



Shoot list for the 'UK Heritage' section of The Heritage Trail Image Library

To list all properties, sites and monuments that contribute to our heritage would not only be impractical, but also impossible. We have, therefore, taken the approach that each photographer is much more likely to know the historical sites in their own area, and the list given is just an outline of the extensive heritage we would like to include. Within each of the categories, we would welcome quality images shot throughout the seasons, in different light conditions, and from varying perspectives.

Aviation

British built aircraft – civilian, military and memorials: include static displays in museums or at air shows, and 'in flight' shots. Also associated statues of famous airmen/women (eg 'Bomber' Harris in London)

Canals & Waterways

Working and leisure narrow boats, with close-ups of canal art, 'roses and castles' painted buckets & bowls etc, and chandlery.

Canal infrastructure, capturing locks, lock keepers' cottages, toll houses, engine houses, wharf buildings and workshops, jibs and cranes and, of course, aqueducts, tunnels, bridges, marinas and basins.

Heritage Railways

British built locomotives (steam and diesel), and rolling stock: include static displays and 'in steam' journeys. Also, station buildings, signal boxes, crossing gates and operators' huts, sidings and yards.

Motorised Vehicles

British built, vintage and classic vehicles: include cars, vans, lorries, trams, buses and motorcycles. Also, steam traction engines, and agricultural vehicles.

Maritime

British built, preserved boats and surface vessels (river and ocean-going) both static and operational, and submarines. Also include preserved quays, docks and harbours (eg Chatham Historic Dockyard, Hartlepool Historic Quay, Morwellham Quay), and associated fishing industry (eg The Huer's Hut at Newquay, The Pilchard Works at Newlyn and the fishermen's net huts on The Stade at Hastings).

Lighthouses: include both operational and those no longer in use

Seaside Piers & Architecture

Victorian/Edwardian seaside piers, pavilions, promenades, bandstands, shelters and winter gardens – preserved, restored or derelict. Also, brightly coloured beach huts, and lifeboat stations at the end of purpose-built jetties.

Cliff Lifts, Funicular Cliff Railways & Tramways

Preserved, restored or derelict cableways, tracks, lift cars and carriages, upper and lower station buildings, and winding houses.

Abbeys

Predominantly medieval, the monastic churches and domestic buildings: ruins (eg Rievaulx), conversions (eg to parish churches such as Tewkesbury) or those that have been incorporated into residential homes (eg Lacock). Also the few examples still inhabited by monastic communities (eg Buckfast).

Priories

As abbeys – ruins (eg Kirkham), conversions (eg Boxgrove), residential (eg Michelham) and those remaining inhabited (eg Aylesford).

Cathedrals & Bishops' Palaces

Shots can include external/internal views, and external/internal detail. All cathedrals of medieval origin (eg Canterbury), the medieval 'parish church' cathedrals (eg Manchester), later and modern cathedrals (eg St Pauls and Coventry), and Roman Catholic cathedrals (eg Liverpool).

Castles

Covering all the medieval fortifications, including town walls (eg Conwy), and the Tudor coastal fortifications of Henry VIII (eg St Mawes).

Military

Forts from 17C onwards (eg Fort Nelson): include architecture, internal shots, munitions and artillery. Also Redoubts (eg Eastbourne), Batterys (eg The Needles), the Spithead Forts (The Solent), the Dungeness Sound Reflectors, Mulberry Harbour remains (Thames Estuary), and radar stations (Bawdsey in Suffolk).

Also Martello Towers, the Royal Military Canal (Kent), town defences (eg Berwick), and the Royal Citadel in Plymouth.

Windmills

All tower, smock and post mills, drainage and pumping mills – in other words, any structure with 'sweeps' or 'sails', either operational or derelict, but not converted in dwellings.

Battlefields

Sites of famous battles throughout Britain, and all commemorative plaques, stones and memorials marking original site of battles.

War Memorials

Village, town and city memorials erected to 'the fallen' during active service.

Industrial

This covers a vast diversity, but is broadly split under the following headings:

Milling: all types of mill (excluding windmills), including watermills, tide mills and textile mills.

Mining: site views and infrastructure (engine/pumping houses, stamps, winding gear, chimneys) associated with metals, slate, and coal mining.

China Clay: (eg Wheal Martyn works in Cornwall), and 'The Potteries', Stoke on Trent.

Iron/Steel works: site views, buildings (including workers' cottages), blast furnaces, lime kilns, and other associated infrastructure.

Brewing/Malting: old breweries (eg Stamford Steam Brewery), maltings, and oast houses (eg Hop Farm Country Park).

Salt Works: (eg Lion in Cheshire)

Water pumping stations and dams: constructed by Victorians/Edwardians

Traditional working museums, 'living museums' and preserved townships: (eg Beamish, Cregneash, Saltaire, Port Sunlight, Auchindrain)

Town & Market Crosses, Eleanor Crosses

All medieval village, town and market 'crosses' – many of these, although known as crosses, are in fact substantial structures (such as the Butter Market in Barnard Castle & the City Cross in Chichester).

Original 13C Eleanor Crosses, the commemorative plaques marking the location of lost crosses, the replica cross at Charing Cross, and the various Victorian 'fakes'.

Plaque Scheme

All blue, green and brown plaques (under various schemes operating in towns and cities) cited to denote where famous people lived and/or worked.

Street Furniture

Post & Pillar boxes: Including close-ups of Ciphers (Royal Arms).

Finger Posts: Traditional rural sign posts.

Telephone booths, boxes and kiosks: Including public, police, AA and RAC.

Lamp posts: Ornate Victorian/Edwardian or earlier.

Drinking Fountains: Victorian/Edwardian or earlier.

Statues & Monuments

Famous British people (eg Winston Churchill and the Wellington Memorial)

Follies

Usually a costly structure (house, tower or artificial ruins) built as a whimsy, a passion or a fashion statement – eg Rushton Triangular Lodge.

Bridges & Viaducts

All bridges built by 'the famous' (Brunel, Telford etc), as well as medieval river crossings and packhorse bridges. The Victorian viaducts (eg Welland) built for rail travel.

Royal Residences

Includes any building lived in by past monarchs, and by present day monarch.

Stately Homes

Defined as any grand house of the aristocracy containing 'State Rooms' for visiting royalty of the day (eg Chatsworth). Include ruinous, preserved, and inhabited.

Manor Houses

Substantial, quality homes of the landed gentry, usually of medieval origin and often moated (eg Oxburgh Hall). Include ruinous, preserved, and inhabited.

Country Houses

Similar to manor houses, but built post medieval (eg Kelmarsh Hall). Include ruinous, preserved, and inhabited.

Notable Houses

From the modest to the palatial, these are family homes or houses lived in by famous people throughout the ages (eg 20 Forthlin Road – Paul McCartney, or Cragside – Lord Armstrong).

Early Ages

From the Stone/Iron/Bronze Ages: standing stones, stone circles, henges, long barrows, round barrows, cairns, quoits, fougous, crannogs, hill forts and settlements.

Roman & Saxon

Include Roman towns, walls, roads, bridges, forts, villas, and mosaics. Saxon (celtic) crosses.

Parish Churches

Any church or Minster dating from Saxon times through to 1800, taking views and external/internal detail.

Public Buildings

To include all **pre-war** spa baths/buildings (eg Harrogate), lidos, swimming baths, pavilions (eg De La Warr), court houses, town halls, corn exchanges, merchant houses/galleries (eg the Piece Hall, Halifax), museums, theatres/opera houses, cinemas, famous hotels, and railway stations.

GENERAL HINTS FOR HERITAGE SUBJECTS

Most heritage images are used widely in the tourism industry, both in publishing and marketing. This means that images showing 'Britain at its best' are generally the most sought after. Despite personal preferences, the well executed 'chocolate box' image with good light and saturated colours will win over a publisher many times. When was the last time you saw a dull postcard, or an overcast calendar image? That said, it certainly doesn't mean that creativity should be restricted, or that sunrises/sunsets, or great silhouettes have to be excluded. Maybe even experiment with tungsten film outdoors, which can give some very dramatic results.

Follow some basic rules:

- Shots making the most of early morning or, better still, late afternoon light. This may sound easy but can be difficult when faced with restrictive summer access times. When shooting a property with specific opening times aim to get there late, about an hour before closing. This not only gives better light on the subject, but also generally fewer people.
- Take advantage of any opportunity, outside of normal access times, that may present itself. Maybe a property is holding an early evening open air concert, or play, for example.
- Be mindful of too much contrast when using high saturation film like Velvia, or when using a polarising filter.
- If you see a great landscape shot, consider also taking a portrait shot, even if there is more foreground and sky than you would normally like. Remember, most book and magazine covers are portrait in orientation, and require 'clean' areas where text and titles can be inserted.
- There is always a demand for seasonal images, so revisit locations throughout the year.
- If the weather is overcast but reasonably bright, take the opportunity to focus on close-up work. These conditions can work very much in your favour when shooting intricate stonework as there are no shadows being cast over areas of detail.
- Use a tripod wherever possible for maximum depth of field. This point is especially valid when shooting interior subjects. Longer tripod exposures will always give much better results than flash.
- Ensure your images are level unless you are going for a deliberate effect. This may seem obvious but many a great shot has been ruined by a sloping horizon. Although this can be corrected in Photoshop, that is not really the point.
- Converging verticals are often a problem when dealing with tall subjects. These can be corrected in Photoshop, but look first to see whether creativity can be employed to your advantage.
- Try to avoid anything that dates a shot - vehicles and fashion are the two main culprits.
- Most heritage properties, especially castles and abbeys, are situated near water. Good reflections are always popular and swirling autumnal mists can give these properties a surreal and ghostly quality.

- Avoid people unless it adds something to a shot (seaside piers are a good example of where people 'having fun' can add value to an image). However, do ensure all people in the shot are in the distance, unless you are prepared to get a model release signed.
- Check the image frame when composing a shot, not just the central subject. Look out for rogue branches, leaves, or other distracting objects. Always be aware of litter, sign boards, cones, and scaffolding.
- If you visit a site and conditions are favourable, shot the subject from many different angles and distances. We always prefer to see a good selection of images, rather than just one or two.
- Don't over use filters, especially polarising filters. This can often cause images to be too dark, over saturated, and turn natural deep blues into ink black