

CONDITION SURVEY REPORT

for

SPALDING WAR MEMORIAL,
SPALDING, LINCOLNSHIRE

Job Ref. No: 2450

Date of Inspection: 03.03.2023

Date of Report: 16.05.2023

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1.0 EXECUTIVE SUMMARY

1.1 CONDITION OVERVIEW

Unfortunately, this survey finds the overall condition of the building in a fairly poor state of repair and in need of a significant programme of remedial work to safe-guard its long-term future. The various defects appear to be predominately associated with the effects of water penetration through poor groundwater drainage of the surrounding hard-landscaping. Given the monument's role within the cultural heritage of Spalding and its wider architectural significance, the necessity of these recommendations should be considered of the utmost importance.

1.2 SUMMARY OF RECOMMENDATIONS

The urgency of the work required is denoted in the following degrees of priority:

- A** – Urgent, requiring immediate attention.
- B** – Requires attention within the next 12-24 months.
- C** – Requires attention within the next five years.
- D** – A desirable improvement with no timescale.
- M** – Routine maintenance. This can usually be undertaken without professional advice or faculty approval.

2.0 PRELIMINARY INFORMATION

2.1 OVERVIEW

The Spalding War Memorial, referred to as a 'Temple of Remembrance', stands at the head of an ornamental pond, within the gardens of Ayscoughfee Hall. It was designed by the internationally important architect, Sir Edwin Lutyens, and was unveiled in June 1922. The memorial consists of a white rendered Tuscan Doric temple with stone dressing and a hipped roof of clay pantiles. Three semi-circular arches at the front lead into an open gallery where stone tablets record the names of the Spalding's fallen of the First World War. Herringbone brickwork pavers line the floor and a Stone of Remembrance sits on three wide steps in front of the building.

2.2 LOCATION



Address: Ayscoughfee Hall Gardens
Churchgate
Spalding
Lincolnshire
PE11 2RA

Grid Reference: TF 24917 22256

2.3 CONTACTS

Architect: Andrew Oglesby of Oglesby & Limb Ltd

2.4 SIGNIFICANCE

Approximate Date: Unveiled 08.06.1922

Heritage Category: Listed Building - Grade I

List Entry Number: 1064002

Reasons for Designation:

Spalding War Memorial, situated in the gardens of Ayscoughfee Hall and unveiled in 1922, is listed at Grade I for the following principal reasons:

** Historic interest: as an eloquent witness to the tragic impacts of world events on this community, and the sacrifices it made in the conflicts of the C20; * Architect: by the nationally renowned architect, Sir Edwin Landseer Lutyens (1869-1944) who designed 58 memorials at home and abroad including the Cenotaph in Whitehall; * Architectural interest: its Tuscan pavilion is a precursor to the shelter buildings built in the cemeteries of the Western Front by the then Imperial (now Commonwealth) War Graves Commission for whom Lutyens was one of the principal architects; * Historic association: the principal elements of the memorial, the Tuscan pavilion and the Stone of Remembrance, stand within a memorial garden – an exceptional departure for Lutyens among his English memorials – created from an element of an older formal garden; * Group value: with the adjacent Grade I listed Ayscoughfee Hall and the Grade II registered landscape within which it stands.*

History:

The proposal for a memorial to commemorate the 224 First World War fallen of Spalding, arose from Barbara McLaren, the wife of the town's MP Francis McLaren. McLaren was a member of the Royal Flying Corps and had died in a flying accident near Montrose on 30 August 1917. Mrs McLaren was a niece of Lutyens' noted collaborator, Gertrude Jekyll, and Lutyens had already designed a house for the McLarens in London (Corner House, Cowley Street, Grade II-listed).

Mrs McLaren wrote to Spalding Urban District Council on 26 January 1918 saying that she had already commissioned Lutyens to design a suitable memorial for the fallen of Spalding and proposed the construction of a cloister garden in the grounds of Ayscoughfee Hall, a late medieval and later house, bought with its early C18 garden by the Council, to commemorate the Diamond Jubilee of Queen Victoria in 1897.

Lutyens' proposal was dramatic – a U-shaped cloister wrapped around a Stone of Remembrance and focussed upon a circular lily pool in the middle of which was a cross.

The proposal stimulated considerable local debate and a number

of alternative schemes began to emerge, which were discussed at a passionate public meeting on 1 August 1919 chaired by JJ Chilvers, the chairman of Spalding Urban District Council. A number of alternative proposals were debated. It was decided to put seven of them to a public vote within the town, which was duly taken on 23 August. The favoured scheme was a combined proposal for a reduced scale version of Lutyens's design along with a carillon to be built on the roof of the Corn Exchange in the town centre (proposed by Dr Ernest Farrow, the owner of a local engineering company).

The Spalding War and Victory Memorials Committee was formed following a meeting on 10 September 1919, but fundraising was slow. Some £2,000 of the memorial's eventual cost of £3,500 was contributed by Mrs McLaren and her father-in-law. The memorial was built by Hodson Ltd. of Nottingham. The pavilion and Stone of Remembrance replaced an earlier castellated tower at the southern end of the gardens, and the canal was also re-worked. The memorial was unveiled by General Sir Ian Hamilton and dedicated by Rev AC James, Assistant Chaplain-General, at a well-attended ceremony held on 8 June 1922. Hamilton unveiled the Stone of Remembrance while, simultaneously, three ex-Service men revealed the inscribed panels in the pavilion.

Whilst sufficient money was raised to purchase 23 bells for the carillon there was no money for their installation until a bell tower was built on the Corn Exchange in the early 1930s. The mechanism fell into disrepair and, although it was then installed in the South Holland Centre, it was not until the Centre was completely reconstructed in 1998 that it was restored to a full playing condition. Further names were added to the pavilion in 2015.

Sir Edwin Lutyens OM RA (1869-1944) was the leading English architect of his generation. Before the First World War his reputation rested on his country houses and his work at New Delhi, but during and after the war he became the pre-eminent architect for war memorials in England, France and the British Empire. While the Cenotaph in Whitehall (London) had the most influence on other war memorials, the Thiepval Arch was the most influential on other forms of architecture. He designed the Stone of Remembrance which was placed in all Imperial War Graves Commission cemeteries and in some cemeteries in England, including some with which he was not otherwise associated.

Listing Description: *The war memorial garden lies in the southern area of the gardens of Ayscoughfee Hall. The Hall is Grade I-listed; the registered gardens, Grade II.*

At the head of the memorial garden is the Temple of Remembrance, a brick pavilion with three Tuscan stone arches to the front and a single arch to each side; it has a solid rear wall. The roof is hipped, and clad in red pantiles. The floor has panels of red herringbone brickwork with stone surrounds. On the rear wall are two painted stone flags – the Union Flag (left) and White Ensign (right). The tops of the flagpoles are ornamented with pinnacles and encircled by laurel wreaths. The bases of the flagpoles are currently (2015) missing; these should rise from the shallow corbels set against the wall for that purpose. Three panels are set on the inner rear wall: the central one with the dedication and names added in 2015, the outer panels with the names of the fallen in the First World War.

The principal dedication incised on the central panel, between the two flags, reads IN LOVE AND HONOUR/ OF THOSE WHO/ GAVE THEIR LIVES/ FOR THEIR COUNTRY/ IN/ THE YEARS OF WAR/ MCMXIV – MCMXIX/ THIS MEMORIAL IS RAISED/ IN THEIR HOME/ BY THE MEN AND WOMEN/ OF/ SPALDING. This panel also bears names added in 2015. The 224 names originally inscribed on the memorial are listed on the two panels either side of the flags. Around the frieze inside the pavilion is carved ETERNAL REST GRANT TO THEM O LORD AND LET LIGHT PERPETUAL SHINE UPON THEM.

In front of the pavilion, raised on a platform of three steps, stands a Stone of Remembrance (designed by Lutyens for the Imperial (now Commonwealth) War Graves Commission). The inscription on the north face reads THEIR NAME LIVETH/ FOR EVERMORE with 1914/ 1918 to the left and 1939/ 1945 to the right.

Extending from the Stone of Remembrance, and at a slightly lower level, is the axial canal approached by stone steps. The canal, which appears on the John Grundy map of 1732, was re-worked by Lutyens to act as a reflecting pool for the memorial with ashlar side walls and a flagged surround. Three low but elaborate stone fountains stand along the length of the canal; photographic evidence suggests these are a later installation. Square beds at the south-west and south-east corners of the canal contain mature yews, and the garden is surrounded by mature yew hedging.

Asphalt paths that lead around the garden perimeter, and iron-work arches of circa 1994, which lead through the eastern yew hedge to the contemporary Peace Garden beyond, are not of special interest and are excluded from the listing.



Photo: Spalding War Memorial shortly after its unveiling in 1922.

Pevsner Entry: *A castellated tower was replaced by Lutyens' excellent War Memorial of c. 1925, a classical loggia with Tuscan Doric arcade and pantile roof. In front, a remembrance stone and a rectangular pool, in the manner of a formal Italian garden.*

Conservation Area: The Memorial is located within the Spalding Conservation Area.

Setting: There are six Listed Buildings and one Registered Garden within the wider setting of the Monument:

- Ayscoughfee Hall: Grade I (List Entry: 1359532)
- Ayscoughfee Park & Garden: Grade II (List Entry: 1000969)
- Garden Wall: Grade II (List Entry: 1308522)
- Church of St. Mary & St. Nicholas: Grade I (List Entry: 1359547)
- K6 Telephone Kiosk: Grade II (List Entry: 1063913)
- 12 & 13 Church Gate: Grade II (List Entry: 1359533)
- 14 & 15 Church Gate: Grade II (List Entry: 1147505)
- Ayscoughfee Hall: Registered Garden: (1000969)

Heritage at Risk: The War Memorial is not listed on the Heritage at Risk Register.

3.0 SCOPE OF INSPECTION

3.1 REPORT OVERVIEW

This report is made on the basis of an inspection carried out by Jonathan Čapek, RIBA on Friday, 3 March 2023. At the time of the inspection the weather was overcast and dry.

3.2 EXPLANATORY NOTES

Scorer Hawkins Architects are always willing to assist with implementing the recommendations of this report and will, if requested, prepare a specification, seek tenders and supervise the repairs.

Professional advice should always be obtained in determining appropriate repair work. Insensitive repairs can easily destroy early fabric and the incorrect use of materials and techniques can cause future problems and exacerbate the condition that the repair was attempting to remedy.

Before any repairs, alterations or extensions are carried out, it may be necessary to obtain the approval of various authorities who may impose specific conditions. These may include Planning Permission, Listed Building Consent and Building Regulations Approval from the Local Authority. The approval of grant-aiding bodies may also be required to approve work before it starts and may require an Architect's Certificate on satisfactory completion of the work before payments are made.

Prior to undertaking any building works, a suitable and sufficient assessment should be made as to whether asbestos is or is liable to be present in the premises. This assessment is not covered within the scope of this report and it is the duty of the memorial's custodians to ensure that it is carried out.

Overall responsibility for the health and safety of the memorial lies with South Holland District Council. This report may identify areas of risk as part of the inspection but this does not equate to a thorough and complete risk assessment. Any remedial work undertaken may also be subject to the provisions of the Construction (Design & Management) Regulations 2015.

The memorial's custodians are reminded that insurance cover should be index-linked so that adequate cover is maintained against inflation of building costs. Contact should be made with the insurance provider to ensure that cover remains adequate.

3.3 REPORT LIMITATIONS

This summary indicates the condition of the memorial at the time of the inspection and identifies defects that were noted by visual inspection only. It does not purport to be wholly comprehensive or to give definitive solutions for remedial work. It should also not be used as a specification of materials and workmanship required to carry out remedial work and must not be used for such purposes. It is not a document for obtaining estimates from a builder. Costs given are indicative only and for general guidance. They are not based on quotes for the work nor are they to be viewed as accurate costings.

Unless otherwise stated, all inspections were made from ground level only, with the aid of binoculars and were based on visual observations on site and from record photographs.

We have not inspected parts of the structure which are covered, unexposed or inaccessible and we are therefore unable to report that any such part of the property is free from defect. Furthermore, we must stress that we have not carried out any investigation to determine whether High Alumina Cement was used during the construction of the building inspected and we are therefore unable to report that the building is free from risk in this respect.

4.0 INSPECTION

ROOF COVERING			
	Observations	Priority	Photo
4.1.1 Roof Covering	A shallow hipped roof of red clay pantiles with sprocketed eaves, which seems likely to be the original 1922 covering.		[1] [2]
<i>Condition</i>	On the basis of a purely visual inspection, the roof appears to be in good order, with no sign of slipped, broken or delaminating tiles. The mortar bedding was hard to clearly inspect but appeared to be intact and free from cracking. However, there is a significant build-up of moss which no-doubt impedes the shedding of rainwater. Also, given the apparent age of the covering, it is likely the timber battens will be in need of replacement.		
<i>Repair Needs</i>	i) Remove moss gently with a natural bristle brush. ii) While not a priority, re-covering the roof would be beneficial in the long-term. This would involve laying new tanalised battens on a breather membrane and re-using the existing pantiles with a lime mortar bedding. iii) The moss removal should be repeated on an annual basis as part of the memorial's ongoing maintenance regime.	A D M	
4.1.2 Eaves	Deep projecting eaves with soffits of plain clay tiles.		[3]
<i>Condition</i>	There are a few cracked and missing soffit tiles but otherwise the soffits are in reasonable order.		
<i>Repair Needs</i>	Replace all broken / missing tiles.	B	
4.1.3 Rainwater Goods	There are no rainwater goods.		
<i>Condition</i>	Not applicable.		
<i>Repair Needs</i>	The provision of rainwater gutters are widely accepted as best practice for effective rainwater disposal and for the long-term benefit of a building. However, in case of this structure, it is the writer's view that the addition of rainwater goods are not particularly necessary or desirable for the following reasons: ▪ The total roof area is very small and so the amount of rainwater run-off is correspondingly small.		

	▪ There is little evidence to suggest that the existing dripping eaves has not proved adequate over the last one-hundred years. ▪ Photographs of the memorial at its unveiling in 1922 demonstrate that rainwater goods have always been absent. Adding them now would likely look incongruous and represent a harmful deviation from Lutyens' concept of a Tuscan pavilion.		
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ROOF STRUCTURE & CEILING			
4.2.1 Roof Structure	The roof structure has no apparent means of access and consequently was not inspected.		
<i>Condition</i>	Unknown.		
<i>Repair Needs</i>	Unknown.		
4.2.2 Ceiling	A fine vaulted ceiling, presumably formed of lathe and plaster.		[4]
<i>Condition</i>	There are a number of seemingly historic cracks evident but otherwise the ceiling appears to be in good order.		
<i>Repair Needs</i>	Rub-down, fill cracks and redecorate.	C	

WALLING			
4.3.1 Cornicing	There is a cornice moulding of bath stone around the external perimeter of the building.		[3] [5]
<i>Condition</i>	Cracked in placed but otherwise in good condition.		
<i>Repair Needs</i>	Rake-out and fill cracks.	C	
4.3.2 Rendered Walls	The walls are of white painted render on solid brickwork.		[2] [6] [7] [8] [10] [11] [12] [13]
<i>Condition</i>	Overall the condition is poor. The render has fallen away in patches and in other areas is pulling away from its substrate. There is plenty of scaring in the surface finish to demonstrate the render has been repeatedly patched-up over the years, particularly at lower level and seemingly with unsuitable cementitious mixes. The paint finish is also delaminating in swathes across the wall surface.		

<i>Repair Needs</i>	i) All loose/friable paintwork should be scraped back to firm edge. ii) All loose/friable render should be hacked back to brick, as should all hard/cementitious renders. The render should then be reinstated in a lime-based mix to match the make-up of the original render as closely as possible. iii) Re-decorate the render in a breathable mineral paint. Note: Given the likely amount of material removed in the repairs outlined above, serious consideration should be given to completely re-rendering the walls of whole building. If such an approach were to be adopted, careful consideration should also be given as to whether a paint finish should be re-applied. Paint analysis should ideally be commissioned to establish how the building was originally finished. This was probably in limewash, which may well account for why the later layers of paintwork are delaminating to such an extent. Certainly, the current colour finish in brilliant white seems stark and inappropriate.	B	
4.3.3 String Course	Moulded stone string course around much of the perimeter.		[3] [5] [7]
<i>Condition</i>	Generally, in good condition, although in places the finely moulded projecting aris at the top has crumbled away.		
<i>Repair Needs</i>	Reinstating the missing arises would probably not be worth attempting to repair.		
4.3.4 Arches	Three stone arches to the front plus a single arch to each side end.		[3] [5] [7]
<i>Condition</i>	One side of the easternmost arch to the front elevation has noticeably slipped against its keystone. This could potentially be due to historic settlement but nevertheless represents a structural concern. The other arches appear to be in good condition, although each keystone bears a pair of fixing holes from where hanging basket brackets have been secured in the past.	B	
<i>Repair Needs</i>	i) The dropped arch should ideally be reset, although at the very least 'tell-tales' should be installed to monitor movement. ii) Remove residual fixings from keystones and fill holes.	A D	

4.3.5 Columns	Two Tuscan Doric columns of bath stone		[7] [14]
<i>Condition</i>	Slight damage to stonework at base of easternmost column base but otherwise in good order.		
<i>Repair Needs</i>	Cut out damaged corner and piece in new stone.	C	
4.3.6 Plinth Base	There is a profiled plinth of bath stone at the base of the building's entire perimeter.		[7] [15] [16] [17]
<i>Condition</i>	The plinth is generally in a very poor state of repair. Many of the stones are badly eroded and others, which have subsequently been re-faced in concrete, have also since failed. This is symptomatic of a long-standing problem of damp, which is further evidenced by the presence of an electro-osmotic damp course.		
<i>Repair Needs</i>	Chop-out failed stonework and piece in new.	B	

FLOOR			
4.4.1	Inset panels of tightly-jointed, red herringbone brickwork with surrounds of bath stone.		[18] [19] [20] [21]
<i>Condition</i>	<u>Brickwork:</u> The herringbone brickwork is in reasonable condition and well-bedded, although approximately 10% of the bricks have lost their wearing surface, which has led to some starting to erode. This erosion is likely caused by the freeze-thaw cycle, brought on by two primary factors: ▪ The soft bricks have re-pointed at some stage in an inappropriately hard cementitious mortar. ▪ Surface water is being allowed drain across the floor from the surrounding hard-landscaping. <u>Stonework:</u> The stone surrounds are somewhat stained by algae and their bedding joints have mostly eroded away.		
<i>Repair Needs</i>	i) Rake-out plant growth and loose material from between bedding joints and re-point in lime mortar where necessary. ii) Carefully remove dirt and biological deposits from the surface of the brickwork and stonework through a course of DOFF cleaning, undertaken by a specialist contractor.	B C	

	iii) As part of an on-going maintenance regime, cleaning of floor should be repeated on an annual basis by hand with fresh water and a natural-bristle brush but without the use of chemical or household products. Note: While it may be desirable to remove the cementitious pointing, this is <u>not</u> recommended to be attempted, as the process of mortar removal would likely cause more damage to the adjacent bricks than it prevents. Similarly, it is not recommended to attempt to cut-out and replace the eroding bricks, as to-do-so would likely spoil the visual integrity of the herringbone pattern.	M	
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MEMORIAL PANELS			
4.5.1 Memorial Panels	There are three stone panels set on the inside face of the rear wall. The central panel has the dedication and the names added in 2015; the outer panels are inscribed with the names of the fallen in black-painted incised lettering.		[8] [22] [23] [24]
<i>Condition</i>	The stonework is very discoloured and patchy in appearance making it hard to read the inset lettering. It is uncertain whether or not the lettering was originally painted black but it seems likely this is a more recent addition to help make the letters more legible. In places the black paint has disappeared through surface erosion of the stonework.		
<i>Repair Needs</i>	i) Carefully remove dirt, algae and black paint from the surface of the stonework through a course of DOFF cleaning, undertaken by a specialist contractor. ii) Re-cut lettering where required. iii) Re-instate black paint to lettering if required.	C C C	
4.5.2 Flags	On the rear wall are two painted flags of carved stone: the Union Flag (left) and White Ensign (right). The tops of the flagpoles are ornamented with pinnacles and encircled by laurel wreaths.		[8] [25] [26] [27]
<i>Condition</i>	The laurel wreath to the White Ensign flag is partially missing. The laurel wreaths and pinnacles to both flags are somewhat dull looking and were perhaps gilded originally.		

<i>Repair Needs</i>	i) Reinstate missing laurel wreath.	C	
	ii) Rub-down and re-paint both flags.	C	
	iii) Consider gilding the pinnacles and wreathes.	D	

LANDSCAPING			
4.6.1 Hard Landscaping	To east and west side of the the building, there is a hard landscape of tarmac paths, with falls quite steeply inclined towards the memorial. There is also a wide tarmac path to the south side, which falls toward the planting bed at the rear of the memorial.		[7]
<i>Condition</i>	The tarmac is generally sound but in places is eroding at its edges. The incline towards the building is a significant concern because the associated surface water runoff probably represents the primary underlying reason for the building's ongoing problem with damp and consequential fabric decay.		
<i>Repair Needs</i>	Re-surface adjacent footpaths (ideally in a more permeable material) and overhaul the surrounding surface water drainage strategy, so as to avoid water concentrating on the footprint of the memorial.	B	
4.6.2 Soft Landscaping	There is a margin of fine pea-shingle along the front edge. At the rear a narrow band of stone pavers separate the memorial from a planting border.		[7] [14] [28] [29] [30] [31] [32]
<i>Condition</i>	Essentially fine.		
<i>Repair Needs</i>	None.		

STONE OF REMEMBRANCE			
In front of the pavilion stands a 'Stone of Remembrance'.			
4.7.1 Steps	A plinth of three stone steps provides a base to the monument.		[33] [34] [35] [36]
<i>Condition</i>	The infill mortar to the joints between the various slabs of stone has mostly eroded away and has left the stonework vulnerable to water ingress. The surface of		

	the stonework is also highly discoloured by lichen and algae.		
<i>Repair Needs</i>	i) Rake-out all remaining mortar and completely repoint the steps in a matching lime mortar. ii) Carefully remove dirt, algae and lichen from the surface of the stonework through a course of DOFF cleaning, undertaken by a specialist contractor. iii) As part of an on-going maintenance regime, cleaning of the stonework should be repeated on an annual basis by hand with fresh water and a natural-bristle brush but without the use of chemical or household products.	B C M	
4.7.2 Memorial Stone	Carved from a single block of portland stone, the memorial bears an inscription on the north face that reads 'THEIR NAME LIVETH / FOR EVERMORE' with '1914 / 1918' to the left and '1939 / 1945' to the right. The stone's form appears to be a facsimile of the stones of remembrance that are a standard architectural feature of every Commonwealth War Graves Commission cemetery.		[33] [34] [35] [36]
<i>Condition</i>	In stark contrast to the stones of remembrance maintained in pristine condition by the Commonwealth War Graves Commission, the stonework of this monument is covered in lichen and algae and looks notably shabby. The incised lettering of the inscription has been highlighted in black paint which is never a feature of a Stone of Remembrance and should therefore be removed. The stonework appears otherwise sound.		
<i>Repair Needs</i>	i) Carefully remove dirt, algae and lichen from the surface of the stonework through a course of DOFF cleaning, undertaken by a specialist contractor. ii) Remove black paint from the inscription and re-cut lettering if necessary. iii) As part of an on-going maintenance regime, cleaning of the stonework should be repeated on an annual basis by hand with fresh water and a natural-bristle brush but without the use of chemical or household products.	B C M	

5.0 BIBLIOGRAPHY

The following sources were consulted in the preparation of this report:

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APPENDIX I PHOTOGRAPHS



[1]



[2]



[3]



[4]



[5]



[6]



[7]



[8]



[9]



[10]



[11]



[12]



[13]



[14]



[15]



[16]



[17]



[18]



[19]



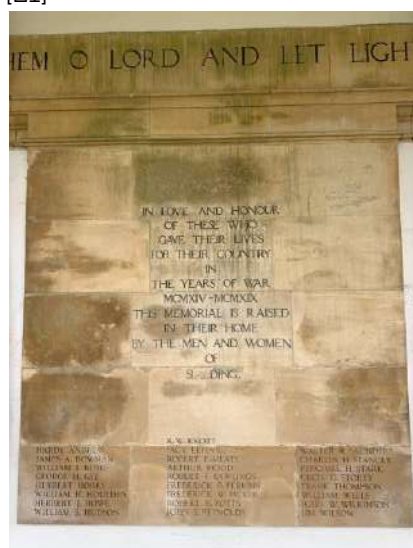
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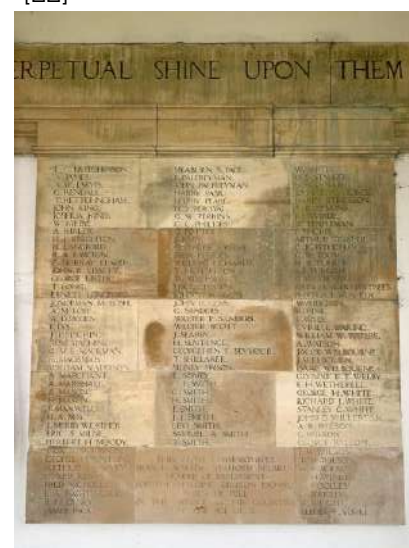
[21]



[22]



[23]



[24]



[25]



[26]



[27]



[28]



[29]



[30]



[31]



[32]



[33]



[34]



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[36]

APPENDIX II

GLOSSARY

<i>Architrave</i>	A moulding around a doorway or window opening. It usually covers the joints between the frame and the wall finish, thus hiding any shrinkage gaps which may occur.
<i>Asbestos</i>	Material used in the past for insulation. Can sometimes be a health hazard - specialist advice should be sought if asbestos (especially blue asbestos) is found.
<i>Asphalt</i>	Black, tar-like substance, designed to be impervious to moisture. Used on flat roofs and floors.
<i>Bond</i>	The regular arrangements of bricks or stones in a wall so that the units may be joined together. The principal types of 'bond' used in domestic construction being English, Flemish, header, stretcher, diagonal or garden wall bond.
<i>Collar Beam</i>	A horizontal tie beam of a roof, which is joined to opposing rafters at a level above that of the wall plates.
<i>Cornice</i>	A large moulding at the junction between an inside wall and a ceiling. Can also include a moulding at the top of an outside wall designed to project and throw raindrops clear of the wall.
<i>DPC</i>	Damp Proof Course: A layer of impervious material (mineral felt, uPVC etc) incorporated into a wall and designed to prevent dampness rising up the wall or lateral dampness around windows, doors etc. Various proprietary methods are available for damp-proofing existing walls including "electro-osmosis" and chemical injection.
<i>Dry Rot</i>	A form of fungus (<i>Serpula Lacrymans</i>) which attacks structural and joinery timbers, often with devastating results. Can flourish in moist, unventilated areas.
<i>Eaves</i>	The overhanging edge of a roof.
<i>Flashing</i>	Building technique designed to prevent leakage at a roof joint. Normally metal (lead, zinc, copper) but can be cement, felt or proprietary material.
<i>Gulley</i>	An opening into which rain and waste water are collected before entering the drain.
<i>Gutter</i>	A channel along the eaves of a roof or the edge of a path for the removal of rainwater.
<i>Hip</i>	The external junction between two intersecting roof slopes.
<i>Hip Tile</i>	A saddle shaped or angular tile fitting over the intersection of those roofing tiles which meet at a hip.

SCORER HAWKINS ARCHITECTS

Project: 2450 | Spalding War Memorial | Condition Survey Report

<i>Key</i>	The roughness of a surface which provides a bond for any application of paint, plaster, rendering, tiles etc or spaces between laths or wire meshes which provide a grip for plaster.
<i>Lath</i>	Thin strip of wood used in the fixing of roof tiles or slates, or as backing to plaster.
<i>Lintel</i>	A horizontal beam over a door or window opening usually carrying the load of the wall above. Often lintels can be partially or completely hidden from view.
<i>Mortar</i>	Mixture of sand, cement, water and sometimes lime used to join stones or bricks.
<i>Pier</i>	A vertical column of brickwork or other material, used to strengthen the wall or to support a weight.
<i>Pointing</i>	Outer edge of mortar joint between bricks, stones etc.
<i>Rafter</i>	A sloping roof beam, usually timber, forming the carcass of a roof.
<i>Rendering</i>	Vertical covering of a wall either plaster (internally) or cement (externally), sometimes with pebbledash, stucco or Tyrolean textured finish.
<i>Reveals</i>	The side faces of a window or door opening.
<i>Ridge</i>	The highest part or apex of a roof, usually horizontal.
<i>Ridge Tile</i>	A specially shaped tile for covering and making weather tight the ridge of a roof. These tiles may have a rounded or angular cross - section.
<i>Riser</i>	The vertical part of a step or stair.
<i>Rising Damp</i>	Moisture soaking up a wall from below ground, by capillary action which can cause rot in timbers, plaster decay, decoration failure etc.
<i>Roof Spread</i>	Outward bowing of a wall caused by the thrust of a badly restrained roof framework (see 'collar').
<i>Screed</i>	Final, smooth finish of a solid floor; usually cement, concrete or asphalt.
<i>Settlement</i>	All properties settle to some extent, and this can show as cracking and/or distortion in walls. Very often minor settlement is not of great significance to the building as a whole.
<i>Soffit</i>	The underside of an arch, beam, staircase, eaves or other feature of a building. Soil Pipe/Soil Stack- A vertical pipe conveys sewage to the drains. Its upper end it usually vented above the eaves.
<i>Subsidence</i>	Ground movement, generally downward, possibly a result of mining activities or failure of the subsoil.
<i>Torching</i>	Mortar applied on the underside of roof tiles or slates to help prevent moisture penetration. Not necessary when a roof is underdrawn with felt.

SCORER HAWKINS ARCHITECTS

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