	CDAVESTONE D	ECORDING FORM	Council for Scottish Archaeology		
Graveyard Ref: Fortingall	GRAVESTONER	Memorial Ref: B114			
Other Refs (include details of ea	rlier survevs):				
Carlot recto (morado dotano er ca	iller earreye).				
Surveyor (include group if applic	able): Fortingall Roots (not r	recorded)	Date: not recorded		
PART 1: Situation					
1. MEMORIAL EXPOSURE:	Not enclosed ■ Enc	closed by a structure □	Built into a wall □		
2. EXPOSED FACES: All	_ N _ S _ E _	W □ U(pward) ■ Non	e □		
3. LAND TYPES AND FEATU	IRES AROUND THE MEN	MORIAL:			
Include all features / land types vidirection and distance	within 5m of a memorial - eve	en if these fall outside the grave	eyard itself, tick box to show		
unection and distance	within 5 metres	within 1 metre	touching		
Grassed Surface	□N □S □E □W □AII	□N □S □E □W □AII	■N ■S ■E ■W ■All		
Shrubs / Flower Beds		□N □S □E □W □AII	□N □S □E □W □AII		
Exposed soil			□N ■S □E □W □AII		
	□N □S □E □W □AII				
Other Memorial(s)	□N □S □E □W □AII	□N □S □E □W □All	□N □S □E □W □AII		
Church / Chapel	□N □S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Graveyard Path	□N □S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Graveyard Entrance	□N □S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Graveyard Dyke	□N □S □E □W □AII	□N ■S □E □W □AII	□N □S □E □W □AII		
Burial Enclosure: Walled	□N □S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Other enclosure e.g. railed	□N □S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Public Road / Footpath	□N ■S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Other Feature / Land Use - sta			L		
ON OS DE OW DAII ON OS DE OW DAII ON OS DE OW DAII					
Other Feature / Land Use - sta	1				
	□N □S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Trees – memorial is	under the canopy	within 1 metre of trunk	touching trunk		
	□N □S □E □W □AII	□N □S □E □W □AII	□N □S □E □W □AII		
Embankment - memorial is	at top of slope	on slope	at bottom of slope		
4 ODIENTATION OF MA IOE	ON OS OE OW OAII	□N □S □E □W □AII	□N □S □E □W □AII		
4. ORIENTATION OF MAJOR FACE: N□ S□ E□ W□ Up ■ Downward / Fallen over □					
PART 2: Material & Des					
5. SUMMARY OF MATERIAL	S USED:				
Memorial made entirely from stone(s) ■ fill out 6; Memorial made from stone and another material □ fill out 6 & 7; Memorial made entirely from a material other than stone □ fill out 7					
6. STONE TYPE	a material other than stone	e 🗆 TIII OUT /			
Please describe different coloure					
STONE 1 (MAIN) Colour: Grey	STONE 2 (SECOND Colour:	DARY) ANY O' Colour:	THER STONES USED		
Sandstone	Sandstone	Sandsto	one \square		
Marble □ Granite □	Marble Granite	☐ Marble ☐ Granite			
Granite	Slate	☐ Granite Slate			
Other – Schist	Other – state	Other –			

7. OTHER MATERIAL(S) please note any other materials used to make or decoration the me	morial. Do not include materi	ials used for letting
(see question 8)		
Iron □ Bronze □ Brick □ Artificial stone	□ Concrete □ P	Photograph □
Porcelain □ Terracotta □ Ceramic tiles □ Wood □	Other □ <i>state</i>	
Briefly describe, if necessary use the continuation sheet		
8. OTHER MATERIALS USED FOR LETTERING: Lead lettering	g Other state	
9. INSCRIPTION TECHNIQUE: Inscribed ■ Inlaid □ Relief	□ Other □ <i>state</i>	
10. HAS THE MEMORIAL'S SURFACE BEEN PAINTED? No Total coverage □ Paint partially worn away □	■ Yes □ <i>please note curre</i> Only traces of paint remain	~
11. NUMBER OF STONE BLOCKS USED TO MAKE THE MEM	ORIAL: Do not include foundate	tions or count
individual fragments resulting from breakage		
1 ■ 2 □ 3-4 □ 5-10 □		
12. MEMORIAL DIMENSIONS provide an estimate if access is diffi		l () 4501
Height (cm): 179 Width (cm): 40 / 50	•	h (cm): 4[?]
	■ Yes □ please note	materiai(s)
Brick Concrete Stone Other state		
	l flat Stone ■ Headst	tone □
Free standing Cross Sculpture Chest t		omb □ <i>state</i>
Other memorial state		omb a diato
15. ASSOCIATED FEATURES OR COMPONENTS is the mem	orial associated with any gra	vevard features or
monumental components (e.g. railings, kerbstones, burial enclosu		
manta of company and a support of the support of th		
mortsafes, mausoleums) No ■ Yes □ - briefly describe if nec	essary use the continuation she	eet
mortsales, mausoleums) NO Tes 🗆 - briefly describe if nec	essary use the continuation she	eet
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mortsales, mausoleums) NO	essary use the continuation she	eet
mortsales, mausoleums) NO	essary use the continuation she	eet
		eet
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM	BOLS? No ■ Yes □ b	riefly describe, noting
	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation sh	BOLS? No ■ Yes □ b	
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shape of the continuation	BOLS? No ■ Yes □ b	riefly describe, noting
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shape of the continuation of the second of the continuation of the	BOLS? No ■ Yes □ bieet to sketch carvings	riefly describe, noting
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shape of the continuation of the second of the continuation of the	BOLS? No Yes Deet to sketch carvings	riefly describe, noting
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shaded and the continuation of the continuatio	BOLS? No Yes beet to sketch carvings norial fallen over downward fappropriate box for all faces	riefly describe, noting
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shaded and the continuation of the continuatio	BOLS? No Yes beet to sketch carvings norial fallen over downward fappropriate box for all faces N S E	face not visible W Up
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shaded in the continuation of the continuation	BOLS? No Yes bigger to sketch carvings norial fallen over downward fappropriate box for all faces N S E N S E	face not visible W Up
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shaded in the continuation of the continuation	BOLS? No Yes bit better to sketch carvings Thorial fallen over downward for appropriate box for all faces N S E N S E N S E	face not visible W Up Up W Up Up W Up Up Up Up Up Up Up Up Up Up Up Up Up Up Up U
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shaded in the second state of the second state	BOLS? No Yes bit better to sketch carvings Thorial fallen over downward for appropriate box for all faces N S E N S E N S E	face not visible W Up Up W Up Up W Up Up Up Up Up Up Up Up Up Up Up Up Up Up Up U
16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYM whether carving is relief or incised. If necessary use the continuation shaded in the continuation of the continuation	BOLS? No Yes bit better to sketch carvings Thorial fallen over downward for appropriate box for all faces N S E N S E N S E	face not visible W Up Up W Up Up W Up Up Up Up Up Up Up Up Up Up Up Up Up Up Up U

Location: please note which face is being transcribed [N, S, E, W or U(pwards)]. When more than one inscription panel exists on the same face note panel number and where necessary refer to a sketch drawing. Transcript: Adhere to the same layout as found on the memorial, note any area where the inscription is obscured / lost with a dashed line. Remember to include any stonemason's signatures. If necessary use a continuation sheet.				
Loca	tion Transcript			
	DC			
	GM ^c N			
	1752			

17. INSCRIPTION TRANSCRIPT:
