

St Peter's church, St Mary Bourne

Historical graffiti survey report



Dates of survey: **8th December 2023 and 15th February 2024**

Surveyors: **Helen Banham, Mark Barden, Sarah Gould, Karen Parker, Karen Wardley, Andy Watson.**

Post code: SP11 6BL Grid Ref: SU 42254 50315 Church Heritage Record No: 641158

Hampshire Medieval Graffiti Project

<http://www.hantsfieldclub.org.uk/medieval-graffiti/index.html>

St Peter's church, St Mary Bourne: a brief description

St Peter's church is a Grade 1 listed building. It consists of a chancel with a wide Norman chancel arch, nave with later aisles, western tower and south porch. There are some unusual features which are discussed in Pevsner and summarised in the church guide. These include the possibility of an earlier Norman south tower, which would explain the thickness of the arch into the south aisle. Within the north arcade, the most easterly arch is believed to have been the original north entrance doorway, and its preservation explains why the north and south bays do not match. The south aisle, or Lady Chapel was widened in the 14th C, and has an ogee-arched recess containing a very worn and damaged 'crusader' effigy. The tower is thought to date from the early 15th C. Various repairs and alterations, including the raising of the chancel roof, took place in the 19th C.

The church contains wall paintings of painted texts, a silk altar frontal dated 1687 with the churchwardens' initials RB and WB, and a splendid Tournai black marble font (1150-1200) (Fig 1). This font is believed to have been a gift from the Bishop Henry of Blois.

Fig 1 The Tournai marble font



Graffiti survey methodology

The survey group consisted of volunteers from the Hampshire Medieval Graffiti Project. They first scanned the building to locate the graffiti, using a raking light source in the interior, and ambient daylight on the exterior. The team photographed each mark or sets of marks with a digital camera. Sometimes multiple images were taken using different angles of light source. The location and type of graffiti were

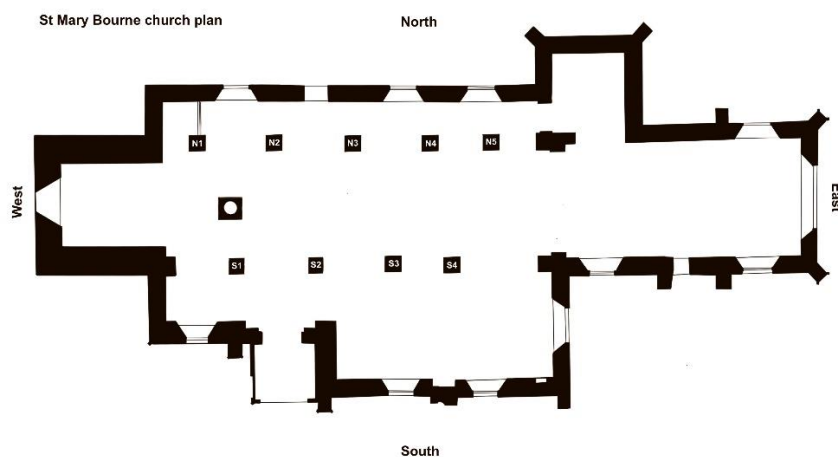
recorded on record sheets. Images were later transferred to a computer where further enhanced identifications were made, and this detail was collated with the original field data. As well as graffiti, construction and other “unofficial” marks were also recorded.

Graffiti summary and discussion

Unusually for Hampshire churches, the historical graffiti found here warrants specific reference within the church guide. It mentions the scratched crosses which occur around the original north-east entrance arch, thought to have been made by pilgrims visiting in the 14th and 15th centuries. The evidence for the presence of pilgrims is backed up by the lead ampullae, originally containing holy water, and pilgrim badge fragments, found near the Roman road, Portway, which runs south of the church. These archaeological finds are now displayed inside the church. It is also likely there was a shrine to the Virgin Mary within the Lady Chapel.

Our survey revealed a considerable amount of even more graffiti of different forms which both corroborates these theories and gives us further insights into the church and the people who visited and worshipped here, whose presence is otherwise unrecorded. The distribution of different types of graffiti within the church building are shown as a table in **Appendix 1**.

The church interior



Church plan showing location of numbered pillars referred to within text.

The south doorway. There is a considerable amount of graffiti around the south doorway arch, where, from graffiti studies across the country, we know it was common practice for visitors to the church to leave a record of themselves and symbols of their devotion. At St Peter’s, the graffiti consists of a mixture of pairs and single initials, some dated, and devotional symbols.

The earliest dated initials are from 1667 and are on the east side (Fig 2). The first mark could be a cross or an initial I, followed by an indistinct curved line and initial C.



Fig 2. South doorway. Boxed initials possibly IC 1667

These initials are “boxed” ie incised within a rectangular frame. It has been suggested that such markings could have been made as memorials for people whose family could not afford to commission a more expensive monument within the church (Champion, 2018). Other initials around the doorway include IC, AD, RH, TH, GM and IM. Although the initials IC occur more than once, it is unlikely this represents the same person as this set of initials for men’s names were one of the commonest from the 16th to 18th centuries, see Champion 2022. It is very unlikely that they are a holy symbol standing for Jesus Christ, as is sometimes suggested. A reversed R occurs several times (see Fig 4), but whether this is due to the maker’s poor grasp of lettering, or has some more symbolic meaning, is not known.

Compass-drawn circles and six-petalled rosettes, or “daisy wheels”, are common finds in church graffiti and are thought to have had an apotropaic or protective function (Figs 3 and 4). The latter began as a symbol which was synonymous with the cross, but by the Reformation had become more of a lucky symbol, its religious significance lost.



Fig 3. South doorway, west side. Compass-drawn circles



Fig 4. South doorway, east side. Compass-drawn circles, “daisy wheel”, initials IC and reversed Rs



One block of stone has the remains of a circle, possibly with an internal pattern, on one face, and a geometric shape known as a merel on the adjacent face (Fig 5). Merels resemble gaming boards and are also thought to have had a protective function when found in such contexts.

Fig 5. South doorway, side. Block with merel shape and circle on adjacent faces

There are also many crosses (Fig 6).

There is a small 5-sided star or pentagram on the east side (Fig 7). This symbol was associated with the 5 wounds of Christ, and purity.



Fig 7. South doorway, east side. Pentagram and arc



Fig 6. South doorway, side. Many forms of crosses

So-called “Marian marks” consisting of 2 inverted intersecting Vs, forming an initial M, are on the west side of the doorway (Fig 8) and the east.

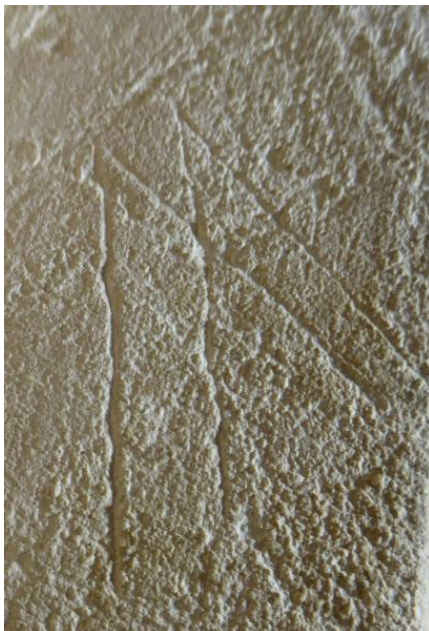


Fig 8. South doorway, west side. Marian mark

Such marks are thought to represent an act of devotion to the Virgin Mary, although they can be found in later, post-Reformation domestic contexts, around doors and windows, as protection against the ingress of evil spirits.

The nave

There is an impressive amount of graffiti in the nave, mainly around the pillars.



The nave, looking west.

The quantity of crosses found around what is thought to have been the original north entrance is noted in the church guide and attributed to visiting pilgrims. However, there are incised crosses and other devotional marks in both north and south aisles, as well as around the south doorway, perhaps left by those visiting a shrine to the Virgin Mary in the Lady Chapel. There are incised crosses on all the north arcade pillars (see church floor plan for location of numbered pillars), most being on NC4 and NC5. They vary in size and some are faintly scratched while others are more elaborate and deeply carved (Figs 9 - 11).



Figs 9 & 10. Pillar N5, crosses



Fig 11. Pillar N4. elaborate cross

Crosses also occur in the south aisle. Some are elaborate, eg on pillar S6 (Fig 12) while others are simple. There is a carefully incised cross on the west arch of the Lady Chapel (Fig 13) with dots at the ends and lines joining the top arms.



Fig 12. Pillar S6. Elaborate cross



Fig 13 Lady Chapel, west arch. Cross

Another symbol occurring frequently within the church is the devotional symbol to the Virgin Mary in the form of the letter M made of 2 intersecting inverted V shapes. As well as the previously mentioned marks around the south doorway, there are more examples of these Marian marks in the north aisle, with many on pillar N4 (Figs 14 & 15) and on the west windowsill in the Lady Chapel (Fig 16).



Figs 14 & 15 Pillar N4. Marian marks



Fig 16 Lady Chapel, windowsill. Marian mark

There are also many tiny, scratched crosses and pentagrams on the south window sills of the Lady Chapel (Figs 17 & 18).



Fig 17. Lady chapel, windowsill. Pentagram



Fig 18. Lady Chapel, windowsill. Crosses

More pentagrams occur on pillar N3 next to another type of Marian mark in the form of 2 intersecting Vs, originally standing for Virgo Virginum, Virgin of the Virgins, and some compass-drawn circles (Fig 19).



Fig 19 Pillar N3. Pentagrams, VV Marian mark and circles

Similar circles are on pillars N2 and N4 (Fig 20), and there are groups of intersecting circles on S4 and on the west arch of the Lady Chapel (Fig 21). These circles, like those around the south doorway, are believed to have had an apotropaic function, as are the six-petalled rosettes or “daisy wheels” occurring on pillar N2 (Fig 22), S3 and on the south window sill in the Lady Chapel.



Fig 20 Pillar N4. concentric compass-drawn circles



Fig 21. Lady Chapel, west arch. Intersecting compass-drawn circles



Fig 22 Pillar N2. Six-petalled rosette or "daisy wheel"

Also on pillar N2 is an unusual shape which incorporates a hand-drawn circular device containing a cross within a frame (Fig 23).



Fig 23. Pillar N2. Circular device within a frame



Fig 24 Pillar N3. Large merel or gaming board



Another apotropaic device, a large merel, is on pillar N3 (Fig 24), and there is an unusual kite-shaped device on N2 with dotted marking out lines (Fig 25) which may also be apotropaic.

Fig 25 Pillar N2. Kite-shaped device with dotted outline

Two pieces of graffiti, probably text which is sadly now illegible, are on pillars S3 (Fig 26) and S6 (Fig 27).



Fig 26. Pillar S3. Possible text



Fig 27 Pillar S6. Possible text



Fig 28 Pillar N2. elaborate capital P next to cross and lines

There is also an elaborate shape on pillar N2 which could represent the letter P which is next to more graffiti including a cross (Fig 28).

More recent graffiti can be seen on the west side of pillar N2. Local plasterers W Hurst and B Wedge have left their names in the mortar joint (Fig 29). Various pencil inscriptions and calculations left by other workmen can be found throughout the building.



Fig 29 Pillar N2 mortar joint. W Hurst & B Wedge

There are some distinctive **masons' marks** on pillars N3 and N5 in the north aisle. These identify a particular mason and are in the shape of the letter D. The frequency of their occurrence, and their different orientations (Figs 30 & 31), show that they were carved into the stone blocks before construction.



Figs 30 & 31. Pillars N3 and N5. Masons' marks.



Fig 32 Pillar S3. Possible mason's mark



Fig 33 Pillar S3. Possible mason's mark

Some other marks could be masons' marks, for example on pillars S3 and S4 there are similar shapes of 2 pairs of parallel lines at right angles to each other, perhaps representing a mason's square (Fig 32). A roughly shaped X shape, which occurs

several times, for example on pillar S3 (Fig 33), and an asterisk shape on S2, could also be masons' marks.

Other marks left by masons as marking out lines can be seen, for example on pillar N1 (Fig 34).



As always with graffiti surveys, shapes are found for which no parallels are known. An example of one of these is the branch-like shape on pillar N2. It seems to have been carefully and deliberately made, but is too intricate to be a mason's mark. We can only guess at its significance, but one suggestion is that it depicts a bird (Fig 35).



Fig 35. Pillar N2. Unidentified graffiti, possibly a bird.

The chancel

Very little graffiti was found in the chancel compared with other areas of the church, perhaps reflecting its religious function and association with the priest. The only graffiti found occurs around the south doorway and mainly consists of initials. Perhaps the most interesting of these is a pair of initials, RB and WB, framed together on the east side of the doorway (Fig 36). It is very tempting to speculate that these are the initials of Richard Berkeley and William Bond, the church wardens of 1687 whose initials occur together on the silk altar frontal also on display in the church (Fig 37). Although the graffiti initials are not dated, an incomplete 17th century date, 16?3 occurs close by, with other initials which are stylistically similar (Fig 38).



Fig 36. Chancel south doorway. Paired initials RB and WB



Fig 37 Altar frontal, displayed in nave, with churchwardens' initials RB and WB dated 1687

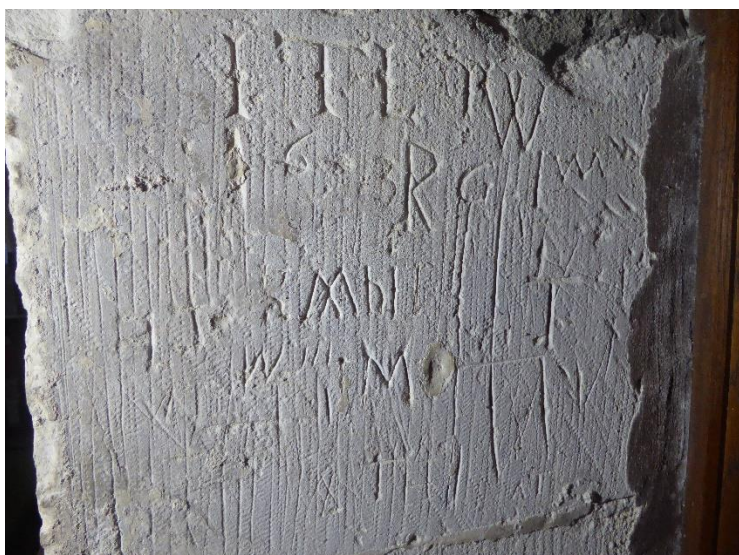


Fig 38 Chancel south doorway. Group of initials with 17th century date

The tower

The base of the tower was used as the bell ringing chamber, and the score marks left by the bell ropes can be seen from the nave on the edge of the east side of the tower arch.

Within the tower, one block of stone, the impost on the north side of the arch, has many names and dates from the 18th century incised into it (Fig 39). Some of these are quite elaborate, eg W.Cox 1788 is within an elaborate frame. The initials B and W occur on each side of the year 1784. Also prominent are LH and the name Eyres. R LON 1737 could perhaps represent the unfinished name of Robert Longman who is recorded as church warden on one of the bells founded by Robert Corr in 1698.



Fig 39 Tower. Impost with 18th names and initials. Central is W.Cox 1788

Other initials and dates occur higher up on the arch, suggesting that there may once have been steps up to the belfry here.

The church exterior

Most of the graffiti found on the church exterior consists of very weathered pairs of initials, some associated with dates from the 17th and 18th centuries. These represent the urge felt by individuals to make their mark, to record their presence. Sometimes the occurrence of such graffiti can be linked to specific local events, but we have no evidence for this here. There are many examples around the north doorway, including SH 1669, and on the west side of the south chancel door are ?B 1766 and FP 1771.



Fig 40 Tower, south side. TP 1789

Some pairs of dated initials eg TP 1789 (Fig 40) on the south side of the tower, are “boxed” in the same manner as those on the south doorway (see Fig 2). Patterns of interlaced diamond shapes occur on the northeast corner buttress of the tower (Fig 41) and the south chancel buttress. These might be based on intersecting Vs, which can be apotropaic in function but are usually found around building openings in domestic contexts, made to protect the buildings and their contents from evil spirits. In these locations on the church they could be purely decorative, perhaps combining the initials W and M.



Fig 41 Tower, northeast buttress, interlaced pattern



Fig 42 south porch, south buttress. Remains of mass dials

Next to the south porch, on the south buttress, are two very weathered blocks of stone (Fig 42). These are probably the remains of mass or scratch dials, thought to have been used by priests to mark the times of services. The upper of the two blocks has a more noticeable central hole, which would have originally held the gnomon which cast the shadow to indicate the time on the semicircular shape beneath. The lower block is even more weathered and hardly any trace of a dial can be seen. A concordance of such dials in Hampshire churches was made by AR Green in 1943, but he recorded the presence of only one dial here.

On the north side of the tower is a metal Ordnance Survey benchmark (Fig 43).



Fig 43 Ordnance Survey metal benchmark

Furniture

The graffiti'd table

Currently located in the chancel, obscured but protected by a cloth, is a wooden table whose top surface is covered in graffiti, consisting of initials and 18th century dates. The table has been the subject of detailed study and research by HMGP members Sarah Gould and Karen Parker and is believed to have been used as a school table in the local school. Sarah's report on the table is attached to this report as **Appendix 2**.

The frequency of sets of initials and dates found as graffiti within the church, and correlation with initials found on the wooden table, is included as **Appendix 3**.

Acknowledgements

Our thanks go to churchwarden Patrick Foote for welcoming us on site and for giving us access to the vestry, and to the parishioners who called in to see us during our visits, providing helpful insights into the building and its history.

References

Champion, Matthew J, (2018) “**Memory made solid: informal church monuments and graffiti**”, Journal of the Church Monuments Society, Vol XXXIII

Champion, Matthew J, (2022) “**When everyone was called John: a statistical analysis of Post-Medieval letter graffiti at historic sites in the UK**”, Post-Medieval Archaeology

Green, AR (1943) “**Incised dials, scratch dials or mass clocks on the walls of Hampshire churches**”, Proc. Hampshire Field Club, Vol XV, part 3.

O'Brien, Charles, Bailey, Bruce, Lloyd, David W. and Pevsner, Nikolaus (2018) **The Buildings of England. Hampshire: South**.

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<https://www.stmarybourne.org/church/>

Survey archive

164 photographs were taken during the survey. All images and record sheets are held by the Hampshire Field Club Medieval Graffiti Project archive and are available on request. A copy of this report has been lodged with the Hampshire Historic Environment Record and with the church, and reports have been posted on the HFC website.

Disclaimer

This document has been prepared for the titled project or named part hereof and should not be relied upon or used for any other project or assessment without the permission of the Hampshire Medieval Graffiti Project or the church.

Karen Wardley

HMGP Co-ordinator

December 2024

APPENDIX 1

Table showing locations of different devotional and apotropaic marks within the church building

<i>Location</i>	<i>side</i>	<i>Crosses</i>	<i>Marian marks</i>	<i>Pentagrams</i>	<i>Merels/grids</i>	<i>Circles/hexfoils</i>
S doorway entrance	W	5	1	1		2
	E	5	1		1	5
S doorway Total		10	2	1	1	7
North aisle						
N1	W	1				
N2	W	4			1	1
	S		1			
	E	2	1		1	
	N		1			
N2 total		6	3		2	1
N3	W	3	1	2	1	
	N	1				
N3 total		4	1	2	1	
N4	W	1	2		1	
	S	1	1			
	E					1
	N	2	5			
N4 total		4	8		1	1
N5	W	2	1			
	S	1		1		
	E	1				
	N	9				
N5 total		13	1	1		
South aisle						
S2	E				1	
S3	NW	1				
	S	2				2
S3 total		3				2
S4	W	1				
	S		1		1	4
S4 total		1	1		1	4
S6	W	1				
Lady chapel windows and west arch		9	2	3		7
Overall totals		52	18	8	7	22

APPENDIX 2

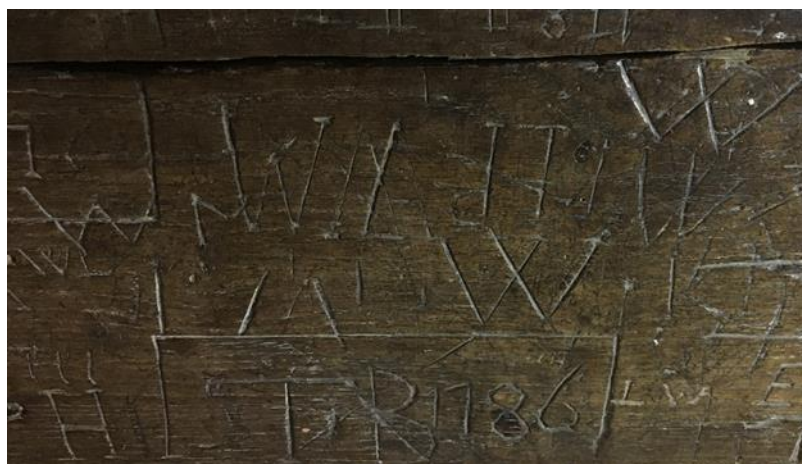
The graffiti'd wooden table at St Peter's church, St Mary Bourne.

A report by Sarah Gould.

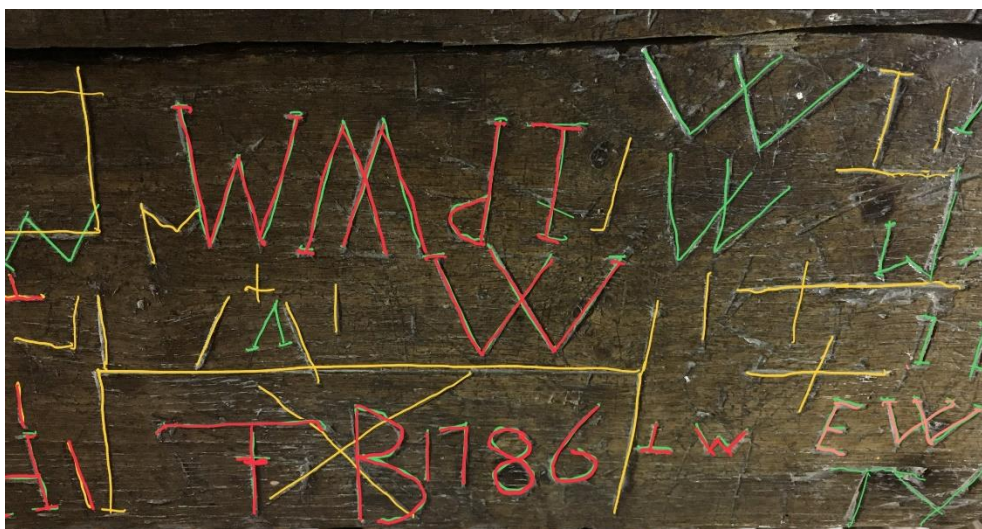


The plank-topped table in the chancel

Many examples of graffiti cover the upper surface of a very worn plank top table. This measures 137cm x 61cm: supported on a wooden frame, it is normally located against the south wall of the chancel and protected by a fringed felt cloth. The scoured marks include over one hundred examples of double and (more rarely) triple initials; unfortunately, no forenames or family names are included. There are twelve instances of dates in the range 1763-1798, four of these having an indistinct final digit. Only one of the sets of initials is clearly associated with a date: a scored box includes both the initials "TB" and the year "1786". There are thirteen instances of these initials, more than any other set.



Detail of table graffiti showing TB 1786



Inked-in detail of table graffiti including TB 1786

If the table had spent its entire life in the church, then it is feasible that the initials belonged to former churchwardens. It is more likely, however, that the table had been used in a village school, at least during the latter half of the eighteenth century. Another example of a worn plank-topped table can be found in the nave of St Mary's church in Chilham, Kent: like that at St Mary Bourne, it is marked with initials and eighteenth-century dates, assumed to have been scored by boys receiving instruction in a schoolroom over the church porch at Chilham. Having learnt the alphabet pupils would very likely wish to practise newly acquired skills by leaving their mark, in the form of initials, on any surface to hand such as the tables described here.

Winchester College has recently acquired a plank-topped table believed to have been used in the common room of the school: its surface has been scored with dates which fall in the nineteenth century. As well as initials, some of the marks include the names of boys: where such examples are associated with dates, comparison with the Winchester College records confirm the table's provenance

The St Mary Bourne table may well have been used in that village's parochial school. Built in 1723, this was situated in the tithing of Swampston, a mile to the north-west of St Peter's church. A map of 1753 shows two buildings on a triangle of land: "a house now occupied by a School Master" and "a Parish House for the use of the Poor". By that time, the schoolmaster was Alexander Neave. The earliest reference to his surname is in the churchwardens' records: "21st April 1742: paid Neave his bill 8s 6d". The service for which Neave was recompensed was not specified, but he was to be recorded as an overseer of the parish in 1765 and he kept the parochial records at some time.

The education act of 1870 ensured that education was available to all children. Prior to this, parents who could not afford private school fees were reliant on charity schools. The replies made to a school visitation enquiry which took place in about 1750 gave Alexander Neave as the master of the charity school in the parish of St Mary Bourne. Twenty boys (but no girls) were taught "to read & write & cast accompt"; they were taught for free but were not clothed, fed or housed. The replies

include the information that John Wallop (Viscount Lymington, to be made 1st Earl of Portsmouth in 1742) gave £10 annually to the school master after his foundation of the school in 1723. A year later, a will for Phillip Hedger 'schoolmaster' was probated, suggesting that Neave was not the first schoolmaster to live in the village.

Alexander Neave was buried in January 1779. He had previously resigned the school, to be succeeded by Richard and Ann Sutton; Richard died intestate c.1803 but Ann held the school until 1835. So, throughout the period in the second half of the eighteenth century during which we have evidence that the table was being inscribed, the charity school on Swampton Green would have been under the supervision of Neave and then the Suttons.

¹ 'Parishes: St. Mary Bourne', in *A History of the County of Hampshire: Volume 4*, ed. William Page (London, 1911), *British History Online* <https://www.british-history.ac.uk/vch/hants/vol4/pp295-299> [accessed 17 December 2024].

¹ HRO, COPY/66/1, *St Mary Bourne: Tracing of a map of "new inclosures at Swampton surveyed and delineated by Robert Swillard, 1753"*.

¹ HRO, 96M82/PW1, *St Mary Bourne parish - 1661-1970, Churchwardens' account and rate book 1664-1759..*

¹ Joseph Stevens, *A Parochial History of St. Mary Bourne*. 1888 pp.229 & 285.

¹ HRO, 21M65/J2/4/9, *Replies to a visitation enquiry as to the state of the charity school in the parishes of Hurstbourne Priors and St Mary Bourne*, c.1750.

¹ HRO, 1724A/063, *Will of Phillip Hedger, sen, of Swampton, Hurstbourne Priors, Hampshire, schoolmaster*.

¹ Stevens, p.285; HRO, 1804AD/36, *Administration and bond of Richard Sutton of St Mary Bourne, Hampshire, schoolmaster*.

APPENDIX 3

St Peter's church, St Mary Bourne.

Correlation of initials, names and dates found as graffiti

Location	Initials/name	Associated date	Boxed	Found on table
Tower exterior	IC			x5
	IF			
	SH	1669		
	GN			
	TP	1789		x3
Ext chancel, s door	?B	1766		
	?FP	1771		
	??	??93	yes	
South doorway	ICC	1667	yes	
	IC twice			x5
	M?C	166?	yes	
	AD			
	IH			x3
	RH			
	TH			
	II			
	GM			
	IM			
	IW	1630		
Tower interior	RA			
	WC	1788	yes	once
	EYRES			
	LH twice			
	IL twice			X2
	WL			
	R Lon	173?7		
	D*M:	1:7	yes	once
	HR			
	NS			
	BW	1784	yes	
		1787		
	??illegible	1771		
Nave interior				

Capital base	LB, JO, MP (modern)			
Column mortar	B Wedge, R Hurst	Early 20thc plasterers: ref local source		
Column	ML			
Chancel	RB, WB	Same as churchwardens on altar frontal?	yes	RB once, WB twice
	III, IW, RG	1603 All possibly associated?		
	TH			
	Mhl			

Although it is not possible to correlate the initials found on the wooden table with those found on the fabric of the church with any certainty, it is worth noting that the boxed initials TP, dated 1789, found on the exterior of the tower (Fig 40) fall in the same date range as the table initials, where the same pair of initials occurs three times.

IC, IH and IM are also found on both the table and the church fabric, but this could be coincidence as this pairing is one of the commonest in that period, with the name John being the most popular at that time (Champion, 2022).

The heat map below shows the frequency of pairs of initials on the wooden table. The initials are recorded with the first one from the top row and the second

from the side column. TB is the most commonly occurring, with 12 instances, then HC with 8, and TA and TM with 7 each. As noted in appendix 2, TB is the only set firmly associated with a date, that of 1786.

	A	B	C	D	E	F	G	H	I/J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
A	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0
B	0	0	0	1	1	0	0	0	5	0	0	0	0	0	0	0	1	1	12	0	0	2	0	0	0
C	0	0	0	0	1	0	1	8	5	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0
E	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
H	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
I/J	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
K	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
L	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0
M	0	0	0	1	0	0	0	1	3	0	0	0	1	0	0	0	0	4	7	0	0	4	0	0	0
N	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
O	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
P	1	0	0	0	0	0	0	0	5	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0
Q	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
R	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
S	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
T	0	0	0	1	0	0	0	1	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
U	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
V	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
W	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0
X	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Y	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Z	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Karen Wardley

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