

## Types of drawing

4.3.3 A building record may contain one or more of the following drawing types. This list should be referred to when deciding on a record level as outlined in [section 5](#).

### Either

1 Sketched plan, section, elevation or detail drawings (when no more thorough drawn record is made). Sketches may be roughly dimensioned.

### Or

2 Measured plans (to scale or fully dimensioned) as existing. These may extend to all floors, or they may be restricted to one or a selection. The latter option may be appropriate, for example, in a town-centre building where an upper floor has been little altered. Buildings with a repetitive structure may also be planned on one floor, but a note or a sketch plan should be made to indicate the arrangement of other floors. Plans should show the form and location of any structural features of historic significance, such as blocked doorways, windows and fireplaces, masonry joints, ceiling beams and other changes in floor and ceiling levels, and any evidence for fixtures of significance.

### Further drawing types as required, from:

3 Measured drawings recording the form or location of other significant structural detail (for example timber or metal framing).

4 Measured cross-sections or long-sections to illustrate the vertical relationships within a building (for example floor and ceiling heights, the form of roof trusses).

5 Measured drawings to show the form of any architectural decoration (for example the moulding profiles of door surrounds, beams, mullions and cornices) or small-scale functional detail not easily captured by photography. A measured detail drawing is particularly valuable when the feature in question is an aid to dating.

6 Measured elevations, where these are necessary to an understanding of the building's design, development or function.

7 A site plan relating the building to other structures and to any related topographical and landscape features.

8 A plan or plans identifying the location and direction of accompanying photographs.

9 Copies of earlier drawings throwing light on the building's history.

10 Three-dimensional projections when these are of value in understanding the building. If these are to be considered components of the record they must always be accompanied by measured plans, sections and elevational details.

11 Reconstruction drawings and phased drawings, when these are of value. In phased drawings successive phases of a building's development may be shown by graded tone (dark to light, with the darker being the earlier) or by colour, by sequential diagrams or by annotation. Whenever phased drawings are included in a record, they must be accompanied by the unmarked drawings on which they are based.

12 Diagrams interpreting the movement of materials (process flow) or people (circulation), or the segregation of people or activities (for example permeability diagrams), where these are warranted by the complexity of the subject. As with 10 and 11, the evidence supporting the interpretations must be provided.

## Film

4.4.5. Photographic film may still be stipulated by some archives. Silver-based black-and-white film, when properly processed and suitably stored, remains an extremely stable archiving format. Chromogenic black-and-white film is subject to dye-based (not silver-based) processing, and therefore has an inferior archival performance. The archival performance of colour photography is inferior for the same reason, though it can be extended by careful handling and storage. Even where black-and-white images are specified for archival reasons, supplementary digital colour photography may be required to record buildings adequately.

4.4.6 35mm (135-format) film is adequate for many purposes. There will be occasions, however, when a higher-quality image is specified. The quality of images captured on the larger film formats (for example, 120 roll film or 5 x 4in sheet film) will greatly exceed those captured on 35mm film, and will allow for enlargements of specific areas whilst retaining image quality.

## The selection of images

4.4.7 Photography is generally the most efficient way of presenting the appearance of a building, and can also be used to record much of the detailed evidence on which an analysis of historic development is based. It is also a powerful analytical tool in its own right, highlighting the relationships between elements of a building and sometimes bringing to light evidence which is barely registered by the naked eye.

## Types of photograph

4.4.8 Site photography may include one or more of the following. This list should be referred to when deciding on a record level as outlined in [Section 5](#).

- 1 A general view or views of the building (in its wider setting or landscape if 2 (below) is also to be adopted).
- 2 The building's external appearance. Typically a series of oblique views will show all external elevations of the building, and give an overall impression of its size and shape. Where individual elevations include complex historical information it may also be appropriate to take views at right-angles to the plane of the elevation.
- 3 Further views may be desirable to reflect the original design intentions of the builder or architect, where these are known from documentary sources or can be inferred from the building or its setting.
- 4 The overall appearance of the principal rooms and circulation areas. The approach will be similar to that outlined in 2.
- 5 Any external or internal detail, structural or decorative, which is relevant to the building's design, development and use, with scale where appropriate.
- 6 Any machinery or other plant, or evidence for its former existence.
- 7 Any dates or other inscriptions; any signage, makers' plates or graffiti which contribute to an understanding of the building. A transcription should be made wherever characters are difficult to interpret.

- 8 Any building contents which have a significant bearing on the building's history (for example, a cheese press, a malt shovel).
- 9 Copies of maps, drawings, views and photographs, present in the building and illustrating its development or that of its site. The owner's written consent may be required where copies are to be deposited in an archive.

4.4.9 In record photography the need to capture information about the building should be paramount, but pictorial qualities, which often give life and meaning to architectural forms, should not be neglected. Photographs which aim to convey the 'atmosphere' of a building can be evocative, but should form a supplement to a series of well-lit images. An analytical, or systematic, approach to photography can also be valuable, helping to explain features by relating them to each other rather than photographing them in isolation.



**Figure 11**  
A DSLR camera placed on a tripod and fitted with a shift lens helps minimise distortions in elevational photography.

## Photographic techniques and equipment

4.4.10 All photographs forming part of a record should be in focus, with an appropriate use of depth of field; they should be adequately exposed in good natural light, or where necessary well-lit by artificial means. In order to produce the best possible results in limited time it is useful to plan site photography to coincide with variations in natural light. For example, a north-facing elevation will often be best photographed early or late on a bright summer's day, when sunlight falls across it; or on an overcast but relatively bright day.

4.4.11 The use of a tripod is recommended since the act of placing the tripod and levelling the camera imparts a discipline to image composition as well as ensuring that images are unaffected by camera shake. When using a DSLR with a choice of lenses the least distorted image can be obtained using standard or slightly telephoto lenses. Wide-angle lenses can distort the image, and also tempt the user into nearer viewpoints than necessary, with the result that information can be lost. However, the use of wide-angle lenses is almost always necessary for interior photography. Care taken in levelling the camera will help to avoid introducing distortions. A perspective-control or 'shift' lens is particularly useful for eliminating converging verticals; for reliable results it should always be used with a tripod. When photographing details it can be helpful to position the camera straight on to the subject, and to include a clearly marked and suitably sized scale parallel to one edge of the photograph.

4.4.12 The main source of artificial light for interior photography is electronic flash. This has the advantage of being similar in colour balance to daylight, making it the most practical choice for most colour image capture. Inclusion in the composition of standard colour cards, available from

## Report sections

4.5.2 The main components of the account will generally be selected, according to the level of record adopted, from the following list. This list should be referred to when deciding on a record level as outlined in [Section 5](#).

### Introductory material

- 1 The precise location of the building as an address and in the form of a National Grid reference.
- 2 A note of any statutory designation (that is, listing, scheduling, Register of Historic Parks and Gardens, conservation area). Information on statutory designations can be found on the Historic England website. Non-statutory designations (local lists) may be added.
- 3 The date when the record was made, the name(s) of the recorder(s) and the location of any archive material.
- 4 A summary statement (when no more detailed account is intended) describing the building's type or purpose, historically and at present, its materials and possible date(s) so far as these are apparent from a superficial inspection.
- 5 A contents list; a list of illustrations or figures.
- 6 A longer summary statement. An alternative to 4. This account should summarise the building's form, function, date and sequence of development. The names of architects, builders, patrons and owners should be given if known. Its purpose is to describe the building when no fuller record is necessary. Alternatively it may serve as an introduction to the more detailed body of a record that may follow, for users who may need a summary of the report's findings.

- 7 An introduction briefly setting out the circumstances in which the record was made, its objectives, methods, scope and limitations, and any constraints. Where appropriate the brief for the work or the project design should be stated or appended.
- 8 Acknowledgements to all those who have made a significant contribution to the making of the record, or who have given permission for copyright items to be reproduced.

### Main report

- 9 A discussion of the published sources relating to the building and its setting, an account of its history as given in published sources, an analysis of historic map evidence (map regression) and a critical evaluation of previous records of the building, where they exist.
- 10 An expansion of 9, drawing additionally on a range of primary documentary sources.
- 11 An account of the building's overall form (structure, materials, layout) and of its successive phases of development, together with the evidence supporting this analysis.
- 12 An account of the building's past and present use, and of the uses of its parts, with the evidence for these interpretations. An analysis of a circulation pattern or of a decorative or liturgical scheme. An account of any fixtures, fittings, plant or machinery associated with the building, and their purpose. In an industrial building, a sequential account of the way in which materials or processes were handled.

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| 13 | Any evidence for the former existence of demolished structures or removed plant associated with the building.   | 21                         | Relevant information from owners, builders, architects or others who may be acquainted with the building, including oral history. The sources of the information must be given and it is important that the particular strengths and weaknesses of different types of information are weighed.  |
| 14 | A summary of the findings of any specialist reports (for example dendrochronology or paint analysis).   | 22                         | An outline of the significance of the building. This can seek to identify both the significance of different features or phases of development in the building relative to each other, and also set important aspects of the building in a regional or national context.  |
| 15 | A discussion of the building's past and present relationship to its setting: its relationship to local settlement patterns or other man-made features in the landscape; its part in a larger architectural or functional group of buildings; its visual importance as a landmark, etc. For more guidance on investigating and recording landscapes see <i>Understanding the Archaeology of Landscapes</i> (English Heritage 2007; revised edition forthcoming). | <p><b>End material</b></p> |   |
| 16 | An assessment of the potential for further investigative or documentary work, and of the potential survival of below-ground evidence for the history of the building and its site.  | 23                         | Full bibliographic and other references, or a list of the sources consulted (in long reports it is preferable to include both). Websites which may prove to be ephemeral should be avoided as references wherever possible; where their use is unavoidable the full web address and the date on which the site was consulted should be noted. |
| 17 | A discussion of the architectural or historical context or significance of the building locally, regionally or nationally, in terms of its origin, purpose, form, construction, design, materials, status or historical associations.   | 24                         | A glossary of architectural or other terms likely to be unfamiliar to readers. If few in number, terms may be explained more economically within the text or in footnotes.  |
| 18 | Copies of historic maps, drawings, views or photographs illustrating the development of the building or its site (the permission of owners or copyright holders may be required).   |                            |   |
| 19 | Copies of other records of the building, including specialist reports (again with any necessary permissions), or a note of their existence and location.  |                            |   |
| 20 | Any further information from documentary sources, published or unpublished, bearing on any of these matters, or bearing on the circumstances of its building, designer, craftsmen, ownership, use and occupancy, with a note on the sources of the information.   |                            |   |

## 5.2 Level 2

5.2.1 This is a **descriptive record**, made in similar circumstances to Level 1 but when more information is needed. It may be made of a building which is judged not to require a more detailed record, or it may serve to gather data for a wider project. Both the exterior and interior of the building will be seen, described and photographed. The examination of the building will produce an analysis of its development and use and the record will include the conclusions reached, but it will not discuss in detail the evidence on which this analysis is based. A plan and sometimes other drawings may be made but the drawn record will normally not be comprehensive and may be tailored to the scope of a wider project.

5.2.2 A Level 2 record will typically consist of:

**drawn record** – sometimes item 1 or 2, sometimes one or more of items 3-7 (see [numbered list in 4.3.3](#))

**photography** – items 1, 2 and 4 (see [numbered list in 4.4.8](#))

**written record** – items 1-3 and 6 (see [numbered list in 4.5.1](#))

## 5.3 Level 3

5.3.1 Level 3 is an **analytical record**, and will comprise an introductory description followed by a systematic account of the building's origins, development and use. The record will include an account of the evidence on which the analysis has been based, allowing the validity of the record to be re-examined in detail. It will also include all drawn and photographic records that may be required to illustrate the building's appearance and structure and to support an historical analysis.

5.3.2 The information contained in the record will for the most part have been obtained through an examination of the building itself. The documentary sources used are likely to be those which are most readily accessible, such as historic Ordnance Survey maps, trade directories and other published sources. The record may contain some discussion the building's broader stylistic or historical context and importance. It may form part of a wider survey of a number of buildings which will aim at an overall synthesis, such as a thematic or regional publication, when the use of additional source material may be necessary as well as a broader historical and architectural discussion of the buildings as a group. A Level 3 record may also be appropriate when the fabric of a building is under threat, but time or resources are insufficient to allow for detailed documentary research, or where the scope for such research is limited.

5.3.3 A Level 3 record will typically consist of:

**drawing** – normally item 2; sometimes one or more of items 3-12 (see [numbered list in 4.3.3](#))

**photography** – items 1-9 (see [numbered list in 4.4.8](#))

**written account** – items 1-3, 6-9, 11-13, 23; sometimes items 5, 14-16, 18-20, 22 & 24 (see [numbered list in 4.5.1](#))