

# The National Monuments Record

## News and events



ENGLISH HERITAGE

NATIONAL  
MONUMENTS  
RECORD

**T**he NMR is the public archive of English Heritage. It includes over 7 million archive items – photographs, drawings, reports and digital data – relating to England’s historic environment.

The following information gives details of web resources, new collections (catalogues for the collections below are available in the NMR search room in Swindon) and outreach programmes.

### Religious structures recorded by Images of England

The Images of England website ([www.imagesofengland.org.uk](http://www.imagesofengland.org.uk)) has over 38,000 listed buildings and monuments recorded under the heading ‘Religious, ritual and funerary’. Items range from parish churches and ancient tombs to lychgates, coffin rests and ancient burial mounds.

Any listed religious building can be searched for by its name, location or simply by building type. For example, when searching for ‘place of worship’ in the advanced search under ‘building type’, over 19,000 entries are returned, making the website an ideal starting point for enthusiasts, parishioners, students and professionals researching the history of a particular church or monument, or looking at how churches have developed over time. Churches of almost every denomination feature if they have been listed.

In addition, researchers can also search by ‘associated people’, making it possible to track down the work of architects, designers or famous people associated with specific individual buildings.

As the website aims to match list descriptions for the 370,000 listed buildings of England with photographs (there are currently over 90,000 photographs on the site), both the modern and old can be viewed side by side. In the Religious section, researchers can view early ritual sites, some of the oldest parish churches, and more modern listed churches which have received a listing to celebrate their unique

building designs or the people associated with them.

As well as buildings, the database also has some more unusual listings. There are over 2,000 gravestones currently on the website. Where the inscriptions are legible, they are often included in the list description. For instance, a search for gravestones in Malmesbury brings up the unusual story of Hannah Twynnoy, who was killed in 1703 by a tiger.

Taking a defining photograph of a listed religious building presents a challenge for the volunteer photographers who are part of the project. They have encountered many problems, including battling with the English weather or being stung by nettles to reach the perfect position for the photograph. Perhaps one of the greatest difficulties involved in photographing a church is the need to manage perspective and distortion to ensure that a church tower does not appear to be a leaning tower, unless it really does lean.

Photographing the 38,000 religious listed structures is ongoing work, but almost 11,000 photographs have already been taken, preserving the history of religious buildings in England for the present and future generations.

### Churches in the NMR Collections

For many towns and villages, the church is both the spiritual focus and one of the most potent connections with the past. It is not surprising that churches – both great and small – have captured the interest of the photographer as well as the antiquarian and architectural historian. In the NMR’s archives, photographs and drawings of churches comprise one of the largest components. The vast quantity and variety of images afford the researcher an unparalleled opportunity to compare views of the same building captured at various times, occasionally documenting restoration work in progress, with stunning coverage of interiors, fixtures and fittings. This note concentrates on archive material that the NMR has acquired

Headstone dated 1703, inscribed to Hannah Twynnoy, a servant at the White Lion Inn (now No.8 Gloucester Street), Malmesbury, who was killed by a tiger from a travelling menagerie lodged in the back premises of the inn. The inscription reads: *In bloom of life/ she’s snatchd from hence/ she had not room/ to make defence/ for tyger fierce/ took life away/ and here she lies/ in a bed of clay/ until the Resurrection Day.*



© Mr G Williams 460903



© English Heritage. NMR. AA98/07601

St Margaret and All Saints Church, Pakefield, Suffolk (Grade II\*). A reed thatcher carrying out repair work on the church roof, photographed by Hallam Ashley in 1949.

from a variety of sources outside of English Heritage.

**CONSERVATION-BASED COLLECTIONS:** Archive assembled partly to inform and aid church conservation is represented in the life's work of **Gerald Cobb** (1899–1986) – a series of 136 albums created between the 1950s and 1980s, with over 14,000 items including 18th- to early 20th-century illustrations, postcards, late Victorian and Edwardian photographs, indeed almost every conceivable visual reference to cathedrals and greater churches across the country.

The albums are based on themes or sites, and for some of the larger sites, such as St Paul's Cathedral, which has 21 albums, by parts of the building. There are numerous beautiful images, including many comparative views

showing buildings before Victorian modification or restoration. Cobb's detailed and meticulous annotations reflect his unparalleled knowledge of the subject.

**WD Caroe** of the family architectural practice Caroe & Partners, and one of the great figures of the Arts and Crafts Movement, assembled six albums containing 3,000 photographs. These images, which date between 1880 and 1940, record buildings, especially churches, designed, modified or restored by the firm. The images complement a series of architectural drawings by Caroe, now part of the NMR Measured Drawings collection, that show restoration and modifications, including St Winifred's Church, Branscombe, Devon, All Saints' Church, Sherburn-in-Elmet, North Yorkshire, and Bell Tower and Water Tower of Canterbury Cathedral.



© English Heritage, NMR AA013461

**THEMATIC COLLECTIONS:** The photographs taken by Gordon Barnes and HS Goodhart-Rendel are exceptional records of Victorian architecture, particularly churches. **Gordon Barnes** (1915–85) was one of the foremost authorities on Victorian churches, especially those in London, and an amateur photographer who used large format equipment to ensure good quality images. His collection of almost 9,000 high quality black and white photographs, taken between 1959 and 1984, is predominantly of churches. Exterior and interior views are well represented, including details of fonts, doors, pulpits, altars and windows. Such is the quality of the collection that many of its images have been used by scholars and by lobbying groups to highlight and help protect the original fabric of Victorian church art.

The photographs by the architect **HS Goodhart-Rendel** (1887–1959) also reflect a life-long interest in Victorian architecture and probably served as a corpus of images to illustrate lectures on 19th-century architecture and architects. In addition, there is a comprehensive card index to 19th-century churches and architects.

**GENERAL COVERAGE:** The majority of the externally acquired collections depict a wide range of buildings of all periods, often concentrated on particular counties or regions. This is typified in the 19,869 photographs taken between 1931 and 1980 by **Hallam Ashley** (1900–87), a professional photographer based in the outskirts of Norwich. Over 80% of the collection is of East Anglia, and of this, 54% of

St John's Church, Smith Square, Westminster (Grade I). This former church, burnt out during World War II, was photographed by Gordon Barnes in 1967 while it was being converted to a concert hall.

Norfolk. One quarter of the collection shows churches and other ecclesiastical buildings, with strong coverage of interiors. Shots taken before, during and after restoration work are well represented, including over 500 shots of cleaned and replaced bosses (see News, 45), angels and woodwork, and craftsmen re-fitting conserved stained glass at St Mary's Church, Bury St Edmunds, Suffolk, in the 1960s.

In contrast, most of the 9,901 images taken by amateur photographer **Laurence Goldman** (1911–88) between the 1950s and 1970s are of south-eastern counties, especially London. Almost two-thirds of the collection features ecclesiastical buildings. Interior views dominate, including church monuments, fonts and stained glass, captured on colour as well as black and white film.

The north-west, particularly Greater Manchester and Cheshire, is the focal point of **Gerald Sanville's** photographs, taken between 1908 and 1965. A partner in a Manchester-based architects' firm, Sanville was also an enthusiastic amateur photographer. The collection comprises almost 1,000 photographic negatives and prints, of which about half are of ecclesiastical buildings, with an emphasis on interiors, particularly woodwork. Sanville also recorded restoration work, such as the uncovering of a previously hidden arch-brace and timbered roof at St Luke's Church, Holmes Chapel, Cheshire, in 1934.

© English Heritage, NMR AA018144



St Mary's Church, Bottesford, Leicestershire (Grade I). The chancel contains monuments to eight Earls of Rutland. This late-16th-century monument to John, the 4th Earl, was recorded by Laurence Goldman in May 1969.

**MEASURED DRAWINGS:** The NMR holds several large collections of architectural measured drawings, with excellent coverage of churches by some of the leading and most prolific architects of the 19th and early 20th century, including the Scott dynasty, Sir Arthur Blomfield, Sir Aston Webb, JL Pearson and FE Howard. The importance of this resource lies in the depiction of designs, repairs and modifications of the Victorian period. For example, many of FE Howard's (1888–1934) design and working drawings of interior fittings were commissions either for the church concerned or for Warham Guild or Messrs AR Mowbray, the church fitters. Also notable are the full-size cartoons for stained glass windows by J Henry Dearle, who worked in the studio of William Morris, becoming head of the stained glass department at Morris & Co, and whose style was influenced by Burne-Jones.

Catalogues for these collections, and many others, can be viewed in the NMR and on [www.english-heritage.org.uk/nmr](http://www.english-heritage.org.uk/nmr), where full biographical and content details can be found.

### Stained glass online

The Corpus Vitrearum Medii Aevi (CVMA) specialises in the study of medieval stained glass. Funded by the Arts and Humanities Research Board, it has online over 10,000 photographs of medieval and later stained glass, mostly from the NMR's collections. View these images on [www.cvma.ac.uk](http://www.cvma.ac.uk).

### Living Story Project

Members of the NMR's Living Story Project recently took part in a training workshop, led by Cre8 Studios of Swindon, on recording and editing moving images using a digital camcorder. The group is producing two short documentary-style films exploring change and continuity within the community's houses, streets and shops. A programme of workshops, tours, lectures, weekly classes and events will help participants make the best use of NMR resources for work, research or personal interest. Short introductory tours to the NMR Centre are available, and for those wishing to explore the resources in more detail, study days are organised on a number of different themes.

For further information about NMR Outreach events, contact Jane Golding: Tel 01793 414735; Fax 01793 414606; [jane.golding@english-heritage.org.uk](mailto:jane.golding@english-heritage.org.uk).



Before and after the uncovering of the arch-brace and timber roof at St Luke's Church, Holmes Chapel, Cheshire (Grade I), recorded by Gerald Sanville during restorations in 1934.

