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St Magnus Graffiti Project, Stage 1
St Magnus Cathedral
Kirkwall
Orkney
KW15 1NX



Survey Report

June 2021



St Magnus Cathedral

Kirkwall

Orkney

KW15 1NX

St Magnus Graffiti Project, Stage 1

Survey Report (Final)

Project No: 795

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Client: Orkney Archaeology Society (OAS)



This document has been prepared in accordance with ORCA standard operating procedures and CifA standards	
Authorised for Distribution by: Daniel Lee	Date: 26 th July 2021

Title:	St Magnus Graffiti Project, Stage 1. Survey Report
Author(s):	Antonia Thomas
Derivation:	Commissioned by Orkney Archaeology Society Funded by Heritage Lottery Fund and Orkney Archaeology Society
Origination Date:	28 th February 2020
Revised by:	Antonia Thomas
Date of last revision:	16 th August 2021
Version:	3
Status:	Final
Summary of Changes:	Inclusion of additional data and interpretation, proofreading and copyediting changes by Sarah Jane Gibbon
Circulation:	OAS and Cathedral Custodian
Required Action:	Client approval
File Name / Location:	X:/Archaeology/ORCA
Approval:	Daniel Lee

Executive Summary

This report presents the results from survey work undertaken at St Magnus Cathedral, Kirkwall, Orkney, between January 2019 and June 2021, as part of the St Magnus Graffiti Project, which was commissioned by Orkney Archaeology Society (OAS) and funded by the Heritage Lottery Fund (HLF) and OAS. Volunteers were trained and assisted by Orkney Research Centre for Archaeology (ORCA) archaeologists during four workshops in January and February 2019.

The project has successfully evaluated the potential of the assemblage of graffiti, masons' marks, and related marks and inscriptions, surviving within the accessible areas of the ground floor of the cathedral. Preliminary findings suggest that a wide range of marks survive in the building, and whilst the assemblage is unsurprisingly dominated by masons' marks, several examples of 'dot patterns', thought to relate to a medieval and early modern folk magic practice, and several incised drawings, which are possibly of medieval or early modern date, have also been recorded. A small number of examples of name-and-date graffiti from the 19th and 20th centuries were also noted during the survey, including inscriptions which can be linked to known individuals. The number of marks recorded greatly exceeded expectations with a total of 630 marks recorded by the volunteers. Stage 2 work, comprising survey of the upper levels, is planned for 2022.

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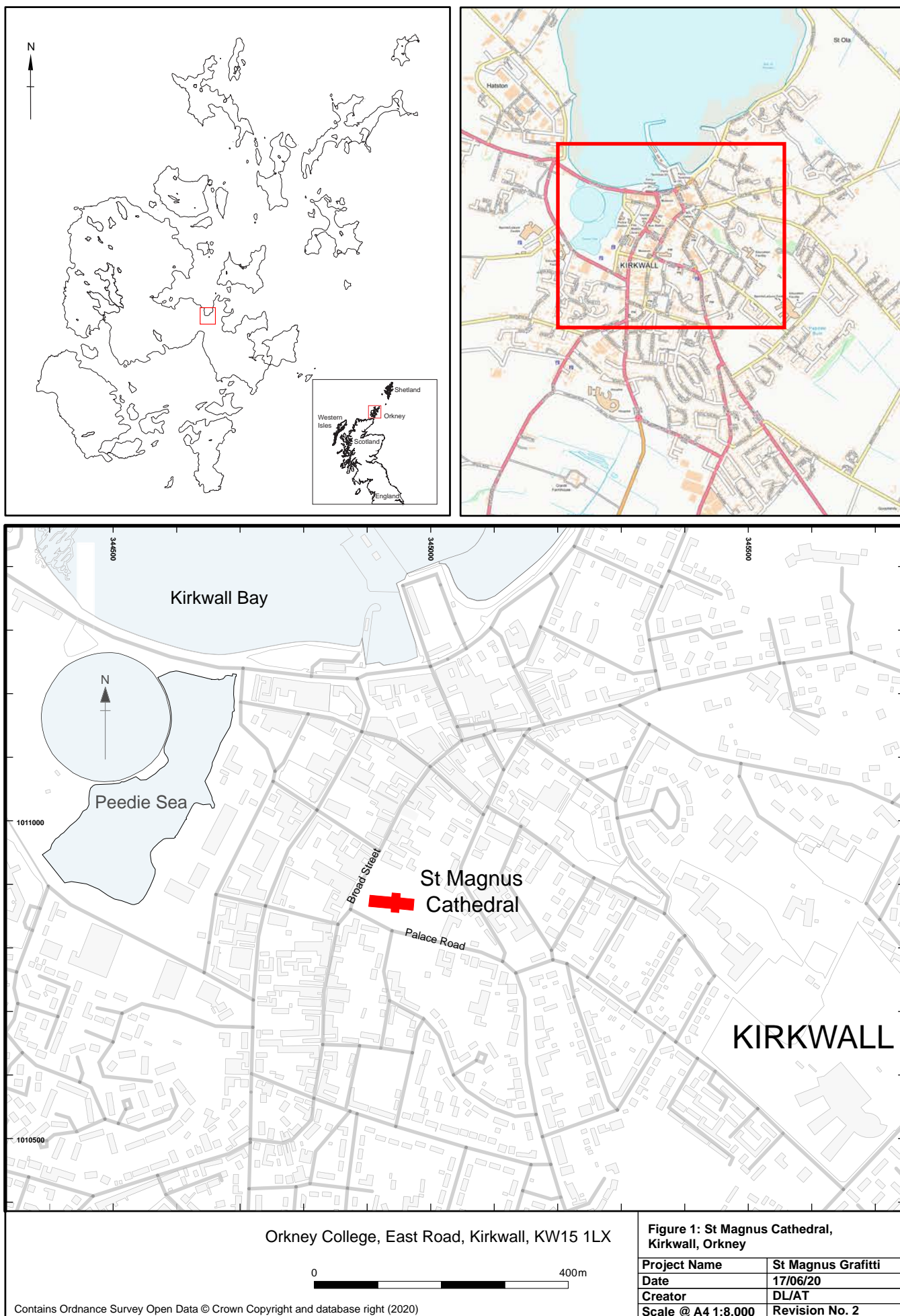
1. Introduction

Between 2019 and 2020, archaeologists from the Orkney Research Centre for Archaeology (ORCA) and University of the Highlands and Islands (UHI) Archaeology Institute trained and assisted volunteers to undertake survey work on the stonework of St Magnus Cathedral, Kirkwall, Orkney, as part of the St Magnus Graffiti Project. The project was commissioned by Orkney Archaeology Society (OAS) and funded by the Heritage Lottery Fund (HLF) and OAS. This report forms a Data Structure Report (DSR) for the survey work undertaken during the project. Four training workshops, attended by a total of 66 volunteers, took place in January and February 2019. The volunteer team then undertook the archaeological survey work independently, with ORCA archaeologists periodically checking the recording process and data. Fieldwork took place intermittently as access allowed, between March 2019 and March 2020, until the restrictions related to the coronavirus pandemic curtailed access. The survey of all accessible internal walls and pillars on the ground floor was completed by March 2020, with a total of 630 marks recorded: a remarkable achievement by the volunteer survey team. Due to the sudden restrictions to access arising from the Covid-19 situation, the project was paused and a preliminary account of the project was produced in May 2020. Once access to the cathedral was again possible, further limited survey work was undertaken by Antonia Thomas between April and June 2021 in accessible areas of the ground floor. This involved checking a selected sample of the marks recorded by volunteers for consistency across the archive and photographing some marks which had not been able to be fully recorded before the previous year's lockdown.

The survey records discussed in this report cover a wide range of different types and dates of marks and related phenomena from nearly nine centuries of use and activity. Masons' marks dominate the assemblage but records also include a sticker dating to the 1980s found in the choir stalls, possible medieval drawings and apotropaic marks, and recent votive deposits of jewellery. Name-and-date graffiti, both carved and written in pencil, were also found in several locations throughout the ground floor. This report contains a summary of the historical background and archival research relating to the graffiti and masons' marks within St Magnus Cathedral. It also presents the results of the survey work undertaken by the volunteers during the 2019-2021 project and discusses the public engagement and outreach activities undertaken during this time. It then outlines the plans for the next stages of the project and makes recommendations for further work.

An updated table detailing the recorded marks can be found in Appendix 1, with a copy of the Volunteer Handbook in Appendix 2 at the end of the report.

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2. Site Location and Description

St Magnus Cathedral is located on Broad Street, Kirkwall, Orkney, at HY 44921 10872 (National Grid Reference). Built from striking red and yellow sandstone, construction started in 1137 and continued in stages until the roof and walls were complete in the 16th century. Further work, including on the vaulting, took place in the 19th and 20th centuries. St Magnus is now the only wholly medieval cathedral surviving in Scotland, and the most northerly cathedral in the UK.

Over its lifetime, the cathedral has been part of the Roman Catholic Church and the Scottish Episcopal Church, and is currently a parish church of the Presbyterian Church of Scotland. St Magnus Cathedral is unique, however, in being held in trust by Orkney Islands Council for the people of Orkney. It is one of the county's best loved sites, and a popular visitor attraction. As one of the finest examples of Romanesque architecture in the UK, the cathedral, including boundary walls, railings, graveyard and war memorial are designated as Category A-listed by Historic Environment Scotland.



Figure 2: St Magnus Cathedral from Broad Street, looking SE. Note the different stonework at the western end of the northern elevation indicating the join between the Transitional and 15th-century phases. Photograph © Antonia Thomas.

3. Historical Background and Phasing

It is beyond the remit of the current project to analyse the complex architectural history of the cathedral in detail. What follows is a brief summary of the history and phases of construction of St Magnus Cathedral with a particular focus on the stonework. For a comprehensive history, see the Royal Commission on Ancient and Historical Monuments in Scotland (1946, 113-125), Crawford (1988), and Fawcett (2011). A simplified phase plan is shown in Figure 3.

3.1. From Foundation to the Reformation, c. 1137-c.1560

St Magnus Cathedral is unique within Scotland. It was founded when Orkney (with Shetland) was an earldom within the Norwegian kingdom, and part of the Norwegian bishopric of Nidaros (Trondheim) from 1154 until 1472 (Cant 1995, 105). The founding of the cathedral, and those responsible for its construction, are detailed extensively in *Orkneyinga Saga*, which provides 'unique and precious knowledge' that further sets St Magnus apart from other medieval cathedrals (Crawford 1988, 69). The style of the architecture, and the details of its design and construction all agree with this early account (Cruden 1988, 79). *Orkneyinga Saga* records that it was founded by Earl Rognvald in 1137 in dedication to his uncle Magnus Erlandsson (Pálsson and Edwards 1978, 142).

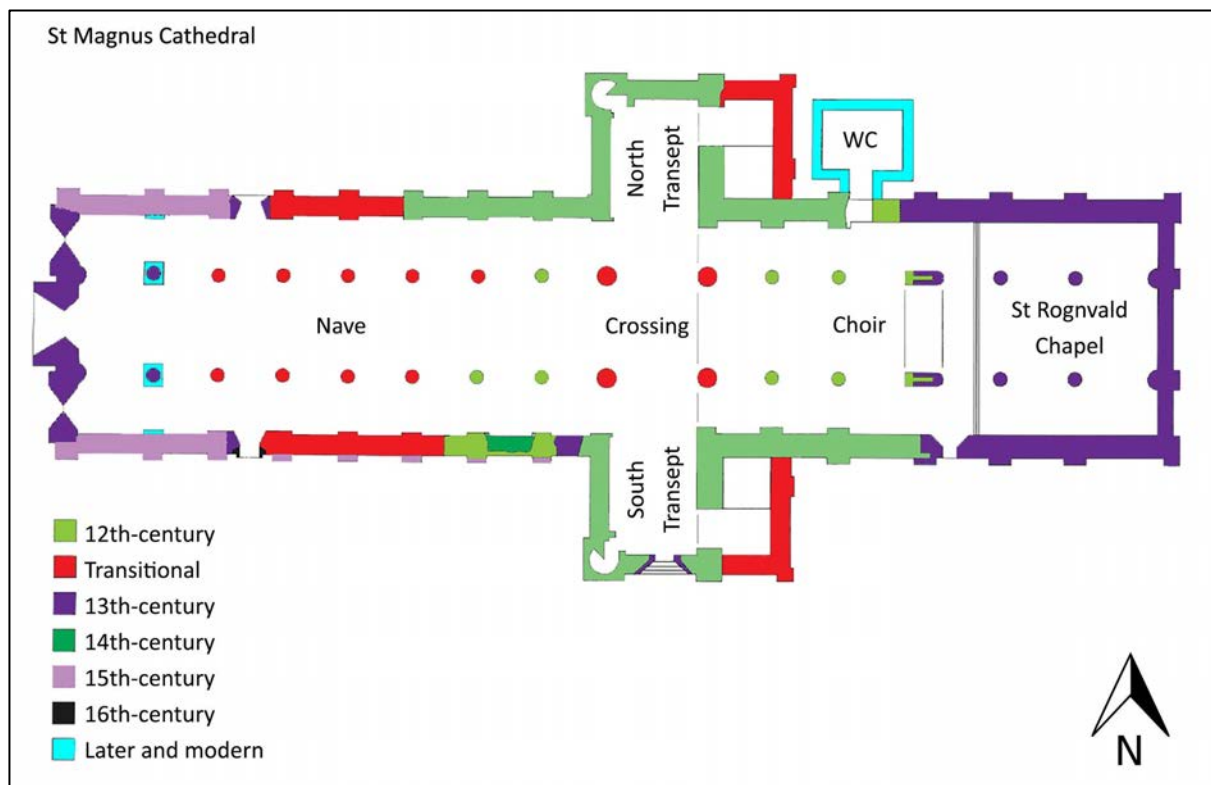


Figure 3: Simplified phase plan of St Magnus Cathedral. Illustration © Antonia Thomas.

Magnus had been murdered on Egilsay at the behest of his cousin Hakon, with whom he shared the earldoms of Orkney and Caithness, around 1116. After his murder, Earl Magnus' body was carried to the Orkney mainland to be buried at Christ Church, Birsay. Soon after his burial, his grave became associated with miracles and thus became the focus of pilgrimage. After around 20 years, Bishop William tested Magnus's remains and declared him a saint and his bones were placed in a reliquary in Christ Church before being moved (most likely) to St Olaf's Church in Kirkwall until the cathedral was consecrated (Pálsson and Edwards 1978, 104). The bones were moved to the cathedral once it had been constructed. In 1919, these relics were found within a cavity in the choir's south arcade (Ritchie 1996, 101; see below).

Earl Rognvald, on the instructions of his father Kol, aimed to build 'a stone minster at Kirkwall more magnificent than any in Orkney' in dedication to his newly canonised uncle. Kol advised him to 'provide it with all the funds it will need to flourish. In addition, his holy relics and the episcopal seat must be moved there' (Pálsson and Edwards 1978, 142). It was noted in *Orkneyinga Saga* that, 'so rapidly did the building progress that more was done in the first year than in the two or three that followed'; but 'as the building progressed, the Earl began to use up his assets, so very heavy were the costs' (Pálsson and Edwards 1978, 142). Kol suggested that Rognvald restore the rights of tenure to Orkney's udalers in return for a cash payment, and the Earl was paid one mark for each piece of ploughland in Orkney. *Orkneyinga Saga* notes that after this, 'there was no shortage of money for the church and the building was carried out with greatest care' (Pálsson and Edwards 1978, 142). Rognvald was murdered in 1158, and, like most patrons, never lived to see his cathedral completed. The earliest part to be built was the present choir with its aisles, described as 'the finest Romanesque work north of Durham' (RCAHMS 1946, 125). Comparison with the decorative style of both Durham Cathedral and Dunfermline Abbey suggests a shared influence (e.g., Figure 4 below), or perhaps that some of the same masons and designers worked on those other buildings (Cambridge 1988, 113).

The crossing, the transepts and two bays of the nave, forming a small cruciform core, all display the typical round arches of the Romanesque style and formed part of this primary phase of construction. The building then continued westwards into the nave before the crossing was rebuilt and modifications were made to the transepts (including the building of the square eastern chapels (Thurlby 1996, 855). These works took place spanning the Transitional and Gothic style periods but adhered to the original Romanesque style in a 'wish to maintain architectural homogeneity' (Fawcett 2011, 31). Around 1170-1180, the crossing failed, and perhaps even collapsed entirely, and had to be completely rebuilt, with the adjacent arches refashioned at the same time (Thomson 2008, 122). Nothing of the original stonework

in the crossing appears to remain, although some of the stonework could have been re-used in the new crossing at this time (Cruden 1988, 82). During Bjarni Kolbeinsson's episcopate (1188-1223), the apse which had terminated the eastern end of the cathedral was demolished to allow for an extension to the choir (Thomson 2008, 122). By the 13th century, the aisle walls and northern doorway had been completed, the nave triforium and clerestory had been constructed and the six bays of the nave and the aisles now had quadripartite vaults (RCAHMS 1946, 114). The three doorways at the west end of the cathedral were built at roughly the same time, enriched with carved decoration like that used in the choir, each with shafted jambs and pointed arches (Ritchie 1996, 101). By the middle of the 13th century, it seems that work on the cathedral virtually ground to a halt (Fawcett 1988, 109), with only minor work taking place over the next two centuries. In the 14th century, the crossing tower was carried up to the next level of the bell chamber and was probably then completed with a bartizan and spire (RCAHMS 1946, 115). Around the same time in the latter half of the century, the arched Paplay tomb was recessed into the wall of the south aisle of the nave, although the recumbent slab within the tomb is thought to be slightly earlier (Rosie 2015, 14). The string course between the Paplay Tomb and the tombstone of Nicola Traill, onto which the 'daisywheel' (Figure 16) is carved, dates from this time, although the carving could be later.



Figure 4: Romanesque decoration on the arches in the blind arcading in the nave. Photograph © Antonia Thomas.

The 15th century saw several major events in the cathedral's – and Orkney's - history. In 1468, the ownership of Orkney was passed from Denmark to Scotland, as the result of part payment of a wedding dowry for Princess Margaret of Denmark when she married King James III. In 1472, Orkney passed from the Norwegian bishopric of Nidaros (Trondheim) to become part of the Scottish province of St Andrews (Rosie 2015, 17). In 1486, James III conferred the ownership of St Magnus Cathedral along with other 'kirks and prebends' on the town of Kirkwall as part of the process of its establishment as 'a full Burgh Royal', thus asserting the rights of the king of Scotland over ecclesiastical property in Orkney (Methuen 2019, 29).

Construction work on the western end of the cathedral is also thought to have resumed on the west front in the 15th century. Although some have argued this took place under Bishop Thomas Tulloch (1461-1477) (e.g., Dietrichson and Mayer 1906, 55), it is now considered more likely that this occurred during the see of Bishop Andrew (Pictoris), between 1477 and about 1506 (Fawcett 1988, 109). The upper part of the gable and the two adjoining bays of the nave and aisles were added, and the clerestory walls in the third bay from the west were also partly rebuilt (RCAHMS 1946, 115).

Principal Gordon later argued that the creation of this newly lengthened nave 'spoiled its proportion... now it is a narrow stripe, damp, ill aired, and ill lighted' (Gordon 1792, 259). Inside, the later phase is identified by the absence of decorative wall arcading, simpler windows and the late Gothic design of the vaulting shafts (Fawcett 1988, 110). The different phasing of the western bays in the nave is clear on the exterior of the cathedral (see Figure 3 above), where 'there seems to have been only partial effort to continue the design established further east' (Fawcett 1988, 109). Although the chronology of this final phase is unclear, it seems that 'the period immediately before the Reformation saw more building work than any period since the days of Bishop Bjarni' (Thomson 2008, 248).

The final stages of construction work occurred in the 16th century, under Bishop Robert Reid between 1541 and 1558. Reid made a great impact during his time as bishop, introducing a constitution for St Magnus's Cathedral in Kirkwall, which 'reordered, enlarged and strengthened the cathedral chapter', possibly in reaction to growing theological conflicts in the Church (Methuen 2019, 40-41). He also made some structural additions to the cathedral along with extensive renovations to his residence at the adjacent Bishops' Palace and added the doorway on the south aisle at the start of the extension to the nave (Cuthbert 1988, 77). Reid died in September 1558 and was succeeded as Bishop by Adam Bothwell. Together, the influence of these two bishops is credited with making the Reformation considerably 'less traumatic than in many parts of Scotland' (Thomson 2008, 247).

3.2. From the Reformation to the present day, c.1560–2020

The Reformation was officially introduced into Scotland – and with it the diocese of Orkney – in 1560, but it seems that Orkney managed to largely avoid the ‘wave of iconoclastic vandalism’ that characterised the Reformation in England and mainland Scotland (Cuthbert 1988, 147). St Magnus Cathedral may have ‘suffered no wanton damage’ during this time, although many parts of the building started to fall into disrepair soon afterwards (RCAHMS 1946, 115), likely due in part to the change in church governance and its effect on funding. Moreover, the cathedral’s overall internal appearance and aesthetic character were to be dramatically transformed. Prior to the Reformation, much of the internal walling would have been covered with a thin coat of plaster and brilliantly – and colourfully – decorated. The cathedral’s centrepiece would have been the shrine to St Magnus, a focus of international pilgrimage, with multiple side altars to other saints in place (Thomson 2008, 248). As a result of the shift to Protestantism, the main focus shifted from altar to pulpit, and the organ, treasures and rich vestments from the interior were removed, and the painted wall decorations were covered in whitewash. A small fragment of painted stonework is still visible in the ceiling of the north nave aisle and gives a tantalising indication of the once extensive rich decoration.

Prior to the Reformation, the bones of St Rognvald and St Magnus may have been kept in caskets or reliquaries, but these were unlikely to have been on display all the time, perhaps only being shown for Feast days (Sarah Jane Gibbon, pers. comm.). Although John Mooney suggested that the Reformation saw these ‘placed in secret chambers in pillars high above the reach of people, so that the sacred relics should be preserved from iconoclastic reformers’ (Mooney 1935, 257), there is little evidence for this. Indeed, it seems likely that the bones had been kept in the pillars from an early date, perhaps from when the east end was rebuilt in the 13th century (Sarah Jane Gibbon, pers. comm.). In his history of 1774, George Low (1879) recorded the discovery of bones, believed to be those of Rognvald, in a ‘rudely walled cavity’ in a stone pillar (Reid 1926). Described as tied up with ribbons and ‘with a few fragments of wood’, the deposit is in striking contrast to that of the bones of St Magnus, which were found in 1919 in a ‘carefully excavated cavity’ within a case of Scots pine (Reid 1926).

Evidence from the period after the Reformation suggests that the traditions of Catholicism remained well-established in both Orkney and Shetland for a century or more after this time (Methuen 2019, 42). In 1700, James Wallace complained that the islanders were still ‘much given to Superstition, as appears by the many Chapels that are here and there dispersed through the Country’ (Wallace 1700, 69), and it seems that images and processions continued to be important to the islanders’ religious life (Methuen 2019, 43).

In the century following the shift to Protestantism, the cathedral's building and fabric were to be affected far more by local and national political disruption than by the aesthetic changes brought about by the Reformation. In 1565, Robert Stewart was granted the sheriffdom of Orkney, and the Castle of Kirkwall, and a feu which gave him (and his heirs) permanent possession (Thomson 2008, 263); a turn of events which would lead to 'much hardship for the people of the islands' (Shaw 1989, 38). In 1568 Stewart's followers seized the cathedral to take control of the strategic positioning of the steeple overlooking the castle, and two of the bishop's men were killed (Thomson 2008, 265). These events would foreshadow the political upheaval of the next century. In 1593, Earl Robert died, to be succeeded by his second son, 28-year-old Patrick Stewart, a man whose 'evil reputation' and 'tyranny became part of folklore' (Thomson 2008, 277). In 1610, Patrick was indicted on charges of treason and held first in Edinburgh, and then Dumbarton, Castle. Whilst incarcerated, he sent his illegitimate son, Robert, to Orkney to act on his behalf and collect rent arrears, but the situation quickly escalated to what was nothing short of a rebellion against royal authority (Thomson 2008, 295-298). Robert received not only a commission to collect debts, but also a commission to hold the Castle of Kirkwall and a list of Patrick's supporters, part of a plot which (if successful) would have also involved his father's escape from Dumbarton (Thomson 2008, 296).

In spring 1614, Robert and his supporters occupied the Castle, the cathedral, the Palace of the Yards and the Girnel in Kirkwall, with the news soon reaching James VI. A commission to suppress the rebellion was granted to Earl George Sinclair of Caithness, who arrived in Orkney in the August with the intention of aiding the King and in quashing the insurgence, bringing his 'long feud with Earl Patrick to a successful conclusion' (Thomson 2008, 297). After a prolonged siege of the Castle, the Bishop's Palace and the cathedral, which all suffered damage at this time, the Stewart rebellion was suppressed, and Robert Stewart was sent south to trial and hanged in 1615. Labourers were put to work demolishing the Castle, with the cathedral and its strategically important steeple only narrowly avoiding a similar fate (Thomson 2008, 298).

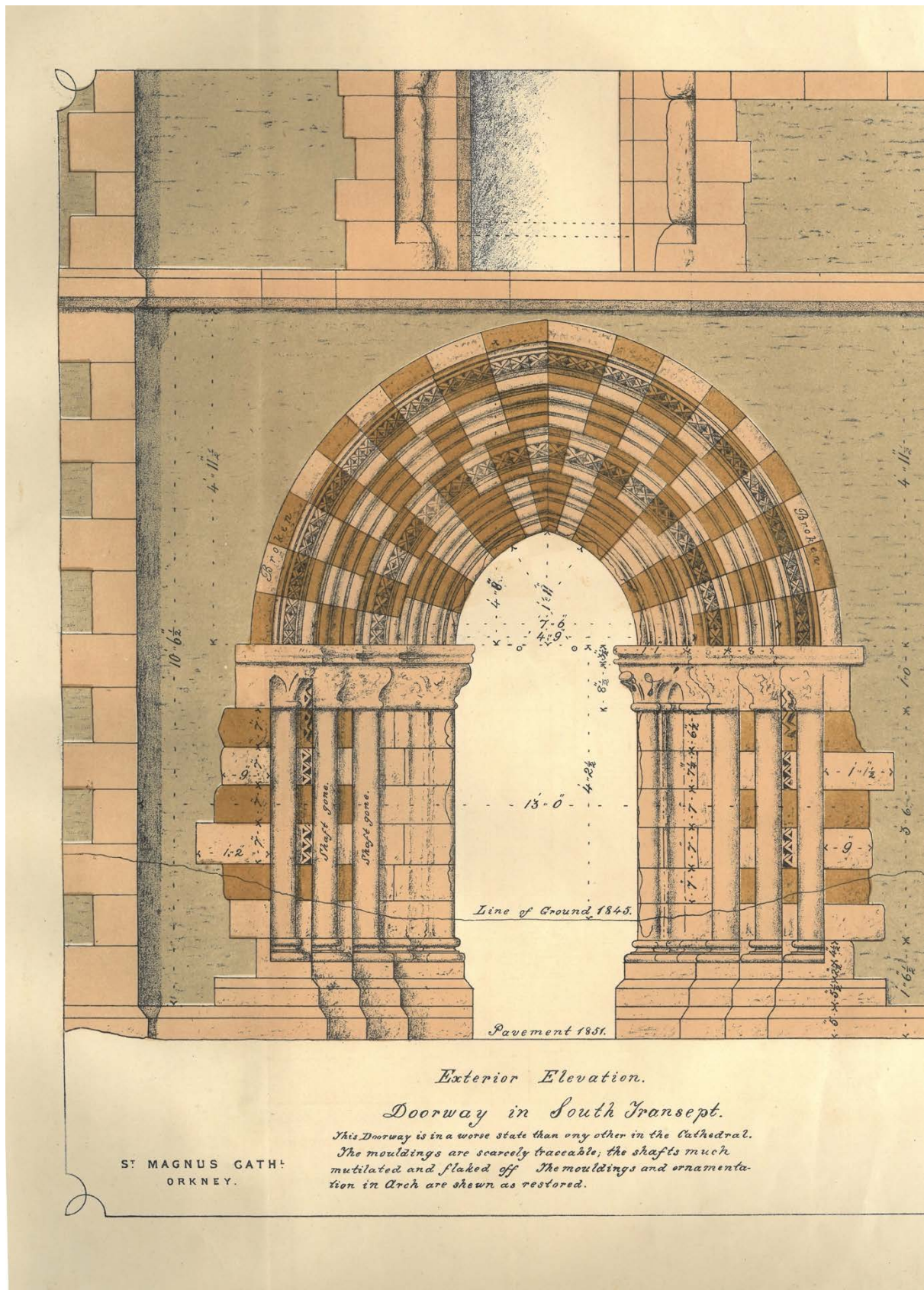
The cathedral suffered further damage to its fabric in the 17th century from Oliver Cromwell's troops, who were garrisoned in Kirkwall in the 1650s (Thomson 2008, 306). The tomb of Bishop Thomas Tulloch (1418-1461), clad in copper and once one of the 'most splendid canopied tombs to be found in Scotland' (Rosie 2015, 18) was almost entirely destroyed at this time. Principal Gordon noted that that Cromwell's soldiers 'robbed the tomb of the copper, as a shred of the whore of Babylon' (1792, 261). More than just a tomb, Bishop Tulloch's resting place had, by the 17th century, become 'the place in Kirkwall to settle debts and agree business deals; an agreement made at Tulloch's tomb was regarded as binding' (Rosie 2015, 18). Further damage was also caused to the interior during Cromwell's occupation, particularly

in the nave, which was used by his troops as a barracks and stables; the iron rings still to be seen on several of the pillars are thought to date from this time (Fran Flett Hollinrake, pers. comm.).

In 1671, the cathedral's tower was struck by lightning, which caused one of the bells to fall to the ground. The bell was re-cast in 1682, and the original spire was replaced with a pyramidal wooden roof (Ritchie 1996, 102). Despite the turmoil of the century or so after the Reformation, Wallace still declared that in the late 17th century, the cathedral was 'as beautiful and stately a structure as is in the Kingdom' (Wallace 1700, 82). It also served as more than a cathedral. The nave was not considered part of the church as such, and at various times operated as a public meeting place, and a place for trade and transactions. Up until the 18th century, it also operated as a law court, and held male and female prisoners. St Magnus is the only cathedral in the UK that has a dungeon. Known as Marwick's Hole, this bottle-dungeon with an arched floor is located between the south wall of the choir and the south transept chapel. Unfortunately, it was unable to be accessed during the survey and it is not known if it contains any surviving graffiti.

The nave also continued to be used for burials, with the Reverend Low noting that 'in one end of this Church divine service is performed, the other half is quite empty, used only for a burying ground' (1879 [1774], 61). Separated from the choir by a partition, the nave saw 138 burials between 1769 and 1808 alone, requiring the floor level to be raised, with steps from the west doors into the nave (Rosie 2015, 95). Principal Gordon described several tombstones on the floor of the church, 'that by, the Saxon characters inscribed on them, seem to be of considerable antiquity; but to read these inscriptions was impossible. They are on some stones almost totally effaced, and on others they are so overlaid with filth, that it would be no easy matter to clean them, without rubbing off the letters with the dirt, which seems to be thoroughly ingrained' (Gordon 1792, 260). By the earlier 19th century, the cathedral was starting to fall into such a state of disrepair that was starting to cause considerable discomfort to its congregation. Hossack described it thus:

'...the whole of the ground area in St Magnus Church which is occupied as a place or worship is considerably under the level of the ground...the rain water enters the roof, and at the top of the walls from the bartizans, notwithstanding every effort to prevent it, so that even the pulpit cannot be kept from droppings...From the nature of the ground around the cathedral-from the thickness of and constant moisture in the walls-from the massiveness of the pillars and the smallness of the windows, which admit little air and no sunshine into the body of the Kirk-it is in fact as damp, cold and unwholesome as any cellar or icehouse, and is altogether unfit to be occupied as a place of worship' (Hossack 1900, 454)



In the 1840s, the Government presumed the ownership of the Cathedral, expelling the then congregation and carrying out major restoration work to the fabric of the building. For ten years, the church ceased to be a place of worship and was designated an Ancient Monument (Cruden 1988, 87). The gravestones in the interior were dug up, with the best preserved retained and placed around the side walls, and the bodies reinterred in a communal grave in the kirkyard on the north side of the nave (Rosie 2015, 95). In 1851 the Royal Burgh of Kirkwall re-established ownership of the building and the choir and presbytery were fitted with new pews and galleries for the reinstated congregation.

A detailed study of the building was undertaken by Sir Henry Dryden around this time, and his drawings remain an important source of architectural information about the cathedral's building and restoration (Dryden 1878; see Figure 5 above). In the late 19th century, the whitewash was removed from the stonework in the transepts, crossing and nave, revealing the original surfaces. These carried a thin plaster ground which had been painted with formal designs in red and black (RCAHMS 1946, 125). Most of the decoration was removed from these areas, but fortunately some was retained for illustrative purposes. In 1914, the 19th-century whitewash was removed from the vaults of the four bays of the north aisle and three bays of the south aisle, again revealing underlying traces of decoration (ibid.). Extensive restoration works took place between 1913 and 1930 as a result of the generous bequest of George Thoms, the Sheriff of Caithness, Orkney and Shetland, who died in 1903. The works at this time, designed by George Mackie Watson of Edinburgh, included the construction of a tall copper spire to replace the small pyramid roof of the bell tower, tiling the floor, and the removal of the choir screen, galleries and pews (Rosie 2015, 121).

In the 1960s, it became apparent that the west end was subsiding and in danger of collapse. After a substantial fundraising appeal led by the Society of the Friends of St Magnus Cathedral, steel girders were installed to shore up the vaulting in the nave in 1974. In 1975, responsibility for the cathedral passed to the Orkney Islands Council, newly formed after the reorganisation of local government. Today, the cathedral is one of the most iconic buildings in Kirkwall. Over the long period since its constitution, it has been a pilgrimage site, a marketplace, a law court, a burial ground, a prison, a concert venue, a contemporary tourist attraction, a Presbyterian parish church and much more. Each of these functions have left their mark on the building, and each adds its own layer to the character and biography of this unique site. At the time of writing, the nave is still largely empty of chairs and other furniture to comply with the regulations on public spaces due to the Coronavirus pandemic. A stark contrast to the previously busy interior, the current situation highlights how this unique architectural space has adapted and changed over the years.



Figure 6: The relatively empty nave inside St Magnus Cathedral in June 2021, looking west. Note the hoarding at the west end which is partitioning off the area where building works are taking place, and the man wearing the facemask required for all visitors as a result of Covid regulations. Photograph © Antonia Thomas.

3.3. Previous Survey Work

Since the first real renovation work was carried out in the mid 19th century, the cathedral has been extensively surveyed and studied in relation to its architectural layout, construction, and fabric. It has been known for some time that a wide range of markings – including masons' marks, drawings, and name-and-date graffiti - from the last 870 years survive on both the internal and external stonework of the cathedral, but many of these have not been systematically recorded and photographed.

Dryden's detailed survey of the cathedral in the mid 19th century (Dryden 1878; see Figure 5 above) included masons' marks, but at this time many of the interior surfaces were still covered with plaster and whitewash. This restricted his study, but he still recorded 'about thirty-four marks belonging to different masons' (Thomson 1954, 9). A study of the masons' marks was also undertaken by Mr Williamson, who had been a custodian at the cathedral in the early 20th century and was present when much of the plaster and whitewash was removed between 1913 and 1930. He recorded 37 masons' marks and reproduced these on a postcard. The most comprehensive record of the masons' marks was undertaken by Albert Thomson, formerly custodian at the cathedral and published in the *Orkney Miscellany* in 1954. He recorded 114 different marks and his record has proved invaluable to the current project. He related many of the masons' marks to particular phases and his study offered many insights into the construction of different phases of the building. Thomson categorised the masons' marks into five types, namely those based on 'Letters', 'Runes', 'Sandglass', 'Arrows' and 'Triangles', and this broad typology was followed in the current study (see Figure 8 below).

Thomson was also the first person to record the 'daisywheel' or hexafoil on the string course between the Paplay Tomb and the tombstone of Nicola Traill in the wall of the south aisle of the nave (1954, 8-9; see Figure 16). Thomson also noted one or two stones with possible drawings on them, which he thought might be architectural sketches or plans of certain parts of the buildings, as found in other cathedrals. Intriguingly, Thomson did not give any further information about the location of these beyond being on pillars in the nave (1954, 9).

Since the turn of the millennium, several surveys of medieval graffiti in ecclesiastical settings in England have highlighted the potential for medieval graffiti to survive in church buildings. The largest, and most significant of these have been led by Matthew Champion of the Norfolk Medieval Graffiti Project, which has helped raise the profile of medieval church graffiti as a significant heritage resource (Champion 2015; <http://www.medieval-graffiti.co.uk/>). Amongst the most commonly recorded marks (in addition to masons' marks and name-and-date graffiti) are ship graffiti, heraldic graffiti, ritual protection marks such as pentangles and merels,

crosses and compass-drawn designs. Less common designs include architectural sketches and mass dials, and even on rare occasions, musical scores. For Matthew Champion, these medieval marks offer ‘a rare glimpse of the lives of those who worshipped in the parish church; lives that otherwise have left almost no marks upon the world that they inhabited’ (Champion 2015, xi). The possibility that similar as yet unrecorded medieval markings might survive in St Magnus Cathedral was a tantalising prospect. Yet, as discussed earlier, St Magnus Cathedral is more than a medieval building. Over nearly nine centuries it has served a variety of roles and services to a diverse and changing community of worshippers and visitors, represented in the known examples of post-medieval carvings and pencil inscriptions throughout the building. The cathedral contains a wide range of known ‘name-and-date’ graffiti, but these have only ever been informally noted. Although outwith the current stage of project, which has focussed on the ground floor, the upper levels of the cathedral contain a significant number of pencilled and carved names, dates, and other information from the early 20th century. Many of these can be related to sailors who were stationed in Orkney in the First World War and are an important part of the historical record. Only a small number of graffiti have been recorded on the ground floor previously, and these had not been systematically recorded before now.

Post-medieval and recent graffiti such as these are increasingly recognised as an important subject for archaeological study in their own right. Informal and even illicit inscriptions of all dates can be seen as offering an ‘unedited mirror of culture’ (Olton & Lovata 2015, 14): a glimpse into unrecorded past lives. Taken together, the masons’ marks, graffiti, and other markings in St Magnus Cathedral illustrate a social historical record of a unique building, an unofficial archive of visitors, workmen, and worshippers over the centuries. They also offer a direct and tangible connection with the past providing an ideal way for volunteers to engage with archaeology.

4. Training and Engagement Strategy

The St Magnus Graffiti project was designed to allow for the training of community volunteers in the archaeological techniques needed to record graffiti within and outside the cathedral.

4.1. Target audience

- Local community and congregation of the cathedral throughout Orkney
- Local interest groups: Orkney Archaeology Society, Orkney Heritage Society members
- Archaeology Institute volunteers and students
- Researchers based in Orkney and elsewhere

4.2. Engagement objectives

- To encourage a greater understanding and awareness amongst the public of the wider history and heritage of St Magnus cathedral
- To train a dedicated cohort of volunteers who are skilled and confident enough to undertake simple building surveys comprising written drawn and photographic records, under supervision
- To use digital, broadcast and print media to publicise the project, to broaden the awareness of the fieldwork, and to engage the public in the recording project
- To deliver public talks, at the start and end of the project, to disseminate the results to a wider audience
- To allow a long-term engagement legacy of printed and web-based resources, e.g., the leaflet which will be free for the public and written for a wide audience

4.3. Engagement and training methodology

- Training took place in workshops held at the cathedral over four sessions in January and February 2019 and delivered by archaeologists (Antonia Thomas, Lecturer in Archaeology, and Sean Bell, ORCA Project Officer)
- A risk assessment, and guidelines on safety and conduct for the fieldwork, was produced at the start of the project and volunteers were briefed on these considerations
- The survey times and access were coordinated by cathedral staff working closely with the UHI Archaeology Institute, to ensure minimal disruption to cathedral users
- A detailed handbook, containing a background to the project, information on the recording methodology, and examples of completed *pro forma* recording sheets was created for use by the volunteers. A copy is reproduced in Appendix 2 of this report.

5. Graffiti Survey

All works were carried out in accordance with the ORCA standard operating procedures, with the guidelines as set out by the Chartered Institute for Archaeologists (2014) and in line with industry current best practice.

5.1. The scope of the project

The project's focus was *graffiti*, which can be defined as 'writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface' (Oxford English Dictionary online). However, this definition soon becomes problematic as many marks might not have been 'illicit'

when they were first made, and there are many other forms of legitimate marks, such as masons' marks, pilgrim marks etc., which deserve to be recorded. This necessitated a 'catch all' approach to recording, and the project aimed to record **all** marks and inscriptions encountered during our survey, whether incised or carved, or made in pencil, pen or paint. Recording was not limited by date and the volunteers aimed to record **all** marks up to the present day.

5.2. Aims and objectives

- To create a record of the graffiti and other deliberate marks, of all dates, on the walls of St Magnus cathedral for conservation management and research, and to inform future research
- To synthesise these results into an interpretive survey report, produced to professional (ClfA) archaeological standards and containing descriptive, illustrative and interpretive information on the recorded carvings
- To produce a short report for Discovery and Excavation in Scotland thereby enhancing the National Monuments Record
- To produce a pamphlet which will be free and written for a wide audience



Figure 7: Recording masons' marks in the nave during the survey. Photograph © Antonia Thomas.

5.3. Survey methodology

- Volunteers signed up for survey slots in teams of two or three, using an online scheduling programme
- Survey work comprised visual inspection, followed by written, drawn and photographic records. Bespoke pro forma record sheets were created for the project, to allow each mark or area of marks to be assigned a unique reference number to allow for easy cross-referencing and archiving (see Appendix 2). The recording sheet includes space for a sketch and written description of the appearance and location of the mark, with measurements and orientation. Each mark was recorded by photography, with photographs noted on photo record sheets
- At the end of each recording session, photographs were downloaded into the project dropbox folder by volunteers, with the records checked by ORCA staff at regular intervals
- Support was provided by ORCA staff and Antonia Thomas throughout the recording both in person, and by email and telephone contact with cathedral staff and volunteers
- Additional supported training sessions took place, including two hands-on supported sessions in the cathedral in June 2019, and January 2020, and involved working with the volunteers and providing additional training in recording techniques
- Two additional supported days at Orkney College (Friday 2nd August and Monday 5th August 2019) involved working with volunteers to develop a typology for the marks and quantifying records
- A group of three volunteers digitised the record sheet data into an Excel spreadsheet at the college in the autumn of 2019, this was checked by Antonia Thomas and converted into a table for inclusion in this report (Appendix 1)
- Once the cathedral became accessible again in March 2021, Antonia Thomas was able to check a sample of the records for consistency and accuracy and complete any gaps in the data, although some areas of the ground floor remained inaccessible during these visits. Construction and renovation work prevented access to the western end of the nave, whilst several areas of the choir and chapel were blocked by stored chairs and other furniture that have been temporally removed from the nave to encourage social distancing.
- Except for small amounts of additional survey work undertaken by the author, the recording was all undertaken by volunteers working independently, following the methodology outlined above. The survey work and results represent a remarkable achievement by a volunteer team.

5.4. Supplementary work

- Archive resources include architectural drawings (including those by Henry Dryden) and photographs, written records relating to renovation works, publications by architectural historians, and partial catalogues of masons' marks such as those by Albert Thomson. This material can be found in the cathedral's own archives, at Orkney Library and Archive, and in the Orkney Sites and Monuments Record (SMR).
- Archival research was started during the project but unable to be finished due to the pandemic and resulting restrictions. It will be resumed once access and social distancing restrictions are lifted, and during the second stage of the project. At this stage, details of renovation work which have taken place at the cathedral will be consulted in order to date and interpret any recorded graffiti or marks.

5.5. Cataloguing and creation of digital archive

- The paper records were checked and digitised in Excel to create a spreadsheet for the results and cross-referenced against the photographs from the project.
- At this stage, what appeared to be deliberate marks were broadly categorised as one of six interpretive types: Masons' Marks, Name-and-Date Graffiti, Crosses, Dot Patterns, and Possible Drawings. Modern Votive Deposits, comprising 'offerings' found within crevices in the stonework, were also recorded.
- On the basis of examination of the photographic record, other marks were recorded as indeterminate or interpreted as either relating to surface treatment of the stone, or a result of damage or wear.
- A short report was submitted to Discovery and Excavation Scotland for 2020. Archive preparation and deposition has been undertaken with reference to the appropriate repository guidelines and standards (ClfA 2014). The project archive containing the original site records will be submitted to the RCAHMS or the Orkney SMR, as appropriate, on completion of all stages of this project.

6. Survey Results

In despite of the many challenges posed by the outbreak of the coronavirus pandemic during the work, the St Magnus Graffiti Project has been successful. A wide range of different types of marks, pertaining to different aspects and periods of the cathedral's history, were recorded and are discussed below. A total of 630 individual records were made (see Appendix 1). The different categories of interpretation are summarised below (Table 1).

		Recorded Marks
Masons' Mark	Masons' Mark – Letter	51
	Masons' Mark – Rune	6
	Masons' Mark – Sandglass	43
	Masons' Mark – Arrow	43
	Masons' Mark – Triangle	16
	Masons' Mark – Other	81
Total masons' marks		240
Name-and-Date Graffiti	Name-and-Date Graffiti	28
Total name-and-date graffiti		28
Crosses	Crosses (scratched)	5
	Crosses (carved)	11
Total crosses		16
Dot patterns	Dot Patterns	9
	Possible Dot Patterns	17
Potential total dot patterns		26
Drawings	Deliberate drawing but unclear	10
	Possible ritual protection mark	11
Potential total drawings		21
Modern Votive Deposits	Modern Votive Deposits	2
Total modern votive deposits		2
Other Records	Architectural fixtures and fittings	8
	Natural marking on surface of stone	7
	Damage or accidental marking	83
	Recent mark, probably relating to restoration work	70
	Surface dressing of stone	17
	Indeterminate / unknown	112
Total other records		297
TOTAL MARKS RECORDED DURING SURVEY		630

Table 1: The different categories of marks recorded during the survey.

6.1. Masons' marks

Masons' marks were by far the most common type of mark recorded during the survey, with 240 marks placed into this category. In comparable architectural surveys, masons' marks are often split into two basic types: assembly marks, often cutting across the joints of adjacent stones, that enabled builders to join sectional masonry without written instruction; and the more varied banker marks that seem to have been used by masons to identify works as their own (Alexander 2007, 64).

Banker marks are generally believed to have been applied to stones to allow the master mason to calculate payments due to masons (Champion 2015, 125-6). Earlier studies attempted to relate marks to individual craftsmen, and even trace the movement of itinerant masons from building to building. However, the wide temporal and geographical distribution of many simple marks suggests that different masons used the same mark in different places at various times (Tyson 1994, 4). As Matthew Champion notes, 'there are only so many easy and angular designs that can be created with a mason's chisel and a few straight lines; as a result, certain mason's marks tend to get re-used' (Champion 2015, 128).

Recent studies into masons' marks have therefore tended to focus more on the recording and analysis of marks within the context of single buildings (Alexander 2007, 63). Nevertheless, particular comparisons have been made between some of the masons' marks appearing in Durham cathedral, with those in St Magnus, with Albert Thomson noting sixteen marks common to both buildings (1954, 12). Masons' marks recorded at other medieval buildings in Scotland, such as Dunfermline Abbey, Jedburgh Abbey, Glasgow Cathedral and Elgin Cathedral, amongst others, also display marks which can be compared to those recorded in the St Magnus Graffiti Project (Smith 1873, Plates XXI-XXII; Wallace 2020).

In the current survey and building on the loose typology devised by Albert Thomson (1954; see Figure 8 below), masons' marks were catalogued as (a), Masons' marks based on Letters; (b), Masons' marks based on Runes; (c), Sandglass designs; (d), Arrows; (e), Triangles. This proved to be a useful typology for the volunteers as a simple way of rapidly characterising the marks, although there is an overlap between some of the different types, especially when only partial or eroded marks remain. The numbers attributed to different categories must therefore be considered provisional, but by far the most common types of mark recorded were those based on letters, with sandglass (e.g., Figure 10) and arrow symbols also frequently occurring.

A large number of marks, however, did not appear to relate to any of those recorded by Thomson, and have been recorded as Masons' Mark – Other (e.g., Figure 9). These may be

eroded marks or may relate to some of the 37 masons' marks from the cathedral which were recorded and illustrated by Mr Williamson, another former custodian of the cathedral in the early 20th century, some of which Thomson was unable to locate (Thomson 1954, 10).

Some of the marks which have been categorised as masons' marks in the current study, could also be merchants' marks, graffiti, housemarks or even what might be thought of as ritual protection marks (see section 6.5 below). Merchants' marks are superficially very similar to masons' marks but tend to be more fluid in line and less well executed. They might also involve a more complex motif involving letters and symbols such as M, V, or Arabic numerals (Champion 2015, 133). It is possible that the mark which looks like an italic 'J' in Thomson's catalogue of masons' marks based on letters (Thomson 1954, 2; Figure 8 below) is actually a merchants' mark, rather than a masons' mark.

There is clearly a considerable degree of overlap between the different forms of markings which might be found in this context. Merchants' marks are a frequent occurrence in medieval ecclesiastical contexts, and may relate to individuals, or to membership of a common organisation such as a trade guild (Champion 2015, 136).

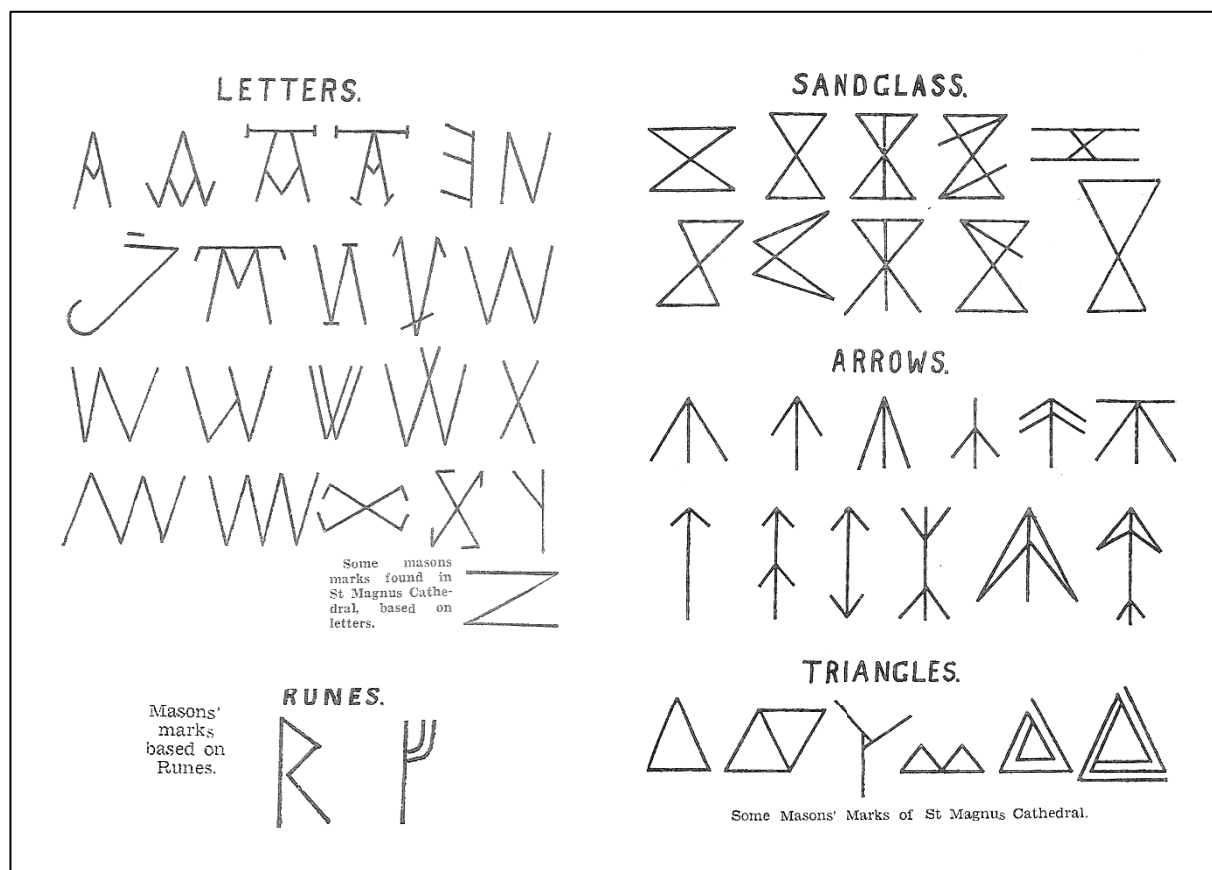


Figure 8: Typology of Masons' Marks in St Magnus cathedral, based on records by Albert Thomson (1954, 2, 3, 7).



Figure 9: An example of a masons' or merchants' mark which had not been catalogued previously, recorded on Pillar 9 (P9_002). Photograph © Antonia Thomas.



Figure 10: An example of a 'sandglass' masons' mark, recorded on Pillar 13 (P13_007). Photograph © Antonia Thomas.

6.2. Name-and-date graffiti

Twenty-eight examples of name-and-date graffiti were recorded during the survey of the ground floor. Most of the graffiti comprise only two initials, with the initials 'TS' appearing in three separate locations: in the North Transept (NT1_001), on Pillar 5 (P5_011), and on Pillar 15 (P15_011). All of the recorded graffiti appear to be relatively recent in date, and most are unlikely to be older than the early 19th century. The graffiti appear in distinct clusters, with three examples on Pillar 8 in the southern aisle of the nave. Two of the Pillar 8 examples are dated: G.M. 1819 (P8_002) and W.C. 1814 (P8_005). With the exception of SN4_002, which is a pencilled inscription 'HD 1940 Wilts', none of the other examples are dated. Several other examples are only partial, and consist of either single letters, or numbers.

Two further pencil inscriptions, presumably by the same hand, are 'DH' (NN7_002) and 'David Horne' written next to the fire alarm by the west door (WN1_007). This is possibly the David Horne shown in Figure 7, member of the Orkney Antiquarian Society, and a well-known local photographer who is known to have spent considerable time in the cathedral (Fran Flett Hollinrake, pers. comm). The example of WN1_007, which had been recorded by volunteers in 2019 on mortar in the internal western elevation of the nave, has since been removed during repointing as part of renovation work in 2021.

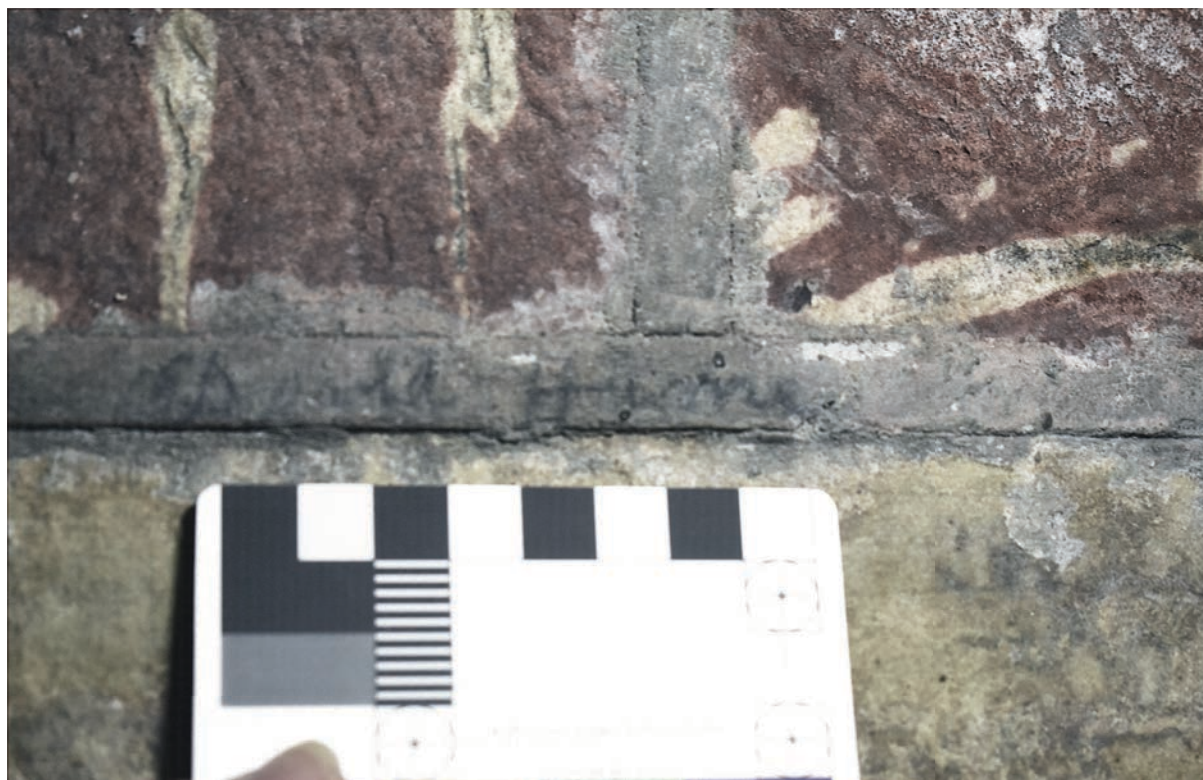


Figure 11: Pencil inscription 'David Horne' in mortar in the western internal elevation of the nave (WN1_007), removed in 2021. Photograph © St Magnus Graffiti Project / OAS.

Other pencil marks may relate to either casual notes during restoration or excavation works rather than being 'name-and-date' graffiti as such. On Pillar 22, in the South Aisle of the Choir to the west of the organ, a pencilled inscription noting "7' from pillar 2' 4" down" was recorded (P22_003) at a height of 1.40m above the floor level. This note possibly relates to the position of one of the four graves found in a line running east and west in the centre of the choir in February 1925. These were discovered when a trench was excavated in the choir in connection with the installation of a new organ. The discoveries were described in the *Proceedings of the Orkney Antiquarian Society* for that year (Mooney 1925,77).

The number of 'name-and-date' graffiti recorded in the ground floor survey was surprisingly small, however, and is in striking contrast to the known examples in the upper levels. A significant number of medieval and early modern graffiti have been found elsewhere during recording projects in ecclesiastical settings (e.g., the Norfolk Medieval Graffiti Survey), and at the start of the project it had been hoped that similar discoveries might be found in St Magnus cathedral. One early example is the 'RA' carved onto the Cuthbert memorial slab (NN2_002) on the west side of the north nave. The memorial itself dates from 1650, providing us with a *terminus post quem* for this graffiti, although the carving could date from any time after this date (see Figure 12 below).



Figure 12: Carved initials 'RA' on the side of the Cuthbert Memorial in the western end of the nave on the north side (NN2_002). Photograph © Antonia Thomas.

It seems likely that there were once many more examples, although these may have been concentrated in other parts of the cathedral. However, it seems that if they did once exist, they have not survived the stripping back of the stone surface during restoration works, as suggested by the level of erosion seen elsewhere (e.g., Figure 19). Graffiti and related marks would not have been restricted to stonework and would have also been on various wooden fixtures and furniture such as panels and seating, long since removed.

The removal of WN1_007, the pencil inscription of David Horne in the west nave, shows how easily these ephemeral markings can be lost. It seems likely that graffiti were widespread in areas that no longer exist, or which are now covered, as suggested by the following discussion of the tower parapet. On July 29th, 1891, *The Orkney Herald* reported that a case had been brought before the Sheriff Court in Kirkwall of a Henry Hutcheon from Aberdeen, who was charged with 'the objectionable practice' of carving letters into the north side of the tower parapet. The accused readily admitted the offence, stating that "I admit that I was cutting out my name on a stone. I was there yesterday, and saw a great many names, so that I did not think there could be any harm done if I put mine there too'. Sheriff Thoms described the graffiti as 'an act of vandalism which the people of Orkney were growing more ashamed of daily'. The case indicates how widespread, and even acceptable, graffiti was, until relatively recently. The renowned antiquarian, James Walls Cursiter, even testified – but for the *defence*.

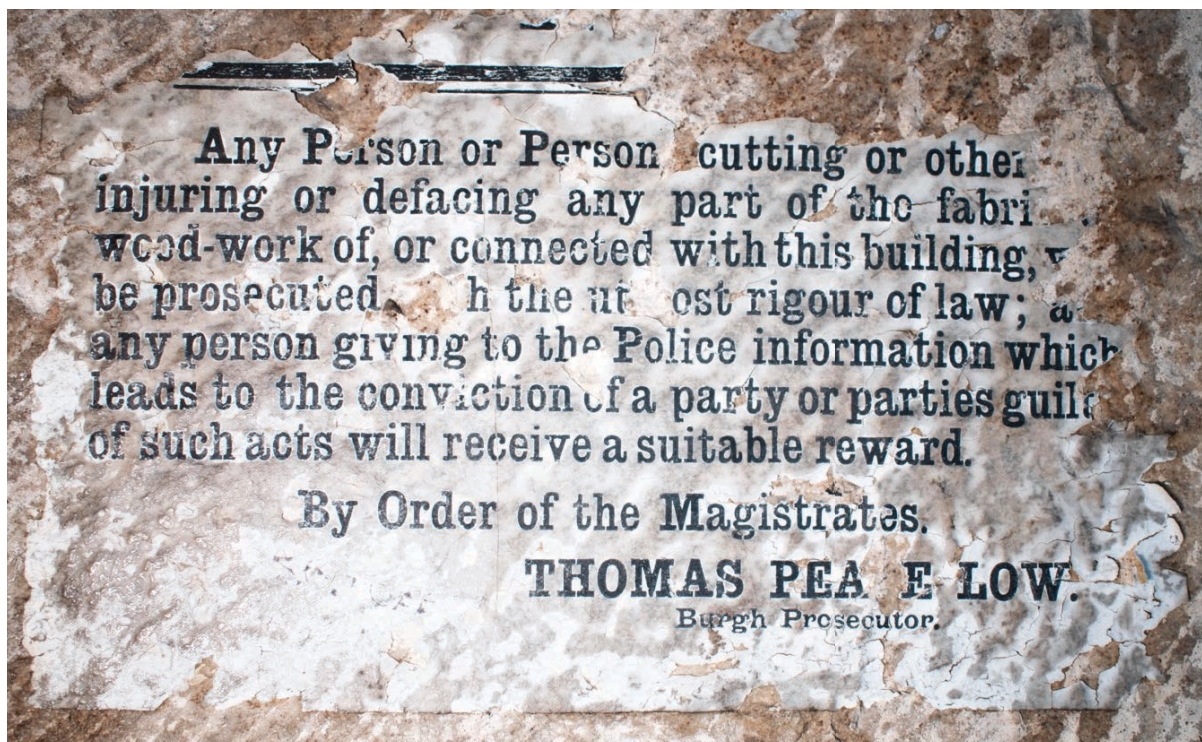


Figure 13: Late 19th-century Magistrates Order warning against graffiti in the cathedral. Photograph © Antonia Thomas.



Figure 14: Photograph of David Horne, taken by an assistant, on the tower of St Magnus Cathedral, showing painted graffiti in the background. Image © Orkney Library and Archive, David Horne Collection.

Cursiter stated that, 'there were many letters cut and painted onto the walls of the Cathedral tower, and the cutting had gone on ever since he could remember. He had probably cut his own initials there about twenty-five years ago...There were a great many names within the tower, one of them being that of a distinguished person – Prince Alfred – and the size of the letters would be about two feet. There had never been any public warning against the practice' (Orkney Herald, Wednesday 29th July 1891). Thereafter, the Magistrates' Orders forbidding graffiti in the cathedral were posted in the building, some of which survive in the upper levels (see Figure 13). Following the court case, the cathedral also employed its first custodian, Peter Wick, who was employed specifically to prevent further damage to the cathedral through people carving their names on the stonework.

Unfortunately for the current study, the upper part of the tower was rebuilt in the early 20th century, replacing the parapet and spire built in 1848 (RCAHMS 1946, 121). Some photographs do survive of the tower prior to the rebuild, however, such as an example from the David Horne collection. The example shown in Figure 14 very clearly shows the name 'Bruce' painted in the background, and it is hoped that further research into archive photographs of the cathedral might show other examples.

6.3. Crosses

Perhaps surprisingly, there were only sixteen crosses recorded during the survey. This number includes the well-known Greek Cross which is very deeply carved into the South Transept. This was discovered by Albert Thomson, who noticed one of the crosses' arms in the east-facing wall, 'the other three being completely covered up with a thick coat of lime plaster' (Thomson 1954,9). Two deeply carved oblique crosses - one of which overlies a masons' mark - are carved either side of the door in the southern choir (SC4_001, SC4_005). Matthew Champion notes the concentration around the south door to churches in England for pilgrim graffiti and crosses (2015, 64), although it is also possible that these are consecration marks.

The other examples of crosses recorded during the survey are only very lightly scratched and may be accidental or may be partial masons' marks or eroded graffiti. Analysis of medieval masons' marks in southern Scotland by Iain Ross Wallace (2020) has highlighted that crosses cannot always be considered a pilgrim mark, 'given that, of 60 appearances in [Glasgow] cathedral, 27 are in the triforium, 3 in the clerestory and one in the lower chapter house, parts of the building that would not have been accessible to the laity in the middle ages' (Wallace 2020, 128).

6.4. Dot patterns

One of the more unexpected discoveries during the recording project was that of several areas of deliberate, discrete peck marks, with a particular concentration in and around the Crossing. Nine examples of these very deliberate, discrete clusters of pecking were recorded, with an additional 17 examples noted and meriting further examination. None of these examples have been discussed previously, and it is easy to see how they could be overlooked or dismissed as damage or surface dressing for the adherence of plaster.

Many of the recorded examples are clearly deliberate and can be compared to similar patterns recorded in other medieval ecclesiastical contexts, where they appear either as the terminus points for other inscriptions, such as crosses or stars, or on their own in distinct clusters (e.g., Figure 15 below). The patterns frequently form the shape of a cross, or a pattern involving the numbers five, seven and nine, numbers which had considerable significance in the medieval church and were also regarded as powerful within aspects of medieval magic, although they also appear in random formations (Champion 2020). Several records note the medieval tradition of grinding up sections of the consecrated stone, mix the resulting powder with wine/beer, and use it as a 'cure all'. It was still carried out in continental Europe until the 20th century, where it was known as 'poor man's aspirin' (Rau 1881, Romeo et al 2015).



Figure 15: Example of dot pattern, recorded in the North Aisle of the Choir (NC2_002). Photograph © St Magnus Graffiti Project / OAS.

6.5. Other drawings

This category comprises deliberate incised, compass-drawn or pencil-drawn markings, including those thought to be ritual or protective in nature, architectural sketches, and other figurative diagrams and markings. A total of 21 possible drawings were recorded by the volunteers during the project, but many of these are faint and ambiguous. One compass-drawn design, often described as a 'daisywheel' or 'hexafoil' was already known to exist in the north-facing elevation in the south aisle of the nave, and had been recorded previously (e.g., Thomson 1954, 8; see Figure 16 below). It is possible that, as suggested by Thomson, this had 'been formed by one of the masons playing with a pair of iron compasses' (ibid.), but it can also be interpreted in less prosaic terms. These hexafoils or daisywheels, as they are also known, are an extremely common discovery in medieval ecclesiastical settings, but also appear in a range of other medieval and post-medieval contexts, such as farm buildings, throughout the UK. They are commonly interpreted as apotropaic, or ritual protection marks (Champion 2015, 31). Other interesting marks include NT3_003, which comprises a horizontal incised line with multiple verticals crossing it, rather like a tally. And P17_035, which comprises a cross-and-lozenge design (Figure 17 below). This latter example crosses two stones, so cannot be considered a masons' mark, and is the only recorded example of this mark from the project.



Figure 16: 'Daisywheel' or hexafoil in the string course of the wall of the South Nave. Photograph © Antonia Thomas.

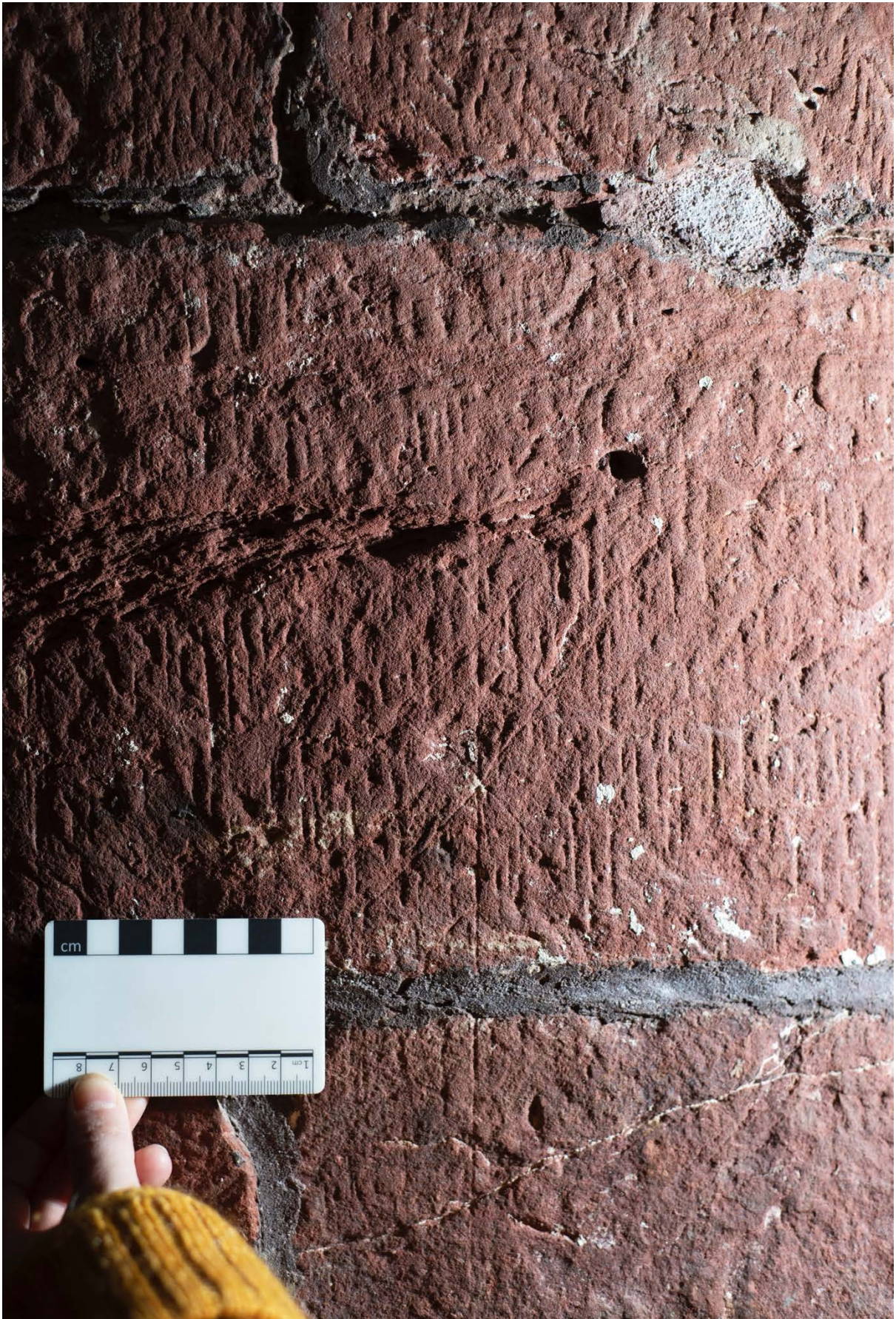


Figure 17: An incised cross-and-lozenge design, incised onto Pillar 17 (P17_035). Photograph © Antonia Thomas.

Three 'asterisks' were also recorded during the survey. These include two eroded eight-pointed stars (P21_003 and P21_018) recorded on Pillar 21, which is located in the north aisle of the choir (see Figures 18 and 19 below), and a further six-pointed example on Pillar 18 (P18_027) in the crossing (see Figure 20).

These three examples are quite different from one another. P21_003 (Figure 18) is relatively crude but is similar to examples recorded in other medieval buildings in Scotland, such as Leuchars Church, Jedburgh Abbey and Dryburgh Abbey (Smith 1873, Plates XXI-XXII). At all of these sites these examples have been interpreted as masons' marks (Smith 1873; Wallace 2020), but these examples demonstrate the difficulty in interpreting such marks, many of which may have been made for different reasons, over a very wide timescale. P21_018, on the opposite side of the pillar, is much more lightly / sharply incised, and also seems to have other lines crossing the four lines forming the points, and a possible faint box or grid pattern visible around these lines (Figure 19 overleaf). This mark predates the repointing of the stonework, as it has been eroded when the earlier mortar was raked out, and the stone has suffered some decay to its surface around its edges. It is possible that this example is the remains of a merel pattern, a version of the Nine-Men's-Morris board and a frequent occurrence in medieval ecclesiastical contexts where is thought to have a ritual function (Berger 2004).



Figure 18: Asterisk on Pillar 21(P21_003). Photograph © Antonia Thomas.



Figure 19: Asterisk, or possible merel pattern, on Pillar 21 (P21_018). Photograph © St Magnus Graffiti Project / OAS.



Figure 20: Six-pointed star carving, possibly a masons' mark, on Pillar 18 (P18_027). Photograph © St Magnus Graffiti Project / OAS.

Other recorded marks highlight the role that light plays in the visibility of these carvings. In spring 2021, Fran Flett Hollinrake noticed a previously unrecorded carving on the left-hand side of the Bishop's Door in the southern elevation (Figure 21 below). This may be a masons' mark, as this doorway is a different constructional phase from most of the rest of the cathedral, as the doorway was a 16th-century insertion as part of the work carried out during the see of Bishop Robert Reid. This may explain why this mark is not found elsewhere, although it is also possible that this is a personal, family or heraldic mark relating to the Bishop himself. Examination in July 2021 showed a similar mark on the right-hand (easternmost) jamb capital. Further inspection of the external walls is recommended during raking sunlight conditions.

6.6. Modern votive deposits

One of the more unexpected results of the survey was the discovery of small pieces of jewellery, tucked into crevices in stonework, in Pillar 18 and the south aisle of the choir. These comprised broken pieces of silver jewellery and can be considered modern votive deposits; however, these were not located during checking of records in May 2021 and may have been removed.



Figure 21: Previously unrecorded carving (right) on the capital of the left-hand jamb of the Bishop's Door (left) on the southern elevation of the cathedral. Photographs © Antonia Thomas / Fran Flett Hollinrake.

6.7. Other recorded marks and features

There are a range of less easily defined or comparable marks which were also recorded by the volunteers during this stage of the project; these include non-descript pecking or scratch marks which could be damage or wear, modern fixtures and fittings, and recent annotations relating to maintenance works. A range of marks recorded on the grave slab of James Spence in the choir SC3_002-009, including incised additions to the inscription letters and dark circular marks across the surface may relate to cleaning, possibly when it was moved in the 19th century. On some of the stones, damage may be considerably older, for example in the smoothing and carving seen on the northeast corner of Pillar 21 (see Figure 22 below). It is hard to interpret these marks, which have the appearance of axe-sharpening grooves which may date from one of the more turbulent times in the cathedral's history (Fran Flett Hollinrake, pers. comm.).

Towards the end of the main phase of recording in 2020, several of the volunteers turned their attention to the furniture in the cathedral. This led to the discovery of a Blue Peter sticker in the north choir stalls (Figure 23), which is clearly dated 4/2/84, and is the most recent dated record from the project so far.



Figure 22: Carved grooves and smoothing visible on the corner of Pillar 21. Photograph © Antonia Thomas.



Figure 23: Blue Peter sticker recorded in the north choir stalls. Photograph © David McLoughlin / OAS.

6.8. Interpretive issues

Compared to medieval cathedrals in the rest of the UK, the ground floor of the St Magnus seems to contain very few examples of graffiti or other marks. Various restoration projects from the 1840s onwards have considerably disturbed the fabric of the building (Fawcett 1988, 88), and many marks will have simply been lost, due to the 'extensive decay on the dressed surfaces of the red ashlar work...and by redressing and rebuilding' (Thomson 1954, 10).

An indication of the level of decay in the stone surface is hinted at by the partial remains of P21_018, shown in Figure 19 above. The incised lines of this asterisk pattern were clearly once more extensive, and the lamination of the stone surface seems to have removed part of the pattern. The modern mortar, which appears to be much harder than the stone it is bonding, is likely one of the main culprits for this damage. In many parts of the cathedral, the soft stone

surface has become completely worn, and many marks appear only as partial scratches. For this reason, it has often been extremely difficult to tell whether a mark is an eroded masons' mark, or the remains of graffiti, or a simple scratch due to damage or wear. Many of the marks are extremely ephemeral, and unable to be seen without specialist lighting.

Even so, the number of marks recorded by the volunteers far exceeded what we had anticipated at the start of the project, with a total of 630 marks recorded (circa 200 had been anticipated). The size of the assemblage had a significant knock-on effect on the ability to monitor and process the project's findings, but the project represents a significant achievement by the volunteers, and this is the only project of its kind and ambition to be carried out by non-professional archaeologists. The volunteers proved themselves to be extremely skilled in identifying a range of different marks and features, including many ephemeral examples.

6.9. Survey limitations

The recording started in March 2019, and apart from a break during Easter, involved almost daily survey work by the volunteer team until June 2019 and the start of the St Magnus Festival and peak tourist season. The inaccessibility of the cathedral during the summer and early autumn meant that survey work did not recommence until October 2019. The cathedral was again inaccessible for survey work during most of December. Survey work continued in 2020, until the restrictions related to the Covid-19 pandemic curtailed access in March 2020, to be resumed in May 2021.

Despite these interruptions to access, the survey of all internal walls and pillars in the ground floor was completed by this time. Although the survey was completed by this time, the cathedral was not able to be accessed after this date. A number of records were either missing location or height information required further visual examination and photography to allow clear identification and interpretation. These were checked once access to the cathedral is possible again. The project has successfully evaluated the nature of the assemblage within the cathedral and this evaluation will be extremely useful in planning the next stages of survey work which will focus on the upper levels.

7. Engagement Evaluation

Engagement with the project was evaluated through feedback from the participants in the training and outreach events and media engagement.

7.1. Training workshops

A total of 66 volunteers were trained during four workshops in January and February 2019, 16 more than the target of 50, as the result of an additional training day which was held due to high demand (see Table 2).

St Magnus Graffiti Project Training Events	No. of Volunteers
Workshop 1: 26 th January 2019	18
Workshop 2: 5 th February 2019	17
Workshop 3: 9 th February 2019	17
Workshop 4: 23 rd February 2019	14
Total	66
Project targets (based on HLF application)	50
Target success %	132%

Table 2: Training workshop showing the number of volunteers attending training events

A core group of 10 volunteers engaged with all stages of the project from the training through to the end of the current recording period and helped with the checking and data entry stages. All of the participants who returned feedback rated the training workshops 7-10 out of 10 and (all but one who was an experienced volunteer) agreed or strongly agreed that they learnt something new about heritage and archaeology.

Feedback comments included:

'It's lovely doing that even doing only a small amount of work that I've done will go towards recording an unusual history of St Magnus Cathedral. Thank you!'

'I loved spending time in the Cathedral; I found it to be a very spiritual experience. I learned a great deal from fellow volunteers about both archaeology and heritage.'

'It made me look at the cathedral in a different way whenever I visit, and through the marks left on its surface, to be able to picture the people for whom this building has been so special or provided employment for over many centuries.'

'Was great to meet lots of new folk, and to feel like you were contributing to knowledge about the wonderful shared community resource of the cathedral.'

Despite this generally positive feedback, several volunteers felt that the paperwork involved in the recording was arduous and difficult to understand, and that the photographic recording was too technical. These issues highlight the challenges of independent volunteer working which can be reflected on for the next stage.

7.2. Other engagement activities

Other engagement events and activities included public talks at the start and end of the project, and engagement with local groups such as the Orkney Young Archaeologists Club.

7.3. Media engagement and publicity

The project was publicised from the outset on local print-based, broadcast and web-based media. The initial training workshops, outreach events and project updates were advertised and reported on BBC Radio Orkney and in *The Orcadian* newspaper.

Media	Title	Date
The Orcadian	Project recording cathedral graffiti awarded £10K	29/11/2018
The Press and Journal	Archaeological society given £10,000 to record graffiti on St Magnus Cathedral https://www.pressandjournal.co.uk/fp/news/highlands/1617494/archaeological-society-given-10000-to-study-graffiti-on-st-magnus-cathedral/	26/11/2018
The Orcadian	Call for cathedral graffiti volunteers https://www.orcadian.co.uk/call-for-cathedral-graffiti-volunteers/	14/01/2019
The Orcadian	Archaeologists prepare to launch graffiti project	17/01/2019
BBC News (online)	Recording 900 years of graffiti in Orkney's cathedral. https://www.bbc.co.uk/news/uk-scotland-north-east-orkney-shetland-46898421	17/01/2019
The Times of London	St Magnus Cathedral graffiti project will show that archaeologists woz 'ere https://www.thetimes.co.uk/edition/scotland/st-magnus-cathedral-graffiti-project-will-show-that-archaeologists-woz-ere-fkgx70cb3	18/01/2019
The Scotsman	The mysterious graffiti left in Orkney's St Magnus Cathedral over 900 years https://www.scotsman.com/arts-and-culture/mysterious-graffiti-left-orkneys-st-magnus-cathedral-over-900-years-1422797	18/01/2019
The Orkney News	Training Workshops for Graffiti Project Get Underway https://theorkneynews.scot/2019/01/29/training-workshops-for-cathedral-graffiti-project-get-underway/	29/01/2019
The Orkney News	Marking the Past: St Magnus Cathedral Project https://theorkneynews.scot/2019/01/22/marking-the-past-st-magnus-cathedral-project/	22/01/2019
The Orkney News	Recording the Graffiti in St Magnus cathedral. https://theorkneynews.scot/2019/02/15/recording-the-graffiti-in-st-magnus-cathedral/	15/02/2019
Country life magazine	What's in a name?	February 2019
The Orcadian	Orkney Graffiti (Review of tours as part of Orkney International Science Festival)	19/09/2019

Table 3. Summary of external media outputs.

Media outputs and engagement included:

- An initial piece on the project was created within the UHI Archaeology Orkney blogsite <https://archaeologyorkney.com/category/st-magnus-graffiti-project/> This had a UHI Archaeology Institute Facebook reach of 16,313 and 8,404 impressions on Twitter.

- Local news outlets, such as radio Orkney, The Orcadian, and The Orkney News, featured the project several times
- The project benefitted greatly from the support and involvement of the Orkney Archaeology Society throughout, particularly in relation to social media
- Special tours of the graffiti were given by Fran Flett Hollinrake, Cathedral Custodian, as part of the Orkney International Science Festival in September 2019
- An article on the project was produced for the 2020 Orkney Archaeology Review

7.4. Conclusions

The survey was highly successful in evaluating the potential for graffiti and other marks to survive on the cathedral's stonework. A substantial assemblage of 630 marks were recorded and this record forms an excellent basis for future studies of the building for research and conservation. More importantly, however, the project allowed a significant number of local people to engage with the much-loved space of the cathedral and gain hands-on techniques in archaeological recording. This stage of recording has provided a framework for the next phase of research and survey work in the cathedral, which will involve recording the graffiti and marks in the upper levels.

7.5. Recommendations for future work

A second stage of survey work is planned for when Covid-19 restrictions are fully lifted. This will include the upper levels, stairwells, and will complete the survey of internal furniture and external areas which were curtailed by the Covid-19 restrictions. The methodology for this stage will comprise:

- Reviewing the recording process to make this more accessible for volunteers
- Reviewing the photographic recording method and procedure
- Including additional risk assessment and methodology for work on the upper levels.

It is recommended that survey in the upper levels be undertaken by a professional archaeologist assisted by volunteers, or working alongside small groups of volunteers.

There is significant scope for an extended follow-on research project relates the masons' marks in St Magnus Cathedral to particular phases of construction and this could form a substantial project in its own right. The recent Glasgow University MRes project by Iain Ross Wallace (2020), which studied selected medieval ecclesiastical and secular buildings of central and southern Scotland, is likely to form a significant resource for this next stage.

Analysis of the exact positioning of marks such as dot patterns or medieval drawings, and areas which are absent from marks altogether, may indicate the freedom of movement within the aisles, and the positioning of exposed stone, plasterwork, and temporary fixtures such as screens.

Additional work (subject to funding) could also include:

- The creation of online record and digital archive
- The creation of small book
- Supplementary research in archives (e.g. photographs, Clerk of Works reports etc) and synthesising survey data with further photographs, photogrammetry, etc.

8. Acknowledgements

The author would like to thank Orkney Archaeology Society for commissioning the work and for acting as a collaborative partner throughout the project. Matthew Champion, of the Norfolk Medieval Graffiti Survey, offered academic advice throughout, and his support is greatly appreciated. Thank you also to Fran Flett Hollinrake, Custodian of St Magnus Cathedral, Sarah Jane Gibbon and Ragnhild Ljosland offered many helpful comments of the text and historical details. The greatest thanks, however, much be reserved for the fantastic team of volunteers on the project, who so kindly gave their time, knowledge and enthusiasm in support of this work. Thank you!

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Appendix 1 Graffiti Register

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NC1	001	0.49	Masons' Mark - Other	Masons' Mark - Other
NC1	002	0.69	Cluster of peck marks - dot motifs	Dot patterns?
NC1	003	0.80	Inverted V in crayon	Recent and probably relating to maintenance / restoration
NC1	004	0.89	Curved black pencil line	Recent and probably relating to maintenance / restoration
NC1	005	0.29	Lightly marked offset V	Unknown
NC1	006	0.30	Vertical slash with possible branch to right	Unknown
NC1	007	0.70	Cluster of crude peckmarks	Possible damage or accidental wear
NC1	008	0.15	Cluster of crude peckmarks	Possible damage or accidental wear
NC1	009	1.54	Dissected incised cross	Unknown
NC2	001	1.16	Horizontal pencil line	Recent and probably relating to maintenance / restoration
NC2	002	0.44	Cluster of peck marks - dot motifs	Dot patterns
NC2	003	1.94	Incised triangular mark with possible pencil mark at base	Masons' Mark - Triangle
NC2	004	1.12	Pencil marks across date on gravestone	Recent and probably relating to maintenance / restoration

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NC3	001	0.43	Masons' Mark - Other	Masons' Mark - Other
NC3	002	0.66	Incised lines intersecting one another	Ritual protection mark?
NC3	003	1.22	Masons' Mark - Other	Masons' Mark - Other
NC3	004	1.37	Masons' Mark - Arrow	Masons' Mark - Arrow
NC3	005	1.85	Masons' Mark - Other	Masons' Mark - Other
NC3	006	1.27	Incisions some cross like	Surface working / dressing of stone
NC3	007	Unknown	Cluster of crude peckmarks	Possible damage or accidental wear
NC3	008	1.63	Vertical chalk line	Recent and probably relating to maintenance / restoration
NC3	009	Unknown	Incised cross	Cross (incised)
NC3	010	2.04	Masons' Mark - Other	Masons' Mark - Other
NC4	001	0.83	Masons' Mark - Other	Masons' Mark - Other
NC4	002	1.26	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
NC4	003	1.90	Masons' Mark - Other	Masons' Mark - Other

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NC4	005	0.44	Masons' Mark - Other	Masons' Mark - Other
NC4	006	1.26	Masons' Mark - Other	Masons' Mark - Other
NC4	007	1.66	Masons' Mark - Arrow	Masons' Mark - Arrow
NC4	008	2.10	Masons' Mark - Other	Masons' Mark - Other
NC5	001	0.13	Masons' Mark - Sandglass	Masons' Mark - Sandglass
NC5	002	0.23	Incised lines intersecting one another	Unknown
NC5	003	1.30	Masons' Mark - Other	Masons' Mark - Other
NC5	004	2.00	Masons' Mark - Other	Masons' Mark - Other
NC5	005	2.00	Surface damage or wear	Surface damage or wear
NC5	006	0.31	Possible merel pattern	Ritual protection mark?
NC5	007	0.55	Masons' Mark - Arrow	Masons' Mark - Arrow
NC5	008	1.71	Blue crayon marks	Recent and probably relating to maintenance / restoration
NC5	009	1.30	Possible pentagram	Possible drawing / inscription

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NC6	008	0.59	Possible merel pattern	Ritual protection mark?
NC6	002	1.31	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
NC6	009	1.59	Masons' Mark - Other	Masons' Mark - Other
NC6	003	2.07	Masons' Mark - Triangle	Masons' Mark - Triangle
NC6	004	1.54	Incised crosses, lines and V	Surface working / dressing of stone
NC6	005	1.46	Masons' Mark - Letter (ZigZag)	Masons' Mark - Letter (ZigZag)
NC6	006	0.79	Incised number/letter - 5S	Name-and-Date Graffiti
NC6	007	1.20	Faint scratched mark	Unknown
NN1	001	1.52	Possible cross but not clear - in paint	Recent and probably relating to maintenance / restoration
NN1	002	0.80	Possible measuring mark - in pencil	Recent and probably relating to maintenance / restoration
NN2	001	1.31	Incised initials RA on Cuthbert memorial (1651)	Name-and-Date Graffiti
NN2	002	0.67	Incised diagonal line and upward pointing arrow	Unknown
NN3	001	1.53	Four - five parallel horizontal lines	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NN3	003	1.02	Incised letters ME conjoined	Name-and-Date Graffiti
NN3	004	0.32	Surface damage or wear	Surface damage or wear
NN4	001	1.92	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
NN4	002	0.33	Paint splatter	Recent and probably relating to maintenance / restoration
NN4	003	1.90	Natural patterning in the stone	Natural marking
NN4	004	1.56	Two random blobs of discoloration	Recent and probably relating to maintenance / restoration
NN4	005	0.13	Three pink blobs on stone	Recent and probably relating to maintenance / restoration
NN4	006	0.23	Irregular patches of black residue on gravestone	Recent and probably relating to maintenance / restoration
NN4	007	0.07	Black blob of paint or mastic	Recent and probably relating to maintenance / restoration
NN4	008	0.16	Two black blobs of paint or mastic	Recent and probably relating to maintenance / restoration
NN4	009	0.07	Paint splatter	Recent and probably relating to maintenance / restoration
NN4	010	2.15	Masons' Mark - Arrow	Masons' Mark - Arrow
NN6	001	1.67	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NN7	001	1.63	Single peck mark	Unknown
NN7	002	0.24	Pencilled initials DH	Name-and-Date Graffiti
NN8	001	0.44	Peck or chisel marks	Surface damage or wear
NN8	002	0.44	Peck marks	Surface damage or wear
NN8	003	1.07	Parallel vertical lines and peck marks	Surface damage or wear
NN8	004	1.65	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
NN8	005	0.67	Parallel vertical lines and peck marks	Surface damage or wear
NN8	006	1.70	Cluster of peck marks - dot motifs	Dot patterns
NN8	007	0.31	Parallel vertical lines and peck marks	Surface damage or wear
NN8	008	1.67	Cluster of peck marks - dot motifs	Dot patterns?
NN9	001	1.42	Faint incised lines forming a vague semicircular shape	Possible drawing / inscription
NN9	002	1.45	Faint incised horizontal and vertical lines	Possible drawing / inscription
NT1	001	1.59	Incised initials TS	Name-and-Date Graffiti

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NT2	002	0.30	Scratched curved line on marble step	Possible damage or accidental wear
NT2	003	1.48	Various incised lines forming a cross in a box	Unknown
NT2	004	1.48	Three vertical and one horizontal incised lines	Unknown
NT2	005	1.60	Two diagonal and one vertical incised lines	Surface damage or wear
NT2	006	1.66	Small pencilled x / cross	Unknown
NT2	007	1.57	Black pencil mark - T on side	Recent and probably relating to maintenance / restoration
NT2	008	1.60	Pencilled Xs / crosses	Service / restoration annotations
NT2	009	1.60	Scratched lines possibly forming initials (BCR?)	Unknown
NT3	001	0.63	Cluster of crude peckmarks	Possible damage or accidental wear
NT3	002	1.30	Incised initials McP W	Name-and-Date Graffiti
NT3	003	1.52	Horizontal incised line with multiple verticals crossing it	Possible drawing / inscription
NT3	004	1.73	Incised initial H	Name-and-Date Graffiti
NT3	005	0.27	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
NT3	007	1.60	Incised initial J	Name-and-Date Graffiti
NT3	008	1.47	Incised initial A	Name-and-Date Graffiti
NT3	009	2.16	Masons' Mark - Letter (N / Z)	Masons' Mark - Letter (N / Z)
NT3	010	0.23	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
NT5	001	1.94	Indeterminate scratched marks on stone	Accidental damage
P01	001	0.19	Incised cross	Unknown
P01	002	0.19	Masons' Mark - Other	Masons' Mark - Other
P01	003	0.20	Masons' Mark - Other	Masons' Mark - Other
P01	004	0.23	Masons' Mark - Other	Masons' Mark - Other
P01	005	0.24	Masons' Mark - Other	Masons' Mark - Other
P01	006	0.22	Masons' Mark - Other	Masons' Mark - Other
P01	007	1.32	Incised initial M	Name-and-Date Graffiti
P01	008	1.75	Crudely incised lines, possibly forming a letter K	Indeterminate

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P02	001	1.60	Masons' Mark - Other	Masons' Mark - Other
P02	002	0.80	Masons' Mark - Other	Masons' Mark - Other
P02	003	0.20	Masons' Mark - Other	Masons' Mark - Other
P02	004	0.17	Cluster of crude peckmarks	Possible damage or accidental wear
P02	005	0.16	Surface damage or wear	Surface damage or wear
P02	006	0.17	Three distinct peck marks	Surface damage or wear
P02	007	0.17	Masons' Mark - Other	Masons' Mark - Other
P02	008	1.98	Masons' Mark - Other	Masons' Mark - Other
P02	009	1.85	Pencil inscription 55 56	Service / restoration annotations
P02	010	1.80	Masons' Mark - Other	Masons' Mark - Other
P02	011	1.60	Masons' Mark - Other	Masons' Mark - Other
P02	012	1.60	Incised lines	Unknown
P02	013	1.38	Incised horizontal lines	Unknown

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P02	015	1.33	Masons' Mark - Other	Masons' Mark - Other
P02	016	1.40	Single peckmark	Unknown
P02	017	1.40	Peckmarks, spread out	Possible damage or accidental wear
P02	018	Unknown	Masons' Mark - Other	Masons' Mark - Other
P02	019	1.35	Masons' Mark - Other	Masons' Mark - Other
P02	020	1.40	Incised parallel diagonal lines	Unknown
P02	021	1.40	Masons' Mark - Other	Masons' Mark - Other
P02	022	0.78	Masons' Mark - Letter (A) - Modern	Masons' Mark - Letter (A) - Modern
P03	001	1.40	Incised lines and possible heart-shaped carving	Unknown
P03	002	1.72	Incised chevron	Unknown
P03	003	1.40	Circle and what looks like drips underneath - crayon	Recent and probably relating to maintenance / restoration
P03	004	0.97	Yellow crayon mark along mortar around several stones	Recent and probably relating to maintenance / restoration
P03	005	1.18	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P03	007	1.73	Incised lines	Unknown
P03	008	1.90	Vertical white chalk line nearly full height of stone	Recent and probably relating to maintenance / restoration
P04	001	1.40	Incised lines	Unknown
P04	002	1.56	Incised lines	Unknown
P05	001	0.62	Blue paint mark	Recent and probably relating to maintenance / restoration
P05	002	0.62	Incised initials - DS	Name-and-Date Graffiti
P05	003	0.62	Yellow marks, not paint, maybe crayon	Recent and probably relating to maintenance / restoration
P05	004	0.49	Masons' Mark - Other	Masons' Mark - Other
P05	005	0.65	Black pencil mark	Recent and probably relating to maintenance / restoration
P05	006	1.07	Masons' Mark - Other	Masons' Mark - Other
P05	007	1.34	Cluster of peck marks - dot motifs	Dot patterns
P05	008	1.40	Incised initials JR	Name-and-Date Graffiti
P05	009	1.52	Incised arrow - too crude to be masons' mark	Unknown

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P05	011	1.63	Incised initials TS	Name-and-Date Graffiti
P06	001	0.60	Faint scratched cross	Unknown
P06	002	1.00	Cluster of peck marks - dot motifs	Indeterminate
P06	003	1.30	Cluster of peck marks - dot motifs	Indeterminate
P06	004	Unknown	Cluster of crude peckmarks	Possible damage or accidental wear
P06	005	1.53	Series of lines in right top corner of stone - vertical and diagonal	Surface working / dressing of stone
P06	006	1.58	Incised lines	Unknown
P06	007	1.80	Cluster of peck marks - dot motifs	Indeterminate
P06	008	1.70	Series of ?chisel marks on Rt side of stone - horizontal and diagonal	Surface working / dressing of stone
P06	009	1.39	Pencil mark along mortar	Recent and probably relating to maintenance / restoration
P07	001	0.21	Two vertical parallel lines	Unknown
P07	002	0.09	Two diagonal parallel lines	Unknown
P07	003	0.20	Two diagonal parallel lines	Indeterminate

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P07	005	0.22	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
P07	006	1.21	Faint scratched cross	Cross (scratched)
P07	007	1.45	Incised initial A	Name-and-Date Graffiti
P07	008	1.37	Masons' Mark - Arrow	Masons' Mark - Arrow
P07	009	1.35	Masons' Mark - Arrow	Masons' Mark - Arrow
P08	001	0.84	Cluster of crude peckmarks	Possible damage or accidental wear
P08	002	1.48	Incised initials GM 1819	Name-and-Date Graffiti
P08	003	1.49	Cluster of peck marks - dot motifs	Dot patterns?
P08	004	1.79	Broken end of metal piece	Fixtures / fittings
P08	005	1.67	Incised initials WC 1814	Name-and-Date Graffiti
P08	006	1.67	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P08	007	1.88	Incised initials RF	Name-and-Date Graffiti
P09	001	1.90	Remains of iron fixing	Fixtures / fittings

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P09	003	1.80	Masons' Mark - Other	Masons' Mark - Other
P09	004	1.90	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P09	005	1.60	Probably relating to maintenance / restoration	Service / restoration annotations
P09	006	1.70	Incised initials RH	Name-and-Date Graffiti
P09	007	2.07	Masons' Mark - Arrow	Masons' Mark - Arrow
P09	008	2.20	Masons' Mark - Arrow	Masons' Mark - Arrow
P09	009	2.21	Masons' Mark - Other	Masons' Mark - Other
P09	010	2.37	Masons' Mark - Other	Masons' Mark - Other
P09	011	2.30	Masons' Mark - Other	Masons' Mark - Other
P10	001	0.47	Yellow paint line around concrete patch	Recent and probably relating to maintenance / restoration
P10	001	1.55	Crude scratched cross	Unknown
P11	001	0.25	Arrow in crayon pointing up	Service / restoration annotations
P11	002	0.86	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P11	004	1.07	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P11	005	1.13	11 1/2 in yellow crayon	Service / restoration annotations
P11	006	1.30	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P11	007	1.33	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P11	008	1.35	Cluster of peck marks - dot motifs	Indeterminate
P12	001	0.50	Area of paint splatter, pale blue	Service / restoration annotations
P12	002	1.28	Area of paint splatter, pale blue	Service / restoration annotations
P12	003	1.30	Possible masons' mark or pentagram	Possible masons' mark or pentagram
P13	001a	1.72	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P13	001b	1.43	Diagonal incised line	Unknown
P13	002a	1.74	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P13	002b	1.93	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P13	003a	0.67	Masons' Mark - Sandglass	Masons' Mark - Sandglass

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P13	004a	1.69	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P13	004b	1.66	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P13	005a	1.68	Possible masons' mark or pentagram	Possible masons' mark or pentagram
P13	005b	1.66	Parallel incised lines	Indeterminate
P13	006a	1.47	Possible masons' mark or pentagram	Masons' Mark - Sandglass
P13	007a	1.40	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P13	008a	1.48	Incised initials HR / HK	Name-and-Date Graffiti
P14	001	0.16	Faint scratched cross	Cross (scratched)
P14	002	0.12	Masons' Mark - Arrow	Masons' Mark - Arrow
P14	003	0.13	Roughly right angle triangle with X cross inside, possibly extending below	Masons' Mark - Other
P14	004	0.10	Roughly right angle triangle with possible second vertical inside	Masons' Mark - Other
P14	005	0.18	Three diagonal lines going against grain of general tool marks	Unknown
P14	006	0.47	Cluster of peck marks - dot motifs	Dot patterns?

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P14	008	1.26	Possible masons' mark or pentagram	Possible masons' mark or pentagram
P14	009	1.59	Described as an incised T but not clear in photos	Unknown
P15	001	0.70	Series of indentations	Surface damage or wear
P15	002	0.85	Masons' Mark - Triangle	Masons' Mark - Triangle
P15	003	1.20	Cluster of peck marks - dot motifs	Indeterminate
P15	004	1.05	Cluster of peck marks - dot motifs	Indeterminate
P15	005	1.05	Fixtures / fittings	Fixtures / fittings
P15	006	1.50	Incised initials JG	Name-and-Date Graffiti
P15	007	1.48	Small blue mark on edge of stone	Service / restoration annotations
P15	008	1.68	Initials Jh with 2 groups of peck marks	Name-and-Date Graffiti
P15	009	1.72	Incised cross, possible eroded masons' mark	Cross (incised)
P15	010	1.62	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P15	011	1.62	Incised initials TS	Name-and-Date Graffiti

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P16	001	0.50	Black paint staining	Unknown
P16	002	0.59	Single peckmark	Unknown
P16	003	0.53	Cluster of peck marks	Possible damage or accidental wear
P16	004	0.78	Two small peckmarks	Unknown
P16	005	0.91	Cluster of peck marks	Possible damage or accidental wear
P16	006	0.90	Cluster of peck marks	Possible damage or accidental wear
P16	007	0.80	Cluster of peck marks	Possible damage or accidental wear
P16	008	0.81	Four peckmarks and incised lines	Unknown
P16	009	0.80	Masons' Mark - Arrow	Masons' Mark - Arrow
P16	010	0.83	Cluster of crude peckmarks	Possible damage or accidental wear
P16	011	0.80	Cluster of crude peckmarks	Possible damage or accidental wear
P16	012	1.06	Masons' Mark - Other	Masons' Mark - Other
P16	013	1.04	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P16	015	1.17	Fixtures / fittings	Fixtures / fittings
P16	016	1.04	Paint splatter - dark	Service / restoration annotations
P16	017	1.00	Cluster of crude peckmarks	Possible damage or accidental wear
P16	018	1.14	Cluster of peck marks - dot motifs	Dot patterns?
P16	019	1.00	Large group of incised, mainly downward facing marks	Surface working / dressing of stone
P16	020	1.83	Masons' Mark - Other	Masons' Mark - Other
P16	021	1.89	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P16	022	1.79	Masons' Mark - Letter (ZigZag)	Masons' Mark - Letter (ZigZag)
P16	023	1.77	Cluster of peck marks - dot motifs	Dot patterns?
P17	001	0.07	Scratched lines which look like a letter H	Unknown
P17	002	0.50	Masons' Mark - Arrow	Masons' Mark - Arrow
P17	003	0.34	Cluster of crude peckmarks	Possible damage or accidental wear
P17	004	0.40	Cluster of peck marks	Indeterminate

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P17	006	0.72	Incised mark resembling capital "I"	Indeterminate
P17	007	0.74	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P17	008	0.68	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P17	009	0.76	Cluster of crude peckmarks	Indeterminate
P17	010	0.83	Cluster of crude peckmarks	Indeterminate
P17	011	0.84	Deeply carved line overlying a finer incised line, forming a vague cross	Cross (incised)
P17	012	0.85	Natural patterning in the stone	Natural marking
P17	013	0.87	Cluster of crude peckmarks	Indeterminate
P17	014	0.93	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P17	015	0.93	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P17	016	1.63	Masons' Mark - Other	Masons' Mark - Other
P17	017	1.37	Cluster of peck marks	Possible damage or accidental wear
P17	018	1.42	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P17	020	1.40	Cluster of peck marks - dot motifs	Indeterminate
P17	021	1.49	Peckmarks, spread out	Unknown
P17	022	1.50	Cluster of peck marks - dot motifs	Dot patterns?
P17	023	1.54	Cluster of peck marks - dot motifs - and other incised lines	Dot patterns and also other incised lines
P17	024	1.45	Cluster of peck marks - dot motifs	Dot patterns?
P17	025	1.55	Masons' Mark - Other	Masons' Mark - Other
P17	026	1.45	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P17	027	1.46	Masons' Mark - Triangle	Masons' Mark - Triangle
P17	028	Unknown	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P17	029	0.60	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P17	030	0.91	Masons' Mark - Other	Masons' Mark - Other
P17	031	0.96	Masons' Mark - Letter (ZigZag)	Masons' Mark - Letter (ZigZag)
P17	032	0.93	Masons' Mark - Sandglass	Masons' Mark - Sandglass

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P17	034	1.21	Masons' Mark - Other	Masons' Mark - Other
P17	035	Unknown	Possible masons' mark or graffiti - not clear	Ritual protection mark?
P17	036	1.40	Masons' Mark - Other	Masons' Mark - Other
P17	037	1.42	Masons' Mark - Other	Masons' Mark - Other
P17	038	1.40	Masons' Mark - Triangle	Masons' Mark - Triangle
P17	039	1.40	Masons' Mark - Other	Masons' Mark - Other
P17	040	1.80	Masons' Mark - Other	Masons' Mark - Other
P17	041	2.11	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P17	042	2.08	Masons' Mark - Other	Masons' Mark - Other
P17	043	1.89	Masons' Mark - Other	Masons' Mark - Other
P17	044	2.09	Masons' Mark - Other	Masons' Mark - Other
P17	045	2.50	Masons' Mark - Other	Masons' Mark - Other
P17	046	Unknown	Masons' Mark - Other	Masons' Mark - Other

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P18	001	0.09	Cluster of crude peckmarks	Possible damage or accidental wear
P18	002	0.06	Faintly incised lines	Masons' Mark - Sandglass
P18	003	Unknown	Surface damage or wear	Surface damage or wear
P18	004	0.06	Surface damage or wear	Surface damage or wear
P18	005	0.50	Black paint/crayon mark 460mm long vertical	Recent and probably relating to maintenance / restoration
P18	006	0.35	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P18	007	0.38	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P18	008	0.24	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P18	009	1.19	Surface damage or wear	Surface damage or wear
P18	010	1.13	Cluster of peck marks - dot motifs	Indeterminate
P18	011	0.37	Masons' Mark - Other	Masons' Mark - Other
P18	012	0.30	Cluster of peck marks - dot motifs	Dot patterns?
P18	012	0.30	Masons' Mark - Sandglass	Masons' Mark - Sandglass

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P18	014	0.33	Masons' Mark - Arrow	Masons' Mark - Arrow
P18	015	0.34	pencil marks, wooden dowel plugs and metal screw	Recent and probably relating to maintenance / restoration
P18	016	0.38	Surface damage or wear	Surface damage or wear
P18	017	1.26	Incised cross	Cross (incised)
P18	018	1.22	Mastic/paint mark 130x30mm	Service / restoration annotations
P18	019	1.19	Six marks and some ?mastic	Service / restoration annotations
P18	020	1.17	Blue/black paint mark 130mm in length	Service / restoration annotations
P18	021	1.01	Cluster of crude peckmarks	Surface damage or wear
P18	022	1.05	Fixtures / fittings	Fixtures / fittings
P18	023	1.04	Peckmarks - dot motifs	Indeterminate
P18	024	1.07	Cluster of crude peckmarks	Possible damage or accidental wear
P18	025	0.94	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
P18	025	0.88	Blob of blue paint	Service / restoration annotations

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P18	027	0.88	Possible masons' mark or graffiti - not clear	Indeterminate
P18	027	0.88	Cluster of crude peckmarks	Indeterminate
P18	028	0.92	Masons' Mark - Other	Masons' Mark - Other
P18	029	0.85	Peckmarks - dot motifs	Indeterminate
P18	030	0.94	Paint marks - black/brown	Service / restoration annotations
P18	031	0.96	Cluster of crude peckmarks	Surface damage or wear
P18	032	0.87	Cluster of crude peckmarks	Surface damage or wear
P18	033	0.97	Two brown marks - mastic?	Service / restoration annotations
P18	034	0.82	Surface damage or wear	Surface damage or wear
P18	035	0.85	Possible masons' mark or graffiti - not clear	Possible masons' mark or graffiti
P18	036	0.89	Peckmarks - dot motifs	Indeterminate
P18	037	0.91	Surface damage or wear	Surface damage or wear
P18	038	Unknown	Modern electrics	Fixtures / fittings

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P18	040	1.67	Cluster of peckmarks	Dot patterns?
P18	041	1.63	Cluster of peckmarks	Indeterminate
P18	042	1.72	Peckmarks - but quite high up for dot motifs	Unknown
P18	043	1.63	Peckmarks - but quite high up for dot motifs	Unknown
P18	044	Unknown	Cluster of peck marks - dot motifs - and other incised lines	Dot patterns and also other incised lines
P18	045	1.37	Cluster of peck marks - dot motifs - and other incised lines	Dot patterns and also other incised lines
P18	046	1.35	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P18	047	1.39	Possible masons' mark or graffiti - not clear	Unknown
P18	048	1.44	Peckmarks - dot motifs	Indeterminate
P18	049	1.35	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P18	050	1.39	Possible masons' mark or graffiti - not clear	Unknown
P18	051	1.36	Masons' Mark - Arrow	Masons' Mark - Arrow
P18	052	1.37	Black + brown crayon / mastic marks	Service / restoration annotations

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P18	054	1.91	Cluster of crude peckmarks	Surface damage or wear
P18	055	1.85	Plug holes, scratch, black mark, brown mark	Fixtures / fittings
P18	056	1.85	Possible masons' mark or graffiti - not clear	Masons' Mark - Arrow
P18	057	1.90	Two groups of peckmarks with a bit of grouting from repair join above	Surface damage or wear
P18	058	1.55	Brown mark, cement line	Recent and probably relating to maintenance / restoration
P18	059	1.52	About 10 largish incised marks	Possible drawing / inscription
P18	060	Unknown	Cluster of crude peckmarks	Possible damage or accidental wear
P18	061	1.57	Cluster of crude peckmarks	Possible damage or accidental wear
P18	062	1.60	Masons' Mark - Arrow	Masons' Mark - Arrow
P18	063	Unknown	Blob of paint	Recent and probably relating to maintenance / restoration
P18	064	1.90	Cluster of crude peckmarks	Possible damage or accidental wear
P18	065	1.62	Cluster of crude peckmarks	Possible damage or accidental wear
P18	066	1.57	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P18	068	1.59	Possible masons' mark	Masons' Mark - Arrow
P18	069	2.10	Masons' Mark - Other	Masons' Mark - Other
P18	070	1.38	Chunk cut out of stone	Recent and probably relating to maintenance / restoration
P18	071	1.76	Peckmarks - but quite high up for dot motifs	Indeterminate
P18	072	1.78	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P18	073	1.83	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P18	074	1.86	Masons' Mark - Other	Masons' Mark - Other
P18	075	1.85	Masons' Mark - Letter (Crossed Vs / W)	Masons' Mark - Letter (Crossed Vs / W)
P18	076	1.83	Cluster of crude peckmarks	Possible damage or accidental wear
P18	077	1.82	Masons' Mark - Other	Masons' Mark - Other
P18	078	Unknown	Possible masons' mark or graffiti - not clear	Masons' Mark - Triangle
P18	079	Unknown	Broken bracelet tucked into stonework	Modern votive deposit
P18	080	Unknown	Peckmarks - dot motifs	Dot patterns?

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P19	001	0.28	Cluster of crude peckmarks	Possible damage or accidental wear
P19	002	0.46	Faint scratched mark	Unknown
P19	003	1.14	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P19	004	1.70	Possible masons' mark or graffiti - not clear	Unknown
P19	005	2.31	Masons' Mark - Triangle	Masons' Mark - Triangle
P20	001	0.26	Masons' Mark - Other	Masons' Mark - Other
P20	002	0.15	Four peckmarks with associated lines	Unknown
P20	003	0.18	Pencil lines	Recent and probably relating to maintenance / restoration
P21	001	0.13	Masons' Mark - Triangle	Masons' Mark - Triangle
P21	002	0.37	Four black (pencilled?) curved lines below 2 downward lines	Recent and probably relating to maintenance / restoration
P21	003	Unknown	Incised asterisk	Duplicate
P21	004	0.14	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P21	005	1.85	Cluster of peck marks - not clear on photos	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P21	007	1.12	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
P21	008	1.60	Two parallel incised lines	Surface damage or wear
P21	009	1.28	Smoothed portion of stone facing - N corner of pillar	Deliberate smoothing / polishing
P21	010	0.21	Pecked initials RB	Name-and-Date Graffiti
P21	011	0.19	Horizontal + 2 intersecting vertical incised lines	Surface working / dressing of stone
P21	012	0.14	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
P21	013	0.14	Incised lines	Surface damage or wear
P21	014	0.13	Incised lines	Unknown
P21	015	Unknown	Incised cross	Cross (scratched)
P21	016	Unknown	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P21	017	Unknown	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
P21	018	1.75	Incised asterisk (possible duplicate)	Ritual protection mark?
P21	019	Unknown	Masons' Mark - Letter (N / Z)	Masons' Mark - Letter (N / Z)

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P21	021	1.20	Incised asterisk (possible duplicate)	Ritual protection mark?
P22	001	0.15	Cluster of crude peckmarks	Possible damage or accidental wear
P22	002	1.20	Masons' Mark - Letter (N / Z)	Masons' Mark - Letter (N / Z)
P22	003	1.40	Writing '7' FROM PILLAR 2' 4" DOWN'	Recent and probably relating to maintenance / restoration
P22	004	1.85	Masons' Mark - Triangle	Masons' Mark - Triangle
P22	005	1.88	Impact mark	Possible damage or accidental wear
P23	001	1.20	Pencil marks - cross and arrow	Recent and probably relating to maintenance / restoration
P23	002	0.38	Orange paint splashes	Recent and probably relating to maintenance / restoration
P23	003	0.83	Pencil line and grey blob - paint or mortar	Recent and probably relating to maintenance / restoration
P23	004	0.80	Cluster of crude peckmarks	Possible damage or accidental wear
P23	005	1.18	Cluster of crude peckmarks	Possible damage or accidental wear
P23	006	1.13	Single peckmark	Possible damage or accidental wear
P23	007	1.24	Incised cross like mark with 6 pointed or possible diagonal points	Ritual protection mark?

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P24	001	1.40	Not clear from photos - possible masons marks	Unknown
P24	002	0.53	Incised horizontal lines	Unknown
P24	003	0.82	A collection of marks and indecipherable ?letter/notation, letters are black, remainder incised	Recent and probably relating to maintenance / restoration
P24	004	1.09	Yellow crayon line	Service / restoration annotations
P24	005	1.88	Incised parallel lines	Unknown
P24	006	0.68	Possible masons' mark or graffiti - not clear	Possible masons' mark or graffiti - not clear
P24	007	2.03	Masons' Mark - Letter (X)	Masons' Mark - Letter (X)
P24	008	1.73	Masons' Mark - Other	Masons' Mark - Other
P24	009	1.18	Masons' Mark - Letter (X)	Masons' Mark - Letter (X)
P24	010	1.48	Masons' Mark - Other	Masons' Mark - Other
P24	011	1.95	Masons' Mark - Arrow	Masons' Mark - Arrow
P25	001	0.81	Masons' Mark - Other	Masons' Mark - Other
P25	002	0.37	Masons' Mark - Runic	Masons' Mark - Runic

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P25	004	0.10	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
P25	005	0.10	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
P25	006	0.29	Incised cross	Cross (incised)
P25	007	0.78	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
P25	008	0.96	Masons' Mark - Arrow	Masons' Mark - Arrow
P25	009	0.78	Masons' Mark - Arrow	Masons' Mark - Arrow
P25	010	0.65	Masons' Mark - Arrow	Masons' Mark - Arrow
P25	011	0.81	Incised cross	Cross (incised)
P25	012	0.81	Three small, diagonal, parallel lines	Unknown
P25	013	1.06	Cluster of crude peckmarks	Possible damage or accidental wear
P25	014	0.82	Masons' Mark - Letter (X)	Masons' Mark - Letter (X)
P25	015	0.90	Incised parallel lines	Unknown
P25	016	0.85	Masons' Mark - Letter (X)	Masons' Mark - Letter (X)

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P25	018	1.50	Masons' Mark - Arrow	Masons' Mark - Arrow
P25	019	1.30	Incised cross	Cross (incised)
P25	020	1.10	Masons' Mark - Runic	Masons' Mark - Runic
P25	021	1.35	Incised line	Unknown
P25	022	1.50	Masons' Mark - Runic	Masons' Mark - Runic
P25	023	1.65	Incised line	Unknown
P25	024	1.50	Incised cross	Cross (incised)
P25	025	1.55	Incised lines	Unknown
P25	026	1.52	Incised chevron	Unknown
P25	027	1.95	Masons' Mark - Triangle	Masons' Mark - Triangle
P25	028	1.80	Masons' Mark - Other	Masons' Mark - Other
P25	029	1.80	Masons' Mark - Triangle	Masons' Mark - Triangle
P25	030	1.77	Masons' Mark - Other	Masons' Mark - Other

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P25	032	2.00	Masons' Mark - Arrow	Masons' Mark - Arrow
P25	033	2.00	Masons' Mark - Arrow	Masons' Mark - Arrow
P26	001	1.47	Crosshatched form	Surface working / dressing of stone
P26	002	1.53	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
P26	003	1.53	Masons' Mark - Arrow	Masons' Mark - Arrow
P26	004	1.20	Masons' Mark - Arrow	Masons' Mark - Arrow
P26	005	1.48	Possible masons' mark or cross - not clear	Unknown
P26	006	1.08	Masons' Mark - Arrow	Masons' Mark - Arrow
P26	007	1.00	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
P26	008	1.00	Incised arrow drawing	Possible drawing / inscription
P27	001	0.90	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
P27	002	0.26	Masons' Mark - Runic	Masons' Mark - Runic
P27	003	0.28	Possible masons' mark or pentagram	Ritual protection mark?

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P27	005	0.09	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P27	006	0.31	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
P28	001	1.90	Masons' Mark - Other	Masons' Mark - Other
P28	002	1.45	Masons' Mark - Other	Masons' Mark - Other
P28	003	1.68	Masons' Mark - Arrow	Masons' Mark - Arrow
P28	004	1.32	Horizontal line with possible vertical crossing it	Unknown
P28	005	1.03	Masons' Mark - Arrow	Masons' Mark - Arrow
P28	006	0.73	Masons' Mark - Other	Masons' Mark - Other
P28	007	1.64	Possible masons' mark or cross - not clear	Unknown
P28	008	1.67	Masons' Mark - Arrow	Masons' Mark - Arrow
P28	009	1.73	Masons' Mark - Runic	Masons' Mark - Runic
P28	010	1.36	Incised lines	Unknown
P28	011	1.03	Masons' Mark - Runic	Masons' Mark - Runic

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
P28	013	1.70	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P28	014	1.92	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
P28	015	1.00	Natural patterning in the stone	Natural marking
P28	016	1.04	Masons' Mark - Other	Masons' Mark - Other
P28	017	1.30	Incised cross	Unknown
P28	018	1.70	Masons' Mark - Sandglass	Masons' Mark - Sandglass
P28	019	1.95	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
P28	020	1.15	Masons' Mark - Arrow	Masons' Mark - Arrow
RC1	001	1.27	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
RC1	002	1.00	Masons' Mark - Arrow	Masons' Mark - Arrow
RC1	003	1.57	Cluster of peck marks - dot motifs	Dot patterns
RC1	004	1.00	Masons' Mark - Arrow	Masons' Mark - Arrow
RC2	001	0.89	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
RC3	001	1.47	Masons' Mark - Other	Masons' Mark - Other
RC3	002	1.41	Masons' Mark - Letter (M / W)	Masons' Mark - Letter (M / W)
SC1	001	1.13	Possible masons' mark or graffiti - not clear	Possible masons' mark or graffiti - not clear
SC1	002	1.28	Incised lines - looks too scratched to be a masons' mark?	Ritual protection mark?
SC1	003	1.97	Natural patterning in the stone	Natural marking
SC1	004	1.25	Possible masons' mark, or ritual protection mark	Ritual protection mark?
SC1	005	2.01	Possible masons' mark or graffiti - not clear	Possible masons' mark or graffiti - not clear
SC1	006	1.16	Natural patterning in the stone	Natural marking
SC1	007	0.35	Natural patterning in the stone	Natural marking
SC2	001	0.38	Incised arrow drawing	Possible drawing / inscription
SC2	002	0.61	Possible masons' mark or cross - not clear	Unknown
SC2	003	0.60	Carved lightning bolt	Possible masons' mark, or ritual protection mark
SC2	004	2.20	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
SC3	002	1.67	Extensions to letter on James Spence grave marker incised - additional lines in pen	Unknown
SC3	003	1.47	Extensions to letter on James Spence grave marker incised - additional lines in pen	Unknown
SC3	004	1.30	Extensions to letter on James Spence grave marker incised - additional lines in pen	Unknown
SC3	005	1.15	Extensions to letter on James Spence grave marker incised - additional lines in pen	Unknown
SC3	006	1.00	Possible pencil/black lines between lettering of James Spence grave marker	Unknown
SC3	007	0.84	Extensions to letter on James Spence grave marker incised - additional lines in pen	Unknown
SC3	008	0.70	Pen/pencil black marks beneath lettering on James Spence grave marker	Damage
SC3	009	0.30	Extensions to letter on James Spence grave marker incised - additional lines in pen	Unknown
SC3	010	1.70	Masons' Mark - Other	Masons' Mark - Other
SC4	001	0.78	Masons' Mark - Other	Cross (carved) overlying Mason's Mark (Arrow)
SC4	002	1.55	Masons' Mark - Sandglass	Masons' Mark - Sandglass
SC4	003	1.44	Orange paint mark	Recent and probably relating to maintenance / restoration
SC4	004	0.65	Masons' Mark - Arrow	Masons' Mark - Arrow

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
SC4	006	1.40	Horizontal pencil line	Recent and probably relating to maintenance / restoration
SC5	001	0.35	Masons' Mark - Sandglass	Masons' Mark - Sandglass
SC5	002	0.67	Masons' Mark - Other	Masons' Mark - Other
SC5	003	0.90	Cross (scratched)	Cross (scratched)
SC5	004	1.11	Cross (scratched)	Cross (scratched)
SC5	005		Masons' Mark - Arrow	Masons' Mark - Arrow
SC5	006	1.53	Cluster of peck marks - dot motifs	Dot patterns
SC5	007	1.55	Masons' Mark - Letter (A)	Masons' Mark - Letter (A)
SC6	001	0.33	Surface damage or wear	Surface damage or wear
SC6	002	1.53	Masons' Mark - Other	Masons' Mark - Other
SC6	003	1.96	Surface damage or wear	Surface damage or wear
SC6	004	Unknown	Masons' Mark - Arrow	Masons' Mark - Arrow
SC6	005	1.46	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
SC6	007	1.34	Silver jewellery tucked into stonework	Modern votive deposit
SN2	001	0.85	Masons' Mark - Sandglass	Masons' Mark - Sandglass
SN2	002	0.86	Series of parallel horizontal incised lines	Unknown
SN3	003	1.74	Masons' Mark - Other	Masons' Mark - Other
SN3	004	0.77	Inverted V in chalk	Recent and probably relating to maintenance / restoration
SN3	005	1.92	Surface working of stone	Unknown
SN4	001	1.51	Cross in black crayon	Recent and probably relating to maintenance / restoration
SN4	002	1.56	Pencilled initials - HD 1940 Wilts - 19/03/19 photos	Name-and-Date Graffiti
SN5	006	0.65	Masons' Mark - Sandglass	Masons' Mark - Sandglass
SN6	001	0.32	Cluster of peck marks - dot motifs	Dot patterns
SN6	002	1.47	Yellow crayon mark along mortar around several stones	Recent and probably relating to maintenance / restoration
SN6	003	1.53	Masons' Mark - Arrow	Masons' Mark - Arrow
SN6	004	1.00	Masons' Mark - Sandglass	Masons' Mark - Sandglass

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
SN7	002	Unknown	Masons' Mark	Masons' Mark - Letter (M / W)
SN7	003	Unknown	Masons' Mark	Masons' Mark - Letter (N / Z)
SN7	004	Unknown	Masons' Mark	Masons' Mark - Letter (N / Z)
SN8	001	0.63	Pencil line	Recent and probably relating to maintenance / restoration
SN8	002	0.93	Pencil line	Recent and probably relating to maintenance / restoration
SN8	003	0.50	Scratched arrow pointing to rawl plugs	Recent and probably relating to maintenance / restoration
SN8	004	Unknown	Surface damage or wear	Surface damage or wear
SN8	005	1.79	Masons' Mark - Sandglass	Masons' Mark - Sandglass
SN8	006	1.33	Masons' Mark - Other	Masons' Mark - Other
SN8	007	1.93	Masons' Mark - Sandglass	Masons' Mark - Sandglass
SN8	008	1.67	Possible masons' mark or cross - not clear	Unknown
SN8	009	1.00	Masons' Mark - Other	Masons' Mark - Other
SR3	001	1.55	Masons' Mark - Sandglass	Masons' Mark - Sandglass

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
SR4	002	2.60	Masons' Mark - Other	Masons' Mark - Other
ST1	001	1.51	Various incised chisel and peck marks	Surface working / dressing of stone
ST1	002	1.46	Lines and peck marks	Possible drawing / inscription
ST1	003	1.84	Groups of chisel and peck marks	Surface working / dressing of stone
ST1	004	2.14	Deep incised line going over two stones	Unknown
ST1	005	1.73	Series of vertical lines plus arrow pointing up and two small crosses	Possible drawing / inscription
ST1	006	1.50	Masons' Mark - Letter (N / Z)	Masons' Mark - Letter (N / Z)
ST1	007	1.76	Deep vertical grooves on pillar top, fainter horizontal line above	Surface working / dressing of stone
ST1	008	0.48	Masons' Mark - Letter (M / W) - Modern	Masons' Mark - Letter (M / W)
ST1	009	0.77	Cross on pillar base plus second vertical line	Unknown
ST1	010	2.10	Chalked initials - SHJ	Name-and-Date Graffiti
ST1	011	1.72	Deeply-carved Greek cross (Consecration Cross)	Consecration Cross
ST1	012	1.02	Faintly incised crosses	Unknown

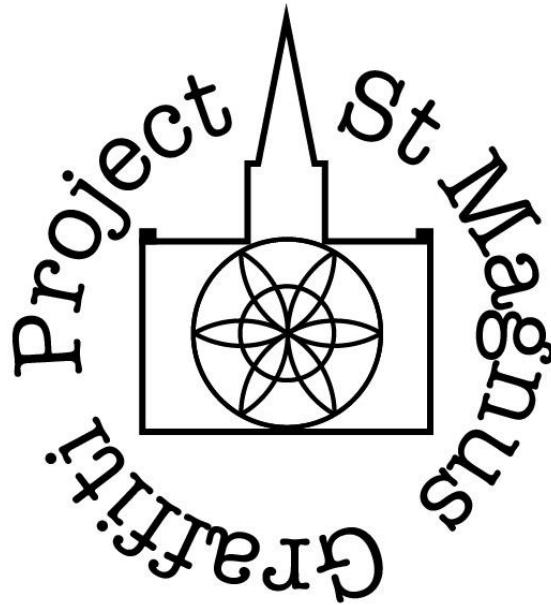
Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
ST2	001	0.55	Incised lines - diagonal from top left and top right	Surface working / dressing of stone
ST2	002	1.80	Incised lines - diagonal from top left and top right	Surface working / dressing of stone
ST2	003	1.03	Cluster of peck marks	Dot patterns?
ST2	004	1.65	Cluster of peck marks - dot motifs	Dot patterns?
ST2	005	1.82	Cluster of peck marks	Dot patterns?
ST2	006	1.14	Carved lines covering two stones	Surface working / dressing of stone
ST3	001	1.20	Wax spill down wall and onto floor	Recent and probably relating to maintenance / restoration
ST3	002	1.53	Vertical pencil line	Recent and probably relating to maintenance / restoration
ST3	003	1.50	Possible paint marks in orange	Recent and probably relating to maintenance / restoration
ST3	004	1.82	Pencil writing - indecipherable	Unknown
ST3	005	1.05	Two vertical pencil lines (60mm & 20mm) under James Scarths memorial	Recent and probably relating to maintenance / restoration
ST3	006	1.52	Masons' Mark - Arrow	Masons' Mark - Arrow
ST3	007	1.96	Incised writing - indecipherable	Indeterminate

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
ST3	009	1.88	Crayon lines forming 3 sides of box	Recent and probably relating to maintenance / restoration
V2	001	1.77	Masons' Mark - Triangle	Masons' Mark - Triangle
WN1	001	0.56	Natural patterning in the stone	Natural marking
WN1	002	0.80	Incised lines - horizontal, about 12	Surface working / dressing of stone
WN1	003	0.74	Masons' Mark - Triangle	Masons' Mark - Triangle
WN1	004	0.85	Pencil circle	Recent and probably relating to maintenance / restoration
WN1	005	1.08	Single peckmark	Possible damage or accidental wear
WN1	006	1.48	Cluster of crude peckmarks	Possible damage or accidental wear
WN1	007	1.55	David Horne written in pencil	Name-and-Date Graffiti
WN1	008	1.70	Diagonal slash mark	Possible damage or accidental wear
WN2	001	1.40	Cluster of crude peckmarks	Possible damage or accidental wear
WN2	002	0.63	Cluster of crude peckmarks	Possible damage or accidental wear
WN2	003	0.88	Cluster of crude peckmarks	Possible damage or accidental wear

Area Code	Graffiti No	Height above floor (m)	Edited description	Interpretation
WN2	005	1.56	Cluster of crude peckmarks	Possible damage or accidental wear

Appendix 2 Volunteer Handbook

St Magnus Graffiti Project



Volunteer Handbook

January 2019 (version 1)

St Magnus Graffiti Project



I. Introduction

Welcome to the St Magnus Graffiti Project!

We are delighted that you have signed up to be a volunteer on this exciting community-led project. The project has been made possible with funding from the Heritage Lottery Fund and is being led by Orkney Archaeology Society in partnership with the Archaeology Institute, University of the Highlands and Islands.

St Magnus Cathedral occupies a special place in the history and identity of Orkney. Built from red and yellow sandstone in the 12th century by the same masons as Durham Cathedral, it is one of the most iconic buildings in Kirkwall. It serves as a parish church, a venue for a range of events and performances, and is one of the most popular heritage attractions for visitors in the islands. Much-loved by locals and tourists alike, this project aims to highlight a lesser-known but significant aspect of the building's history: its graffiti.

A wide range of markings from the last 870 years survive on both the internal and external stonework, and the cathedral contains one of the most significant assemblages in Scotland. These include masons' marks relating to primary construction and rebuild, but also more enigmatic symbolic designs such as hexafoils. There is also a wide range of 'name-and-date' graffiti, but only limited work has ever been undertaken on these. Such inscriptions are increasingly recognised as an important part of the historical record. Projects such as the Norfolk Medieval Graffiti Project (<http://www.medieval-graffiti.co.uk/>) have proved hugely popular and have helped raise the profile of church graffiti as a heritage resource. Even simple inscriptions have been shown to offer a unique and personal insight into the different ways in which people have engaged with buildings over the centuries.

Inspired by such work, this project will explore the untold history of St Magnus Cathedral through the people who have left their mark on the building itself. Volunteers will be trained by, and work with, professional archaeologists from the Archaeology Institute of the University of the Highlands and Islands in the recording of a range of marks and stone-carvings on internal and external stonework.

The project will run until the end of 2019 by which time we hope to have recorded hundreds of marks ... who knows what we might find?

2. Getting started

2.1 *First things first: induction*

Anyone can be a volunteer on this project, but all volunteers are required to complete a training workshop and induction prior to starting their survey. For this initial stage of the project, there are 3 workshops planned, all of which will take place in the cathedral:

No 1. Saturday 26th January 1-5pm

No 2. Tuesday 5th February 1-5pm

No 3. Saturday 9th February 1-5pm

No 4. Saturday 23rd February 1-5pm

The workshops will comprise a Health and Safety induction, training in the survey methodology and a tour of the cathedral.

You must complete a training workshop before you can volunteer on the project.

During the induction, you will be asked to complete and sign the following documentation:

- a. a project-specific volunteer agreement, stating you agree to abide by the rules of the project, and disclosing any relevant next of kin and medical information;
- b. an OIC volunteer agreement, to work in the cathedral; and
- c. a Risk Assessment to show that you have understood the risks involved with the project.

It is important to think about your physical ability to work in the cathedral and think about issues such as your eyesight, if you have any problems reading, or issues with small spaces and heights and you must let us know any relevant medical information.

You will also have to provide contact details, including an email address, so that you can access the online booking system.

2.2 *Booking a volunteer slot*

Volunteers are responsible for booking their own survey slots. Survey slots will be two hours long, and will be available Monday-Saturday, at the following times:

AM Survey Slot 1	10am – 12noon
AM Survey Slot 2	10.30am – 12.30pm
PM Survey Slot 1	2.15pm – 4.15pm
PM Survey Slot 2	2.30pm – 4.30pm

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Once you have completed your induction, and provided your email address, you will be invited via email to sign up for slots via [SignUp.com](https://www.signup.com). You can click on the link in that email, and it will take to the project sign up page, which will look like this:

A screenshot of the 'Graffiti Volunteer Survey Slots' page. The page title is 'Graffiti Volunteer Survey Slots' with the date range 'Mon Jan 28, 2019 – Sat Mar 30, 2019'. Below the title is a welcome message: 'Welcome to the St Magnus Graffiti Project! Please sign up to the survey slots that you can manage. Please don't just fill every slot, and make sure that you are definitely able to make these time slots. If you have to cancel for any reason, then please cancel on this site. If there is less than 24 hours notice, then please email magnusgraffiti@gmail.com as soon as possible'. There is a search bar 'Find Spots By Date' with a calendar icon and a date selector set to 'Jan 28, 2019'. To the right are checkboxes for 'Hide Full Spots' and 'Show My Spots'. Below this is a section for 'Mon Jan 28, 2019' showing '0 of 8 Filled'. A table lists four survey slots: 'AM Survey Slot 1 (Camera 1)', 'AM Survey Slot 2 (Camera 2)', 'PM Survey Slot 1 (Camera 1)', and 'PM Survey Slot 2 (Camera 2)'. Each slot shows the time, '0 of 2' filled, and a '(0)' participants count. To the right of each slot is a green 'SIGN UP' button. A red arrow points to the 'SIGN UP' button for the first slot.

Find the slot(s) that you want and click on the green **Sign Up** button

A screenshot of the participant sign-up form. The header shows 'Graffiti Volunteer Survey Slots' and 'Mon Jan 28, 2019 – AM Survey Slot 1 (Camera 1)'. The quantity is '0 Spots / 2 Available'. The form is for 'Admin Test' (AT). It has fields for 'Name' (Admin Test), 'Email' (antonia.thomas@uhi.ac.uk), and 'Phone' (admintest). There is a '# of Spots' field with a value of 1. A green 'Save and Done' button is at the bottom right. A red arrow points to the 'Save and Done' button.

Click **Save and Done**

You should then receive an automatically generated email confirming your time slot.

NB: In exceptional circumstances, it may be necessary for the cathedral staff to cancel a volunteer slot at short notice, e.g. because of a funeral. In this case, the slot will be cancelled using the SignUp.com system, and an automatically generated email will be sent to volunteers to inform them of the cancellation.

If you have to cancel your sign up yourself, please do this in the first instance by using the SignUp.com system. If you have to cancel at extremely short notice, for example, less than 48 hours, then please phone the cathedral on 01856 874894.

3. Now for the fun bit! The survey

So, you've completed your induction and training, and completed all the required paperwork, and booked your slot – hurrah! you're now ready to go!

3.1 Arriving at the cathedral

Make sure you arrive a few minutes before your allocated timeslot. You must let us know ASAP if you are unable to come to your session or if you are going to be late. Upon arrival at the cathedral, you will sign the register. Please be patient if you find the door locked; sometimes the custodian will have to leave on important business for a few minutes.

3.2 Area allocation

Once you have signed in at the cathedral you will be allocated an area (e.g. pillar, section of walling etc.) for your survey. This will have a unique code, e.g. P1, NN4. You can find what area this code relates to by looking at the A3 laminated plan held in the office. This is where you will be working during this session, and this is the code you will need to write on the session record sheet etc.

3.3 Equipment

Once you are signed in and know which area you will be working in, each team will need:

1 x camera.

Check that the memory card is empty, i.e. has been formatted by the previous group. If it has photos on it, you will need to check to see if these have been downloaded. If they have, then you are free to format the memory card before your session. If they haven't, please follow the downloading and backup procedure for these photos, before you start your own session.

There are two cameras (imaginatively named Camera 1 and Camera 2). You will have to make a note of which camera you are using on the Session Record Sheet.

1 x LED light

1 x photographic scale

1 x handtape for measuring

1 x clipboard for each member of your team, and a pen, for paperwork.

3.4 Paperwork

You will need the following forms to complete during your survey:

1 x Graffiti Register (you may need an additional sheet if you find a lot during your session!)

2 x Photo Register (approx.)

1 x Session Record Sheet

Graffiti Record Sheets (several)

Continuation Sheets will be available in the office if necessary.

3.4 Teamworking

You will work in teams of 2 or 3, depending on how many people have signed up for a particular slot. Think about how you divide up the tasks to work together in the most effective way.

For example, will one of you be the photographer, and one person in charge of writing the information down on the sheets? It's up to you as long as you are able to work as a team and carry out your survey in a systematic manner.

3.5 At the end of your session

You need to allow enough time **within your 2-hour slot** to complete your sheets, upload / backup your photos, and pack away your equipment. If you notice any problems with equipment, such as batteries running low, or the camera not working, or run out of sheets, please notify the cathedral staff.

Downloading and backing up your photos

First of all, you must open up the laptop and create a new sub-folder for your photos in the ST MAGNUS GRAFFITI PROJECT PHOTOS folder. Your folder needs to be named in the following manner, so we will be able to cross-reference the photos with the written records:

Area Code_date as yyyy_mm_dd_initials, e.g. **SN7_2019_01_24_AT**

Take the memory card out of the camera and insert it into the card reader. COPY the image files over to the new folder. Once these have been copied across, please copy this folder and its contents onto the external hard drive. Then you need to copy the whole folder onto dropbox. A small blue icon will appear on the folder whilst the images are being uploaded. Once the uploading is complete, the icon will turn green.

NB: Never CUT and PASTE the files across, only ever COPY and PASTE.

The photos should now exist in three folders: dropbox, the external hard drive and the laptop C:\ drive. Once, and only once, these folders are correctly copied, you can format the memory card and put it back in the camera ready for the next group.

Charging the batteries

Take the camera battery out and put it on charge ready for the next group.

Filing and archiving your paperwork

Please make sure you put all your completed paperwork in the correct folder and return any spare (uncompleted) sheets to the box.

Signing out

Please remember to sign out again at the end before you leave the cathedral.

4. Methodology

4.1 *The scope of the project*

The project's focus is graffiti, which can be defined as 'writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface' (OED). However, this definition soon becomes problematic as many marks might not have been 'illicit' when they were first made, and there are many other forms of legitimate marks, such as masons' marks, pilgrim marks etc., which we want to record.

We will therefore record **all** marks and inscriptions encountered during our survey. Marks might be incised or carved, or they might have been made in pencil, pen or paint. Recording will not be limited by date and we will record **all** marks up to the present day. This allows us to build a picture of changing engagement with the cathedral over the centuries.

4.2 *Checking your equipment and settings*

Always start off your session by checking that the camera works, and the battery is charged, the memory card has been formatted (see note in Section 3.3), and the lights are working.

4.3 *Initial survey: 'getting your eye in'*

Have a good look at the stonework to start with, and experiment with holding the light at different angles to see what becomes visible. Remember to check every surface, as graffiti and marks might be found on plaster, glass, woodwork and metalwork as well as stone.



Looking for graffiti at Lincoln cathedral. Photo credit: Lincoln Archaeology Group.

St Magnus Graffiti Project



Be systematic: choose a logical starting point in your area, and gradually work your way around in a through and systematic way. Once you have identified where you are going to start, you can begin your records and numbering up the marks.

N.B. We are only going to survey areas that are visible from ground level, and will not be using ladders, or standing on chairs to access higher stonework. If you can see markings, but they are too high up to record, you can always make a note on the Session Record Sheet.

4.3 The written record

The written record comprises several different sheets. These are:

Graffiti Register

This is the where you will list the individual number of each mark, or piece of graffiti that you record during your session. These individual numbers always start with the area code, e.g. SN7, followed by a number in sequence. Thus, the first mark you record in the SN7 area will be SN7_001, followed by SN7_002 etc.

Photo Register

This is where you list each photo you take during the session. Please make sure you list DSC numbers, and make sure the camera is set to do this (it should be by default). You need to list the DSC number of the image, and the graffiti number. This should allow for easy cross-referencing during the writing up and archiving stage of the project.

Graffiti Record Sheet

This is where you will record the details of each individual mark that you identify during your survey. Use the numbering system which you have listed on the Graffiti Register Sheet. There are various boxes which need to be filled in, and on the second side there are plans of the cathedral, where you can mark the position of your graffiti.

Session Record Sheet

This is where you can summarise your findings for each session. It always needs completing, even if you find nothing – make a note of this! Like the Graffiti Record Sheet, there are various boxes which need to be filled in, and on the second side there are plans of the cathedral, where you can mark the area you worked in during your session.

Continuation Sheet

You might not need to use this at all, but if you find one particular piece of graffiti that is amazing, and which can't be drawn / described on one Graffiti record Sheet, then you will need a continuation sheet. Likewise, if you have a particularly graffiti-heavy session, you might need a second sheet for your Session Record Sheet.

Have a look at the exemplar Graffiti Record Sheet and Session Record Sheet in the appendix. These have been completed for the daisywheel by the Paplay tomb in the south wall of the nave (also shown on the photographs in section 4.4).

4.4 *The photographic record*

Lighting is crucial when photographing graffiti. If the light source is at the right angle, or too close, the graffiti can be difficult to record. Try experimenting with different lighting angles to get the best results, and don't worry if you need to take quite a few photos from different angles. Take a look at the following pictures:



In the above left photograph (a), the LED light has been held far too close to the carving. The light has reflected off the stone's surface, causing glare and a strong contrast. In the above right photograph (b), the LED light has not been held at an oblique enough angle, causing a diffuse light across the stone. There is very little definition and contrast, making the finely incised lines of the carving almost invisible.



The above photo (c) has the light at just about the right distance to give the carving some definition. It shows the form of the stone well and contains enough of the surrounding stonework to be able to really see the context of the carving. However, you should *also* take a second shot which is more zoomed in, to be able to really focus on the carving itself.

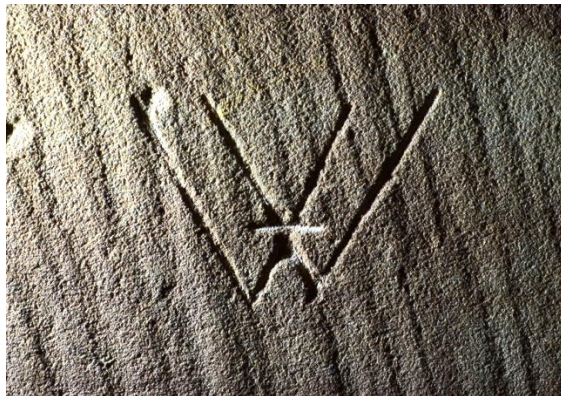


The above photo (d) shows the carving well. Where possible, please also take a photograph with a scale. With this in mind, an ideal photographic record for each individual graffiti / mark would comprise **at least 3** photos: a wider 'context' shot, and two detail shots, one with a scale and one without. Only ever hold the scale, never try to stick it to the wall.

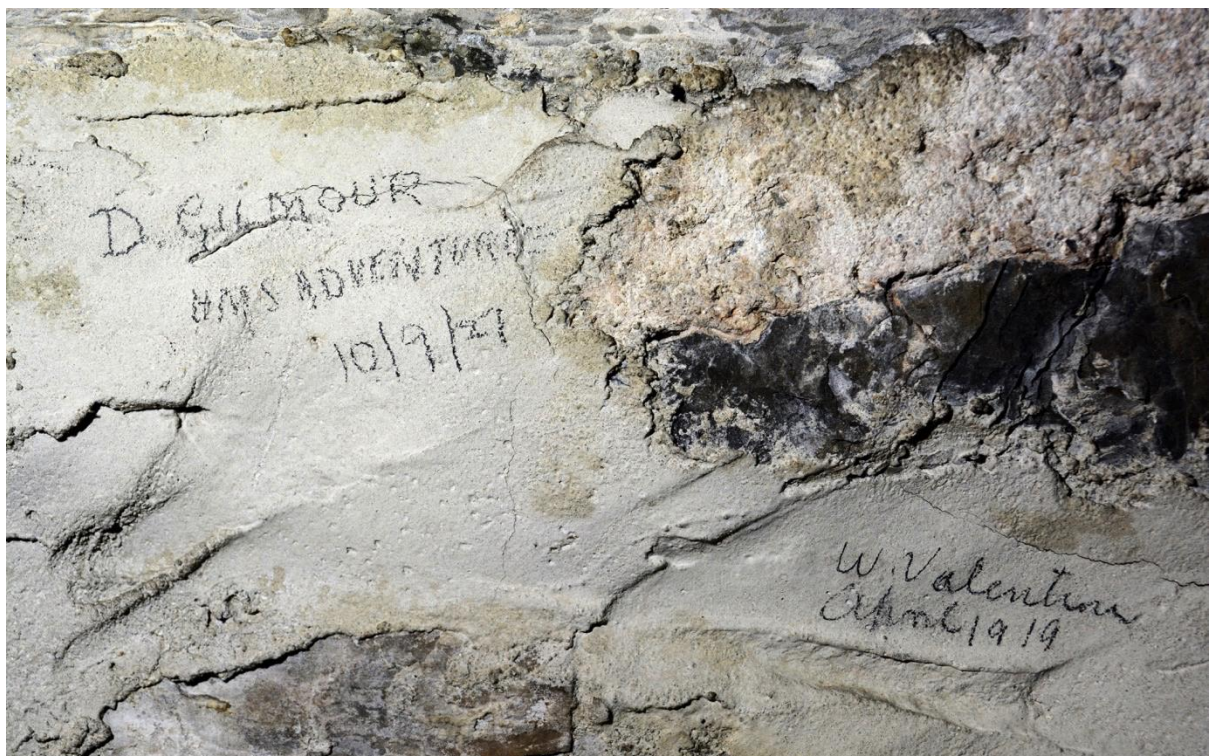
5. Interpretation

The interpretation of graffiti, particularly when it is fragmentary because of erosion or particle removal, can also be very difficult. As noted above, we will record **all** marks and inscriptions encountered during our survey. Some of the markings we might expect in this context include:

Masons' marks: The stonework in the cathedral, not surprisingly, has a host of different masons' marks from the last 870+ years. These were carved on the stones by masons themselves, during the construction, or restoration works. Mason's marks tend to be quite simple, usually neatly executed and involving straight lines (see pictures below).



Name-and-date graffiti, and related text such as ships' names: in the cathedral there are a range of different name-and-date type graffiti, ranging from 19th-century carved initials, to pencilled names and ships dating from the first half of the 20th century (see below), and much more besides. These often overlie other names and may be associated with drawings.



Compass drawn designs (hexafoils): such as the design shown in Section 4 above. These are extremely common in English medieval churches, as demonstrated by the large number recorded during the Norfolk Medieval Graffiti Survey (see below).



Image © Norfolk Medieval Graffiti Survey

Crosses: crosses are not surprisingly, quite common in this context, and might have been made by pilgrims, or devout tourists.

Other marks: Including heraldic elements, text inscriptions, mass dials, architectural sketches, runic inscriptions, dot patterns, ritual protection marks, ship graffiti, musical graffiti etc.

For more information, see <http://www.medieval-graffiti.co.uk>

6. Frequently Asked Questions

I want to be involved in the project as a volunteer but can't make any of the training workshops. Can I still be involved?

Unfortunately not. Due to the Health and Safety requirements for people working in the cathedral, you must attend one of the workshops / inductions before you can volunteer.

What if I turn up for my recording session, and the other person isn't there?

You can join the other team, and work as a three. Three sets of eyes are better than two!

What if I have booked a recording session and have to cancel?

If it is a week or so before your scheduled slot, you can go onto the SignUp.com site and remove your tick, freeing up the space for someone else. If it is really at the last minute, you can phone the cathedral on 01856 874894.

St Magnus Graffiti Project



What if I don't finish an area within my time slot, and there are graffiti left to record?

Please make a note of it on the Session Record Sheet. If you are wanting to complete the area during one of your next volunteer sessions as your team, that's fine – but please let us know by emailing magnusgraffiti@gmail.com so that we can re-allocate the areas accordingly.

How many recording sessions can I volunteer for?

Please be sensible and make sure you only sign up for what you can realistically do, bearing in mind that there are many other volunteers – it wouldn't be fair if one person took up all of the slots!

What if I find something really unusual or exciting?

Please email us at magnusgraffiti@gmail.com if you think you have found something really unusual – we are excited as you about this project!

What if my area doesn't seem to contain any graffiti?

It is important to know which areas don't have graffiti, as much as those that do. In this case, you would still complete a Session Record Sheet, but you would not on it that this area is devoid of graffiti.

Am I allowed to publicise my photos on social media?

By volunteering on the St Magnus Graffiti Project you are agreeing to work as part of a team, for the good of the project. We will be releasing various updates and news items on the project as it develops, so we would kindly ask you to hold back initially, until you have spoken to us. We will always make sure that the original finder gets credited for their discoveries!

7. Working in St Magnus Cathedral

A few important things to remember:

The cathedral is a place of worship first and foremost and all visitors and volunteers are asked to act in an appropriate and respectful manner, and cathedral staff have the right to ask anyone not behaving appropriately to leave.

Phones must be on **SILENT** when you are in the cathedral.

Water is allowed, but please do not eat or drink in the cathedral.

8. Further reading and resources

Champion, M. 2015. *Medieval Graffiti: The Lost Voices of England's Churches*. London.

Norfolk Medieval Graffiti Survey: <http://www.medieval-graffiti.co.uk>

The Society for the Protection of Ancient Buildings (SPAB): <http://www.spab.org.uk>



9. Keeping in touch with the project and organisers

Email: You can contact the organisers of the project at any time using the project's email address: magnusgraffiti@gmail.com

Facebook: There is a private facebook page set up for organisers and volunteers <https://www.facebook.com/groups/760804857603942/>

Twitter: #StMagnusGraffiti

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Appendix: Exemplar Recording Sheets

St Magnus Graffiti Project: Graffiti Record Sheet



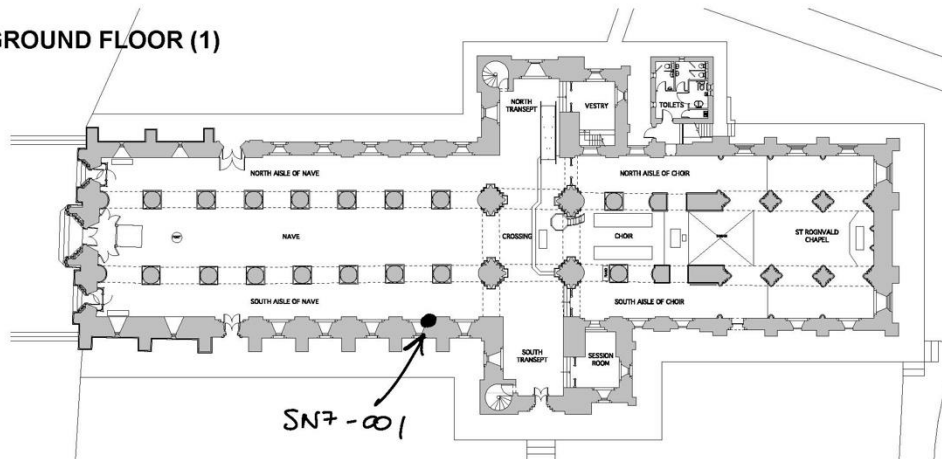
Lead Volunteer Name: ANTONIA THOMAS		Date: 24/01/2019	Graffiti No.: SN7/001
Volunteer name: SEAN BELL		Floor / Level: GROUND FLOOR	
Volunteer name:		Area*: SN7	
Volunteer name:		Internal / external? INTERNAL	
*Please mark position of graffiti on the plans on the other side of this sheet			
Height: 60 mm	Width: 60 mm	Camera No: 1	
Height above floor: 1.85 m		Batch No:	
Surface material (circle/delete as necessary):		Photo Nos (DSC Nos):	
<input checked="" type="radio"/> Stone	Wood	DSC - 0186	
	Metal	- 0188 - 0192	
		- 0193 - 0199	
		- 0200 -	
Tile	Brick		
	Plaster		
Glass	Other: _____		
Medium (circle/delete as necessary):		Architectural feature (circle/delete as necessary):	
<input checked="" type="radio"/> Incised / carved	Pencil/pen	<input checked="" type="radio"/> Wall	Window
	Paint	Door	Floor
Chalk	Other: _____	Pillar	Buttress
Sketch of graffiti (please include dimensions, north etc if appropriate):		Notes / description:	
<p>Barbara (wife) tomb</p> <p>graffiti</p> <p>Papray tomb</p> <p>sign = "The tomb of the Papray family"</p> <p>60 mm</p> <p>60 mm</p>		<p>Compass drawn 'daisy wheel' on horizontal stone string course above and to left of Papray tomb arch</p> <p>Six 'petals' within a circle and a smaller circle in the middle.</p>	

St Magnus Graffiti Project: Graffiti Record Sheet

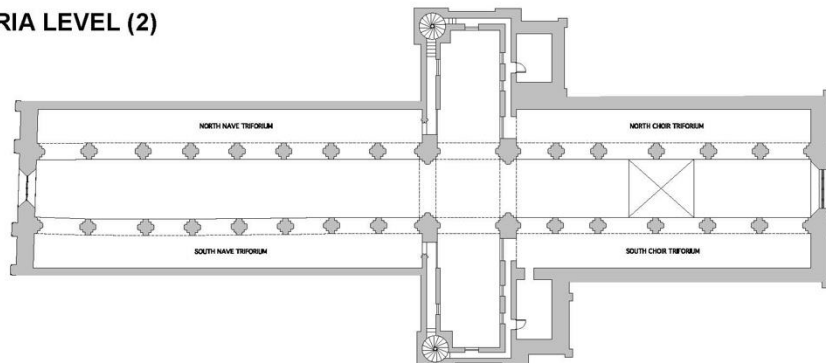


*Please mark position of graffiti on the plans below, annotating if necessary

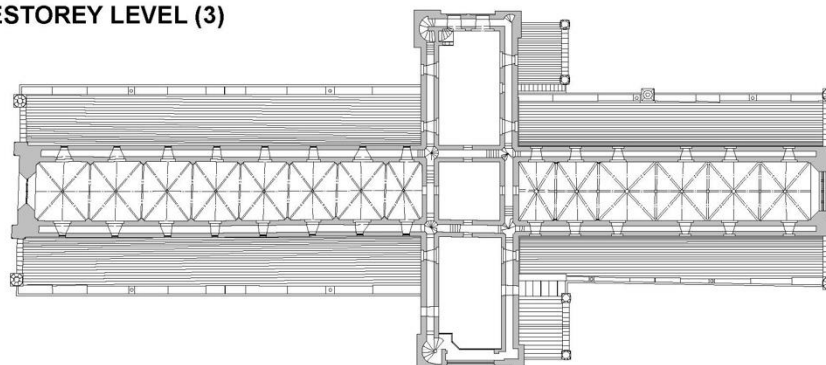
GROUND FLOOR (1)



TRIFORIA LEVEL (2)



CLERESTOREY LEVEL (3)



St Magnus Graffiti Project



St Magnus Graffiti Project: Session Record Sheet



Date: 24/01/2019		Volunteer name: ANTONIA THOMAS	
Time on site: 9.50	Time off site: 12.10	Volunteer name: SEAN BELL	
Area(s) of work*: SOUTH NAVE SN7		Volunteer name: /	
Area(s) of work*: /		Volunteer name: /	
*Please mark areas of work on the plans on the other side of this sheet			
Graffiti Nos:		Camera No: 1	Batch No:
SN7 001 - 006		Photo Nos (DSC Nos):	
		DSC - 0186	
		0188 - 0192	
		0193 - 0199	
		0200	
Additional Description (use this space to mention any general comments about your recording session or the area you were working in, e.g. lighting and visibility problems, particular concentrations of types of marks etc):			
<p>It was very dull light and hard to see clearly. Traces of old plaster/paint visible on stone.</p>			
Other Information (use this space to mention any unused numbers, areas which you weren't able to complete the records for, additional graffiti that still needs recording, areas with no graffiti etc.):			
<p>We didn't complete this area because we ran out of time</p>			
Weather / light Dull		Downloaded by AT	
Photos downloaded YES NO			
Folder name SN7-2019-01-24-AT			

St Magnus Graffiti Project

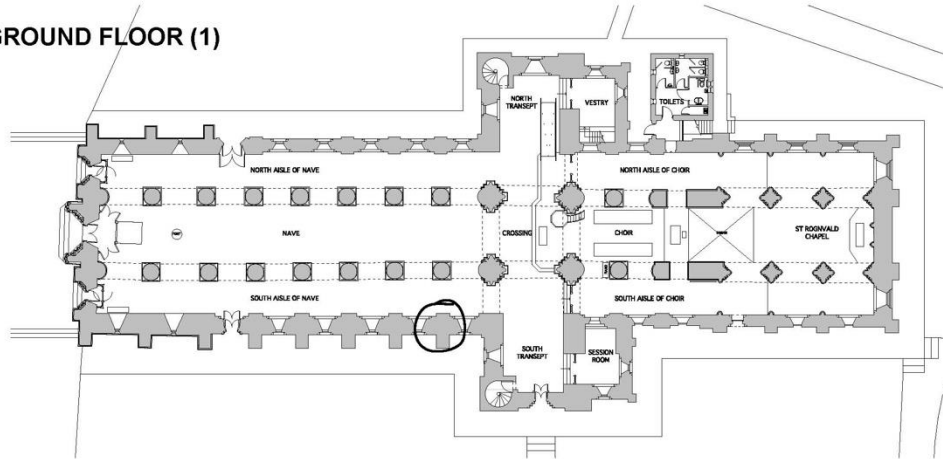


St Magnus Graffiti Project: Session Record Sheet

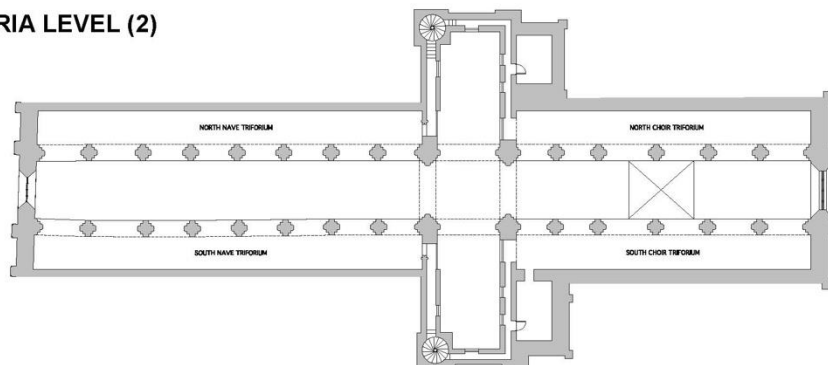


*Please mark areas of work on the plans below, annotating if necessary

GROUND FLOOR (1)



TRIFORIA LEVEL (2)



CLERESTOREY LEVEL (3)

