

CHURCH OF ST EUSTACE
IBBERTON, DORSET

MONUMENTS & ROYAL ARMS



CONDITION ASSESSMENT
&
CONSERVATION RECOMMENDATIONS

JANUARY 2026

REVISIONS AND ADDITIONS

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and has been grant-aided by ChurchCare
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Author:
Lynne Humphries FIIC ACR
MA(RCA) Sculpture Conservation
PG Dip Architectural Conservation

Cover images: Interior views of nave and chancel, October 2025.

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1 SUMMARY

The PCC of the Church of St Eustace, Ibberton, commissioned this report to establish the condition and conservation requirements of the interior wall monument to Rev. Richard Daubeney within the Chancel which had been highlighted within the recent Quinquennial Inspection. During the site visit, the opportunity to generally record all the wall monuments and hatchments was taken and a summary of their condition and conservation requirements is included within this report. The windows were also inspected at this time and a separate report has been produced by Dan Humphries Stained Glass Ltd. Conservation recommendations are proposed based on the findings. The monuments were found to be in a mixed condition with some urgent conservation intervention required, and further measures are recommended.

2 BRIEF

2.1 The aim of this report is to record the general condition and identify the conservation requirements of the internal wall monuments and Royal Arms.

2.2 Lynne Humphries of Humphries & Jones Ltd carried out the investigation into the condition and conservation requirements. The survey was carried out from ground level on 7th October 2025.

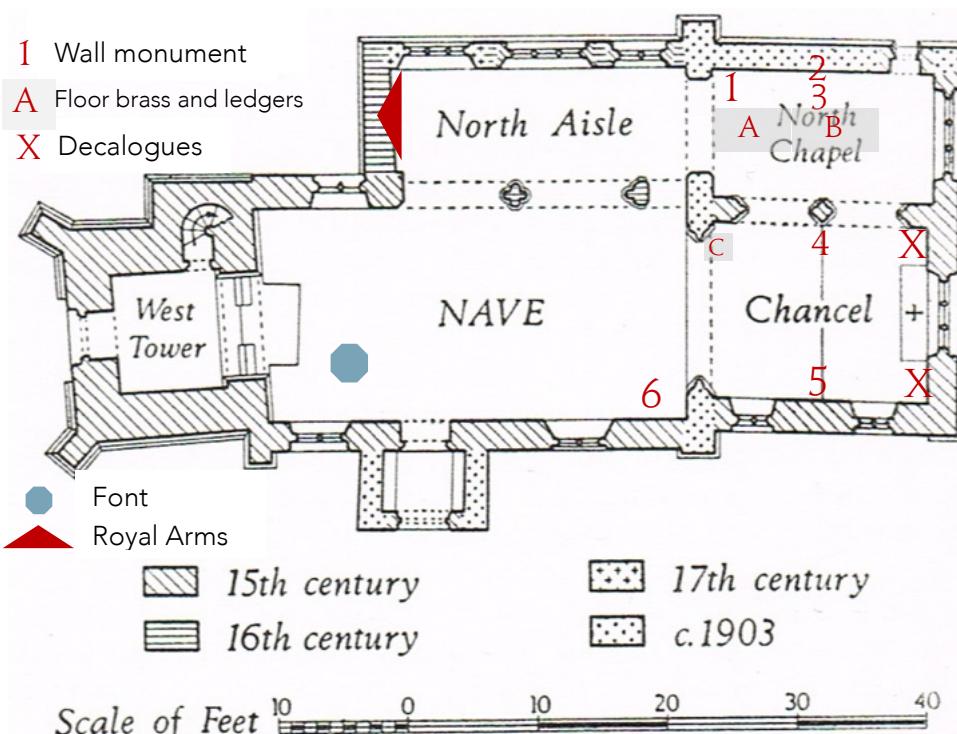
2.3 Church Warden Annette Newman
Conservation Consultant Lynne Humphries ~ Humphries & Jones Ltd
Conservation Assistant Joseph Jones ~ Humphries & Jones Ltd
Architect Philip Hughes ~ Philip Hughes Associates

3 LOCATION & LISTING

Church of St Eustace	LISTING: Grade II ~ ID: 1287985
Ibberton	First Listed ~ 04 Oct 1960
Dorset	Church of England church heritage record: 634175
DT11 0EN	OS Grid: ST 78934 07562
	What3words/// //woes.repair.remotest

The wall monuments are numbered 1 to 6, commencing on the north elevation of the chapel and continuing in a clockwise direction around the church. The floor brass and ledgers are labelled A to C, and the

Decalogues X.
The Royal Arms is marked with a triangle on the west elevation of the North Aisle.



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Ref	Location	Elevation	Name	Age / Birth	Dates	Manufacturer	Description	Material
001	North Chapel	North	Mary Galton and The Revd. Clement Elswood M.A.	18 68	1758 1774		Marble wall monument white inscription tablet against grey veined surround , broken pediment with urn, and winged cherub head beneath.	Marbles ~ White and grey veined
002	North Chapel	North	Richard Applin and Ann his first wife	50 30	1792 1771		Rectangular plain marble inscription tablet	Marble ~ Veined white
003	North Chapel	North	Richard Seymer Elizabeth Seymer Richard Seymer	23 63 72	1785 1796 1803		Marble wall monument white veined inscription tablet against grey veined surround with black mantle above.	Marbles ~ 6 types: White veined, black, brown veined and grey veined
004	Chancel	North	Joseph D'Aubeny	82	1817		Fragment of marble wall monument on small corbel. Shadow of original monument noted on surrounding wall.	Marble ~ white
005	Chancel	South	Rev. Richard Daubeney	83	1802		Marble wall monument white inscription tablet against dark grey veined surround,white veined pediment and caved arms and wreath beneath.	Marbles
006	Nave	South	Elizabeth Davis John Seymer	34 6m	1842 1841	Patent Works, Esher St., Westminster	Marble wall monument white inscription tablet against black surround.	Marbles
007 ~ X	Chancel	East	Decalogue 1 ~ Commandment board		late 18th C or early 19th C		Stone painted commandment boards I to IV	Painted stone
008 ~ X	Chancel	East	Decalogue 2 ~ Commandment board		late 18th C or early 19th C		Stone painted commandment boards V to X	Painted stone
009 ~ A	North Chapel	Floor	Robert Galpen, Barbara Galpin, his wife and two sons, John and Robert.	80 61 39 22	1730 1724 1719 1723?		Ledger stone	Stone ~ Lias or slate
010 ~ B	North Chapel	Floor	Hannah Aplin, wife of Thomas Aplin (sister of Robert Galpen?)	62	1723		Ledger stone	Stone ~ Lias or slate
011 ~ C	Chancel	Floor	Joseph D'Aubeny		1817		Brass rectangular plaque on Chancel floor near north respond of chancel arch	Brass
012 ~ RA	North Aisle	West	Royal Arms George III inscribed Jos. D'Aubeney, Esq.		1801		Arched timber painted panels	Timber painted

Figure 2 ~ Table of monuments inspected.

4 HISTORY & DESCRIPTION

4.1 GENERAL

The Grade II Church of St Eustace was built between 1380 and 1400, with the tower and north aisle being added in 1500. The church is situated on a steep chalk escarpment high above the village of Ibberton, overlooking the Blackmore Vale. During the second half of the 19th century the building fell into disrepair, the final collapse of the east end occurring in 1889. The restoration of the old church was started in 1902 under the direction of the Revd LS Plowman (rector from 1899-1927) and was reopened by the Bishop of Salisbury on 17th July 1909.



Figure 3 ~ The Church of St Eustace pre-restoration, c. 1902.

The chancel, north aisle, and nave are constructed of Greensand and Flint, with numerous small blocks of Corallian and Ham Hill stone incorporated throughout. The 15th century tower is built entirely of Upper Greensand. The east window of the chancel is of Ham Hill stone, while a window on the north side appears to be Bath stone. The pillars on the north side of the nave appear to be Marnhull stone, showing some fossil content, as does the plain 15th-century font*.

The westernmost window of the south wall of the chancel contains some 15th century glass depicting the Arms of Milton Abbey. There are fragments of Tudor stained glass in two of the windows, the eastern most one containing the Arms of Elizabeth I. (The condition of the windows is covered in a separate report by Dan Humphries Stained Glass Ltd.)

The north chapel contains three eighteenth-century monuments on the north wall: a large marble wall monument with a cherub head on a shaped apron commemorating Mary Galton (1758) with a later inscription recording the donor, C. Elswood, rector (1774) (001), and marble tablets commemorating Richard Applin (1792) (002) and Richard Seymer (1785) (003). Between the arches of the north wall of the chancel is a small marble tablet commemorating Joseph D'Aubeny (1817) (004). On the south wall of the chancel is a marble wall tablet commemorating Richard Daubeney, rector (1802) (005). On the south wall of the nave is a marble tablet by "Patent Works, Esher St., Westminster," commemorating Elizabeth Davis (1842) (006). On the East elevation of the chancel are two stone decalogue, dating from the late eighteenth or early nineteenth century (007 & 008). Within the centre of the north chapel are two worn ledger stones. The westernmost commemorating Robert Galpen (1730), Barbara (1724), his wife and two sons, John (1719) and Robert (1723) (009). The easternmost commemorating Hannah Aplin, wife of Thomas Aplin (1723) (010). In the northeasterly corner of the chancel is a brass coffin plate set into the floor to Joseph D'Aubeny (1817) (011). Above the west window of the north aisle are the Royal Arms of George III on an arched panel inscribed "Jos. D'Aubeny Esqr. 1801." (012)



Figure 4 ~ Exterior view of the south elevation.

* Dorset Building Stone ~ <https://www.dorsetbuildingstone.org/ibberton.html>

4.2 GENERAL VIEWS OF THE INTERIOR AND EXTERIOR



Figure 6 ~ Exterior view of the south elevation showing the approximate internal position of monuments 5 and 6.



Figure 5 ~ Interior view of monument 5 within the Chancel.



Figure 7 ~ Interior view of monument 6 on the south elevation of the Nave.



Figure 8 ~ Exterior view of the east elevation showing approximate internal position of decalogues 7 and 8.



Figure 9 ~ Interior view of the east elevation of the Chancel and decalogues 7 and 8.



Figure 10 ~ Exterior view of the north elevation, east end, indicating internal position of monuments 1, 2 and 3.



Figure 11 ~ Interior view of monuments 1, 2 and 3 in the North Chapel.



Figure 12 ~ Interior view of monument 4 in Chancel between arches to North Chapel.



Figure 16 ~ Exterior view of the west elevation of the North Aisle showing internal position of the Royal Coat of Arms to George III.



Figure 15 ~ Interior view of the west elevation of the North Aisle showing position of the Royal Coat of Arms.

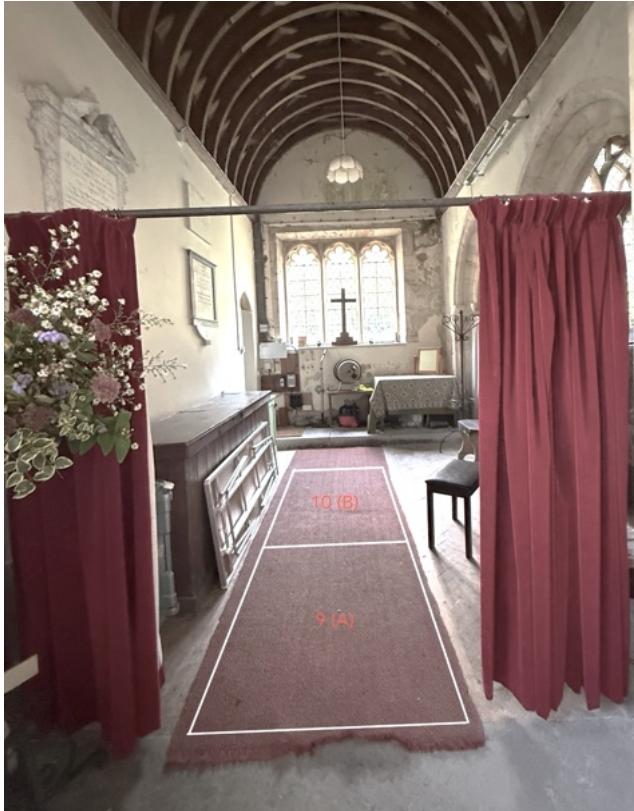


Figure 14 ~ Interior view of the north chapel showing position of Ledger Stones 9 and 10 under carpet, looking east.



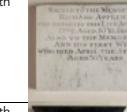
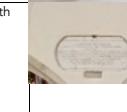
Figure 13 ~ Interior view of the north chapel showing position of ledger stones 9 and 10, looking west.

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CONDITION ASSESSMENT AND CONSERVATION RECOMMENDATIONS

4.3 MONUMENTS & HATCHMENTS

The church has nine monuments / memorials, two decalogue and one Royal Coat of Arms. The monuments range in date from the eighteenth to mid-nineteenth centuries. The monument to Rev. Richard Daubeney 1802 (005 on table) in the chancel, south elevation was flagged up as of primary concern.

The items were inspected from ground level. Summary tables follow recording a brief description, approximate size. Further images and detail of the items will be included in Item 5 ~ Condition Assessment.

Ref	Location	Elevation	Image	Description						Dimensions ~ Approximate mm		
				Name	Age / Birth	Dates	Manufacturer	Description	Material	Height	Width	Depth
001	North Chapel	North		Mary Galton and The Revd. Clement Elswood M.A.	18 68	1758 1774		Marble wall monument white inscription tablet against grey veined surround, broken pediment with urn, and winged cherub head beneath.	Marbles ~ White and grey veined	1440	780	
002	North Chapel	North		Richard Applin and Ann his first wife	50 30	1792 1771		Rectangular plain marble inscription tablet	Marble ~ Veined white	460	560	
003	North Chapel	North		Richard Seymer Elizabeth Seymer Richard Seymer	23 63 72	1785 1796 1803		Marble wall monument white veined inscription tablet against grey veined surround with black mantle above.	Marbles ~ 6 types: White veined, black, brown veined and grey veined	870	713	
004	Chancel	North		Joseph D'Aubeny	82	1817		Fragment of marble wall monument on small corbel. Shadow of original monument noted on surrounding wall.	Marble ~ white			
005	Chancel	South		Rev. Richard Daubeney	83	1802		Marble wall monument white inscription tablet against dark grey veined surround, white veined pediment and caved arms and wreath beneath.	Marbles	1800	1040	
006	Nave	South		Elizabeth Davis John Seymer	34 6m	1842	Patent Works, Esher St, Westminster Possibly London Marble & Stone working	Marble wall monument white inscription tablet against black surround.	Marbles	840	800	
007 ~ X	Chancel	East		Decalogue 1 ~ Commandment board		late 18th C or early 19th C		Stone painted commandment boards I to IV	Painted stone	1510	855	65
008 ~ X	Chancel	East		Decalogue 2 ~ Commandment board		late 18th C or early 19th C		Stone painted commandment boards V to X	Painted stone	1510	855	65
009 ~ A	North Chapel	Floor		Robert Galpen, Barbara, his wife and two sons, John and Robert	80 61 39 22	1730 1724 1719 1723?		Ledge stone	Stone ~ Lias or slate	1950	950	
010 ~ B	North Chapel	Floor		Hannah Aplin, wife of Thomas Aplin (sister of Robert Galpen?)	62	1723		Ledge stone	Stone ~ Lias or slate	1800	950	
011 ~ C	Chancel	Floor		Joseph D'Aubeny		1817		Brass rectangular plaque on Chancel floor near north respond of chancel arch	Brass			
012 ~ RA	North Aisle	West		Royal Arms George III inscribed Jos. D'Aubeny, Esq.		1801		Arched timber painted panels	Timber painted	750	2000	

5 CONDITION ASSESSMENT

5.1 GENERAL

The church is generally in a fair condition and well maintained. Much work has been undertaken in the past year (2025) to stabilise the north elevation. On the day of visiting, the drains and exterior skirting were clear and appeared to function well. This report was instigated due to concern raised regarding the stability of the monument to Rev. Richard Daubeney within the Chancel (005) in particular. The opportunity was taken to look at the other monuments and associated artefacts and to offer comment. A visual inspection was undertaken from ground level of the wall monuments, ledger stones, decalogues, and the Royal Arms. A summary table is added below. See also tables in the appendix.

The church has suffered historically from damp and structural issues, and in 2002 works to renew the lead valley roof were completed. Visual evidence of the damp issues may be noted throughout the church. The decalogues on the west elevation of the chancel have suffered the most from the damp and the surrounding walls are in poor condition. The wall upon which the monument to Rev. Richard D'Auberry (005) is fixed, on the north elevation of the chancel, leans outwards and has large cracks across the render and around the monument itself, the stability of which are unknown.



Figure 17 ~ Interior view of the North Chapel showing damp on the east elevation.



Figure 20 ~ Interior view of the Chancel wall around the Decalogues showing damp.



Figure 19 ~ Interior view looking southeast, of the Nave and Chancel.



Figure 18 ~ View of the cracks in the wall around monument 6, on south elevation of Chancel.

5.2 MONUMENTS AND HATCHMENTS

The monuments, decalogues and royal arms are summarised in the following table. The final column indicates the stability with a key below explaining the parameters. General comments on the condition are noted on following pages with each monument, where considered relevant.

5.2.1 STRUCTURAL STABILITY

Location reference (refer to annex)			Description			Condition
Ref	Location	Elevation	Name	Description	Material	Stability i - iv
001	North Chapel	North	Mary Galton and Revd. Clement Elswood M.A.	Wall Monument	Marbles ~ White and grey veined	ii
002	North Chapel	North	Richard Applin and Ann his first wife	Wall Monument	Marble ~ Veined white	iv
003	North Chapel	North	Richard Seymer Elizabeth Seymer Richard Seymer	Wall Monument	Marbles ~ 6 types: White veined, black, brown veined and grey veined	iv
004	Chancel	North	Joseph D'Aubeny	Wall Tablet	Marble ~ white	iv
005	Chancel	South	Rev. Richard Daubeney	Wall Monument	Marbles	i
006	Nave	South	Elizabeth Davis John Seymer	Wall Monument	Marbles	iv
007 ~ X	Chancel	East	Decalogue 1 ~ Commandment board	Commandment Panel	Painted stone	ii
008 ~ X	Chancel	East	Decalogue 2 ~ Commandment board	Commandment Panel	Painted stone	ii
009 ~ A	North Chapel	Floor	Robert Galpen, Barbara, his wife and two sons, John and Robert	Ledger stone	Stone ~ Lias or slate	i
010 ~ B	North Chapel	Floor	Hannah Aplin, wife of Thomas Aplin (sister of Robert Galpen?)	Ledger stone	Stone ~ Lias or slate	i
011 ~ C	Chancel	Floor	Joseph D'Aubeny	Brass Memorial	Brass	iii
012 ~ RA	North Aisle	West	Royal Arms of George III, inscribed Jos. D'Aubeny, Esq.	Royal Coat of Arms	Timber painted	ii

Key ~ STABILITY (i-iv)		
i	Highly unstable	Change in condition likely to be evident within 1 year
ii	Unstable/Steady deterioration	Change in condition likely to be evident between 1 – 5 years
iii	Potentially unstable	Condition not expected to deteriorate within next 5-10 years
iv	Stable	Condition not expected to deteriorate within the next 10+ years

Many of the monuments have been moved and refixed over the years, much work undertaken during the repairs of c.1900.

The wall monument to Rev. Richard D'Auberry (005), and both the ledger stones (009, 010) show evidence of being the most structurally unstable. The iron cramps and dowels appear to be heavily corroded on monument (005), causing staining through the marble and its structure to be unstable. This is further exacerbated by the significant movement of the wall itself. 001, 007 and 008 may also be considered vulnerable. Access to the area around 005 should be prevented until repairs are undertaken.

5.2.2 CONDITION

Key to CONDITION (A–D)

A	Poor	Considerable and/or significant loss of original or added material or major damage/breakage or disfigurement. May be endangering other objects and surfaces.
B	Fair	Noticeable damage and loss. Appears disfigured with visible accretions.
C	Good	Minor amount of damage and/or loss of original and added material, or with light discolouration or accretions.
D	Excellent	Little or no damage evident

001 WALL MONUMENT ~ MARY GALTON 1758 & THE REV'D. CLEMENT ELSWOOD M.A.

Marble wall monument surmounted with vase between broken pediment, with apron beneath bearing winged cherub head.

MATERIALS ~ White marble inscription tablet within a grey veined marble surround.

STABILITY ~

ii	Unstable/Steady deterioration	Change in condition likely to be evident between 1–5 years
----	-------------------------------	--

The monument has suffered in the past. Despite losses and iron stains the upper sections, from inscription panel up, appear sound, however the lower apron bearing the winged cherub head shows signs of movement separating from the wall. Several details are cracked and there is evidence of iron stains.

CONDITION ~

A	Poor
---	------

LOSSES ~ Left / dexter marble finial is missing, having cracked at its narrowest section of the base. The right / sinister finial is also missing its top which looks to have been fixed with a dowel. The moulding of a cherub at the base of the monument has a hairline crack, possibly due to a corroding fixing. A circular corner detail is missing from the lower right / sinister of the monument.

STAINING AND SOILING ~ Surface is soiled with splatters of cement and paint. A ferrous stain on the top left / dexter of the marble surround from a corroding fixing.

FIXINGS ~ Ferrous fixings corroding and causing staining and possible future loss. This is the likely cause of the lower movement and crack behind the cherub and apron.

PAST REPAIRS AND FILLS ~ none noted.

POLYCHROMY & LEGIBILITY ~ The inscription is legible but faded in areas.



Figure 21 ~ Monument 001 to Mary Galton and the Revd. Clement Elswood M.A



Figure 22 ~ Detail of iron stain on surround of the dexter of monument 001.



Figure 24 ~ Detail of crack between cherub wings, detail of monument 1.

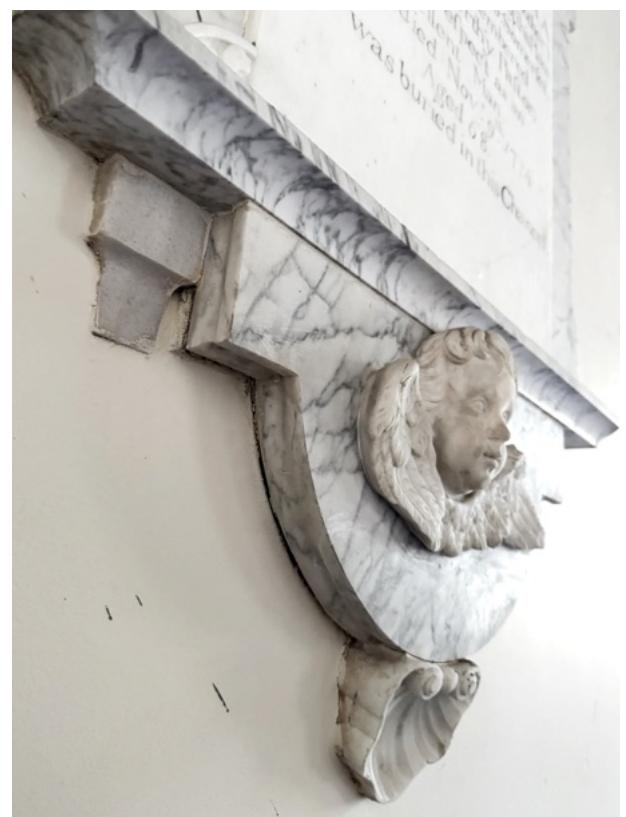


Figure 25 ~ Detail of separation of monument 1 from the wall.

002 WALL MONUMENT ~ RICHARD APPLIN AND ANN HIS FIRST WIFE ~ 18TH CENTURY

The monument is likely to have been part of a larger arrangement, the inscription being the only section remaining.

MATERIALS ~ Rectangular plain marble inscription tablet.

STABILITY ~

iv	Stable	Condition not expected to deteriorate within the next 10+ years
----	--------	---

CONDITION ~

C Good

LOSSES ~ None noted, however see note above.

STAINING AND SOILING ~ Surface is soiled.

FIXINGS ~ Appear sound.

PAST REPAIRS ~ None noted, although refixed in the past.

POLYCHROMY ~ see below.

LEGIBILITY ~ The lettering is legible but faded, especially towards the top left / dexter of the monument.

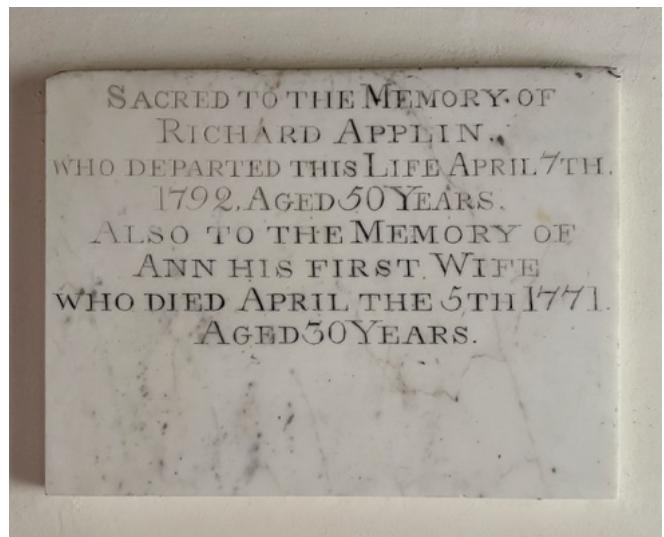


Figure 25 ~ Monument 2 to Richard and Ann Applin.

003 WALL MONUMENT ~ RICHARD SEYMER, ELIZABETH SEYMER AND RICHARD SEYMER ~ 18TH AND EARLY 19TH CENTURY

The monument has been reconfigured when last refixed to the wall. It may have been represented incorporating sections from another monument.

MATERIALS ~ White veined marble inscription tablet against grey veined surround with black mantle above.

STABILITY ~

iv	Stable	Condition not expected to deteriorate within the next 10+ years
----	--------	---

CONDITION ~

C Good

LOSSES ~ None noted. Various chips to edges.

STAINING AND SOILING ~ Surface is soiled. Ferrous stain on the white marble inscription tablet, below the black mantle.

FIXINGS ~ Appear sound.

PAST REPAIRS AND FILLS ~ Upper left / dexter moulding has been repaired. See note above.

POLYCHROMY & LEGIBILITY ~ The lettering is very faded across the entirety of the monument.

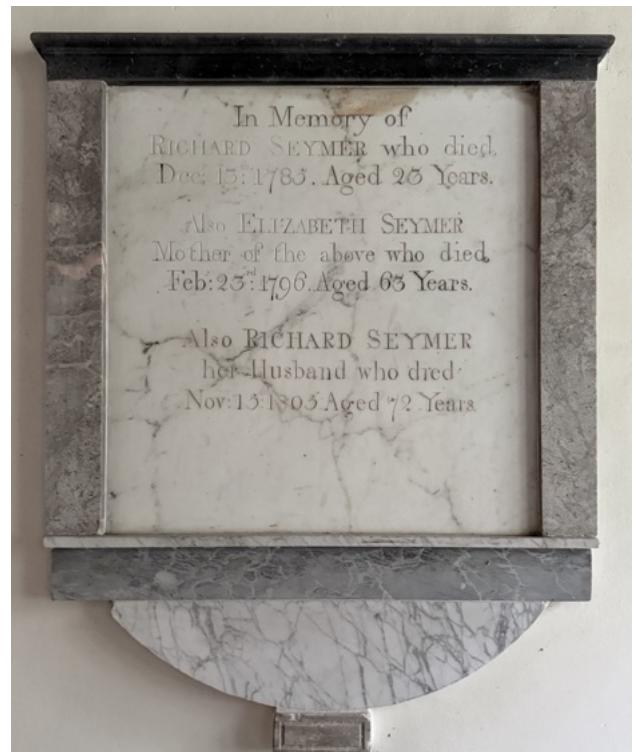


Figure 26 ~ Monument 3 to Richard, Elizabeth and Richard Seymour.

004 WALL MONUMENT ~ JOSEPH D'AUBENY ~ 1817

The monument has been reconfigured in the past. See photographs below. Only the reshaped section of the inscription remains of the original monument.

MATERIALS ~ White marble

STABILITY ~

		Condition not expected to deteriorate within the next 10+ years
iv	Stable	

CONDITION ~

C	Good
---	------

LOSSES ~ See images. The remaining section of inscription has been cut down and reshaped from the original.

STAINING AND SOILING ~ Surface is soiled.

FIXINGS ~ Appear sound.

PAST REPAIRS ~ Refixed, presumably from salvaged material if monument had fallen from wall.

POLYCHROMY ~ see below.

LEGIBILITY ~ The lettering is faded and uneven.

Figure 28 ~ Historic photograph of the chancel, (date unknown) illustrating the original form of the monument to Joseph D'Aubeny behind the oil lamp in the same location as presently displayed.



Figure 27 ~ Monument 4 to Joseph D'Aubeny.



Figure 29 ~ View of Monument 004 to Joseph D'Aubeny. Note the oval impression of the former monument on the surrounding wall and the ferrous fixings.



005 WALL MONUMENT ~ REV. RICHARD DAUBENEY ~ 1802

The monument to The Rev Richard Daubeney has been flagged in the quinquennial report as being of concern.

MATERIALS ~ White marble inscription tablet within grey veined surround, white veined marble pediment, and apron with carved arms and wreath beneath. The incised inscription is of a particularly fine italicised font.

STABILITY ~

i Highly unstable Change in condition likely to be evident within 1 year

The surrounding wall has a pronounced lean outwards and extensive cracking. Although the angle of the lean is clearly historic, the stability has not been assessed, and the movement/cracking may be ongoing. The monument is separating from the wall at low level, with a fine crack around the perimeter at high level.

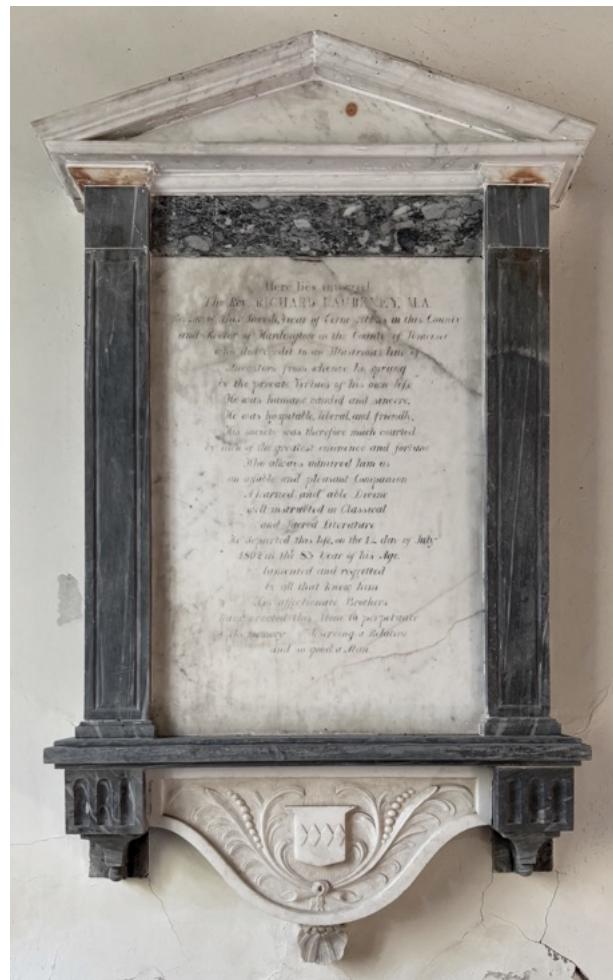


Figure 30 ~ Monument 5
to Rev. Richard Daubeny.



Figure 31 ~ Detail of cracks in the wall around monument 5.



Figure 32 ~ Detail of south elevation beneath the monument, illustrating extensive cracking and movement of wall.

CONDITION ~

A Poor

LOSSES ~ None noted.

STAINING AND SOILING ~ Surface is soiled and iron staining is evident, most noticeably at high level above the pilasters and within the pediment.

FIXINGS ~ The fixings are likely to have corroded and be contributing to the movement at low level leading to the instability of the monument and the staining. However, the stability of the wall may also be a contributory factor.

PAST REPAIRS AND FILLS ~ The monument was likely refixed during the 1900 repairs.

POLYCHROMY ~ see below.

LEGIBILITY ~ The polychromy within the lettering is very faded across the entirety of the monument.



Figure 33 ~ Details of ferrous staining on both sides of the moulding supporting the pediment of monument 5, from corroding iron fixings behind.



Figure 35 ~ Detail of crack around the lower side of the apron to monument 5.



Figure 34 ~ Detail of cracks in the wall, directly below the right / sinister of monument 5. Note dislodged corbel indicating degree of movement.

006 WALL MONUMENT ~ ELIZABETH DAVIS & JOHN SEYMER ~ 1842 AND 1841

MATERIALS ~ Marble wall monument with a white inscription tablet against a black surround.

STABILITY ~

iv	Stable	Condition not expected to deteriorate within the next 10+ years
----	--------	---

Minor crack to perimeter joint with wall.

CONDITION ~

C Good

LOSSES ~ Some loss of mortar between the manufacturer's inscription and the surround.

STAINING AND SOILING ~ Surface is soiled, surface of the black surround is bloomed.

FIXINGS ~ Small crack evident around the fixing to the wall.

PAST REPAIRS ~ None noted.

POLYCHROMY ~ see below.

LEGIBILITY ~ polychromy within lettering is slightly faded in the top left / dexter of the inscription but legible.



Figure 36 ~ Monument 6 to Elizabeth Davis and John Seymer.



Figure 37 ~ Detail bloomed black surface and minor loss of mortar around the manufacturer's inscription below monument 6.



Figure 38 ~ Detail of minor crack around the perimeter of monument 6 on the sinister side.

007 & 008 (X) DECALOGUES ~ COMMANDMENT BOARDS ~ LATE 18TH OR EARLY 19TH CENTURY

The two commandment tablets have been moved on at least two occasions. They have also been displayed temporarily on the south and north walls of the Chancel and the Tower, whilst works to the east end were undertaken. They were replaced on the east elevation of the chancel c. 1970 by Mr Grasby & Son of Dorchester.

MATERIALS ~ Stone tablet with incised painted lettering, supported on two stone corbel brackets.

STABILITY ~

ii	Unstable/Steady deterioration	Change in condition likely to be evident between 1 – 5 years
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The decalogues are structurally stable and secure to the wall, however the painted surfaces are in a fragile and vulnerable condition, displaying on-going loss of detail.

CONDITION ~

A	Poor
---	------

Figure 39 ~ Decalogue 1 (007).

LOSSES ~ Loss of stone around the perimeters of each.

This is particularly evident on lower edges of decalogue 1 (007). On-going loss of applied painted decoration / polychromy.

STAINING AND SOILING ~ Surface is heavily soiled with a dusty appearance. The white background is now grey throughout and dark grey in areas. The decalogues are set against a wall which has been suffering from damp for an extended period.

Paint spills are evident across the surface from the decoration of the surrounding walls.

FIXINGS ~ There are two iron fixings at the top of each decalogue that appear to be corroding. The bottom stone brackets appear secure although the ferrous fixing of dexter bracket of Decalogue 1 is heavily corroded.

PAST REPAIRS AND FILLS ~ None noted.

POLYCHROMY & LEGIBILITY ~ The polychromy lettering is discoloured from soiling and is in a very friable state. The painted border is worn in the top right / sinister of decalogue 1 and the background is in a poor state with extensive losses across both 1 and 2.

The lettering is legible.

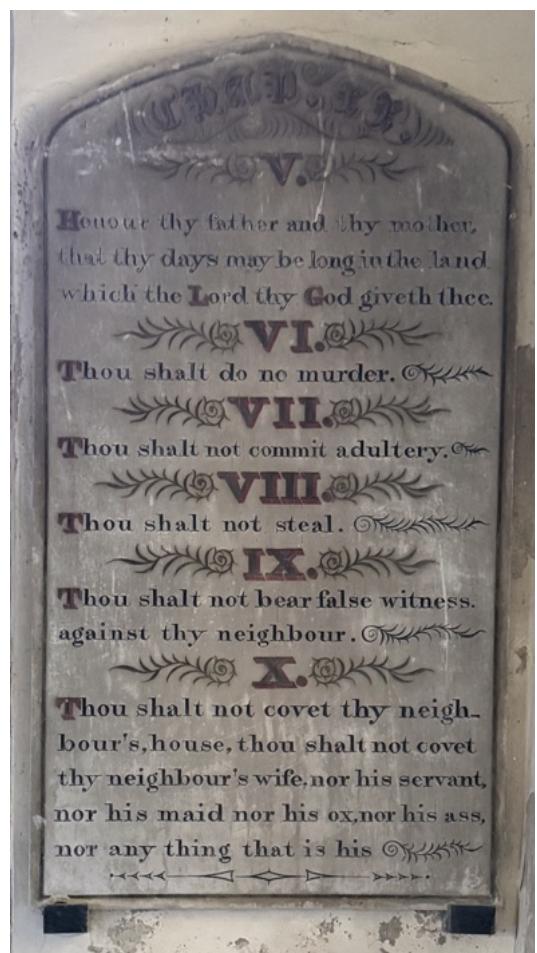
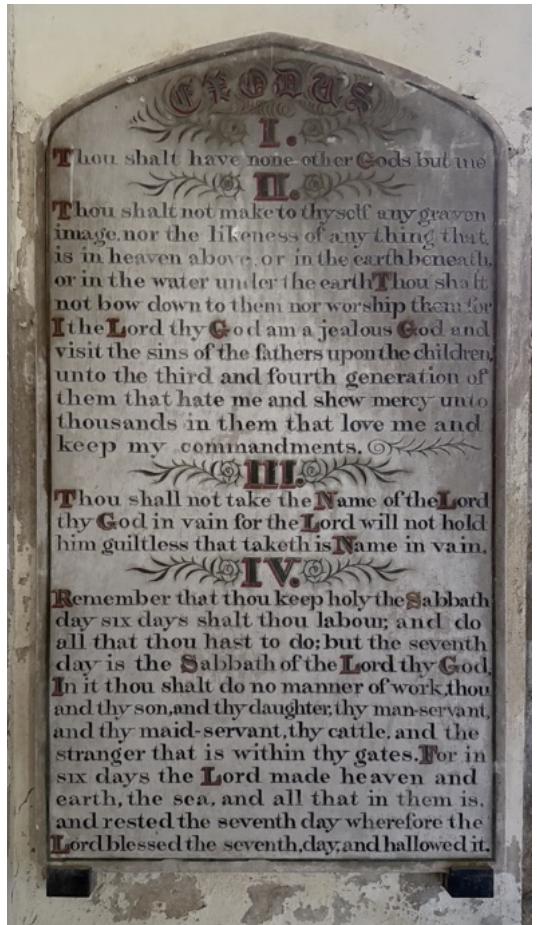


Figure 40 ~ Decalogue 2 (008).



Figure 41 ~ Detail showing corroding iron fixing above Decalogue 1.



Figure 42 ~ Detail of lower dexter bracket and corroding fixing, Decalogue 1.

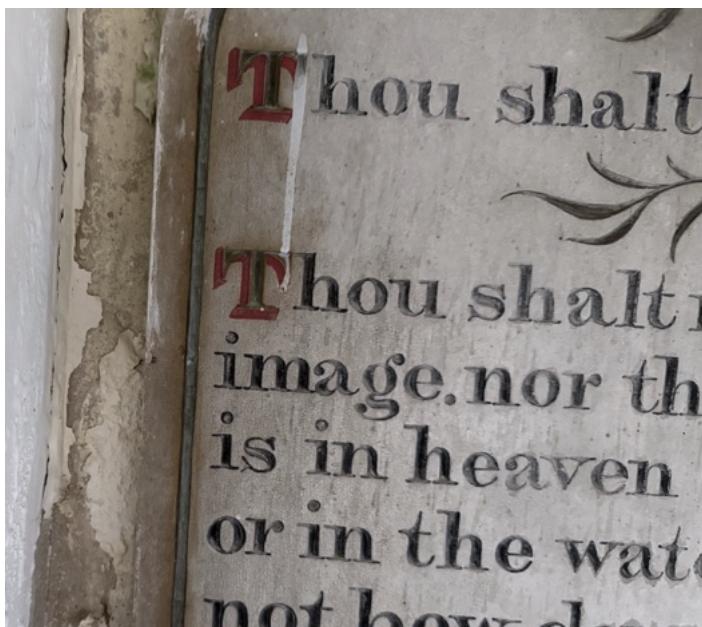


Figure 43 ~ Detail showing paint spill on decalogue 1, and paint peeling on the surrounding wall.



Figure 44 ~ Detail showing loss of stone on decalogue 1.

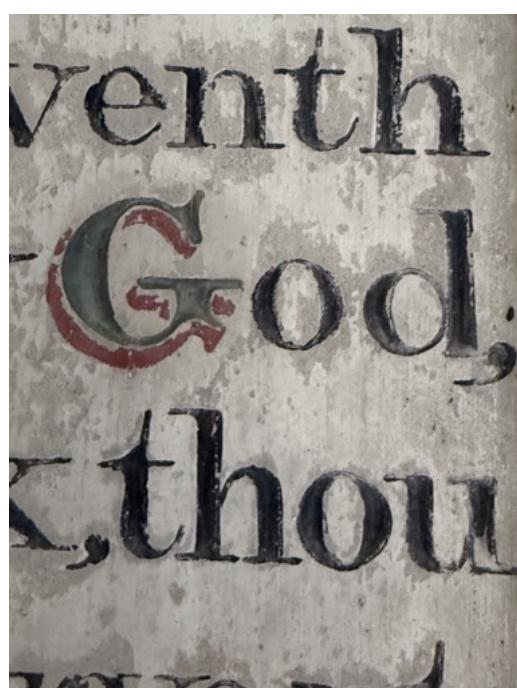


Figure 45 ~ Detail illustrating painted incised lettering on decalogue 1, with painted 'shadow' highlighting capital letters. The paint is chalky and friable. Extensive areas of loss of background colour surrounding letters.

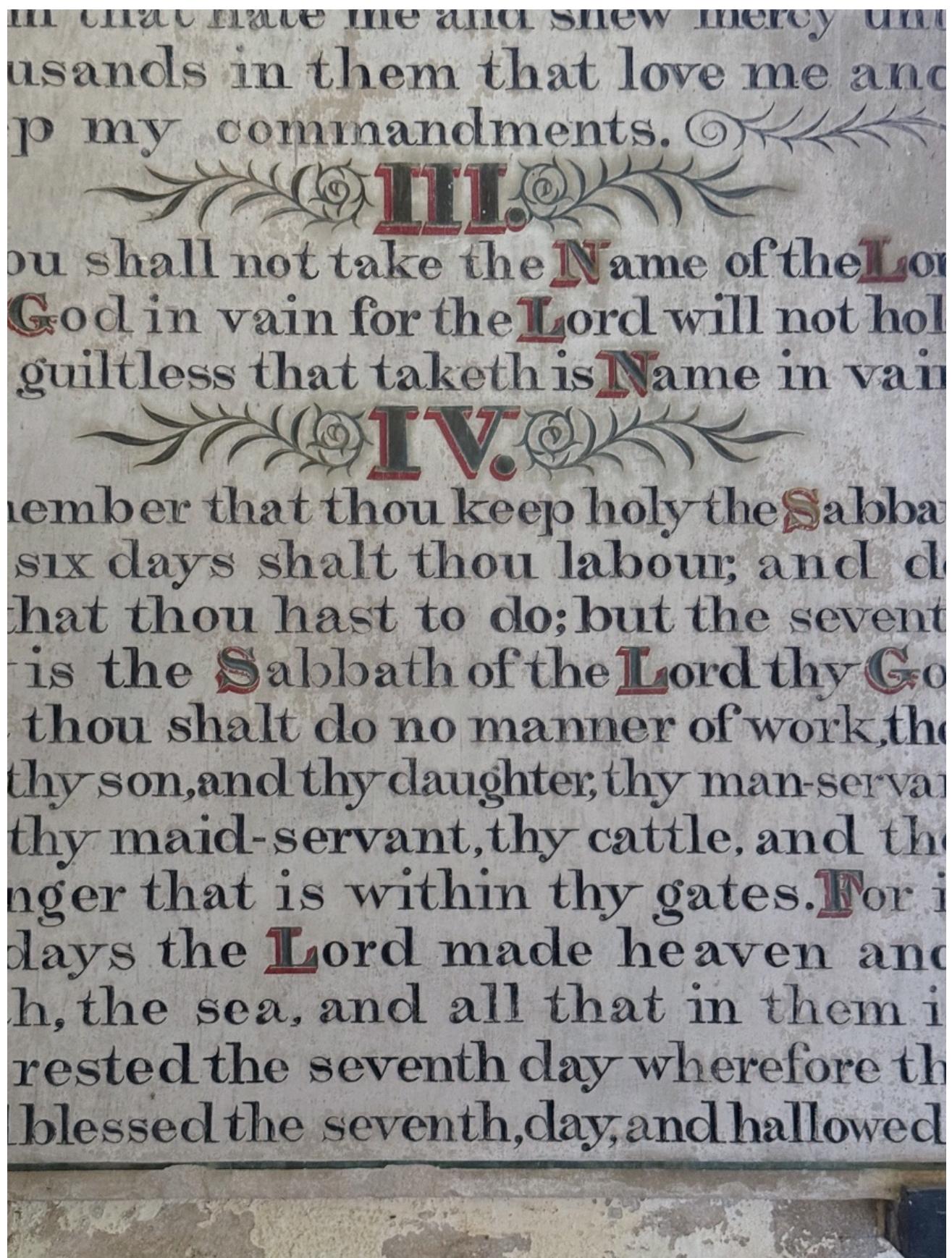


Figure 46 ~ Detail illustrating lettering on Decalogue 1.

009 (A) LEDGER STONE ~ ROBERT GALPEN, BARBARA, JOHN AND ROBERT ~ 18TH CENTURY

The ledger stone lies above a brick burial vault or grave covered with rough stone slabs*.

The ledgers are covered with a carpet.

INSCRIPTION READS:

*Here lies y^e Body
Of Robert Galpen
who died January^e 20
1730 aged 80*

*Also? Barbara his wife
Died January^e 22
1724 age 67*

*Also their? two Sons
John died June y^e 2?
1719, age 39*

*Robert died
August? y^e 18, 1723
Age 22.*



MATERIALS ~ Stone ~ Lias or slate.

STABILITY ~

i Highly unstable Change in condition likely to be evident within 1 year

Figure 47 ~ Ledger stone 009 to Robert, Barbara, John and Robert Galpen.

CONDITION ~

B Fair

LOSSES ~ Much of the surface of the stone surface has laminated and remaining areas continue to be vulnerable.

STAINING AND SOILING ~ Surface is soiled.

JOINTS ~ Surrounding mortar is crumbling and loose.

PAST REPAIRS AND FILLS ~ None noted.

POLYCHROMY ~ None noted.

LEGIBILITY ~ The carved lettering is very worn. Only legible in some areas, due to loss of stone surface.

* PLOWMAN, 1909.



Figure 48 ~ Detail of laminating surface area on inscription of ledger stone 009.

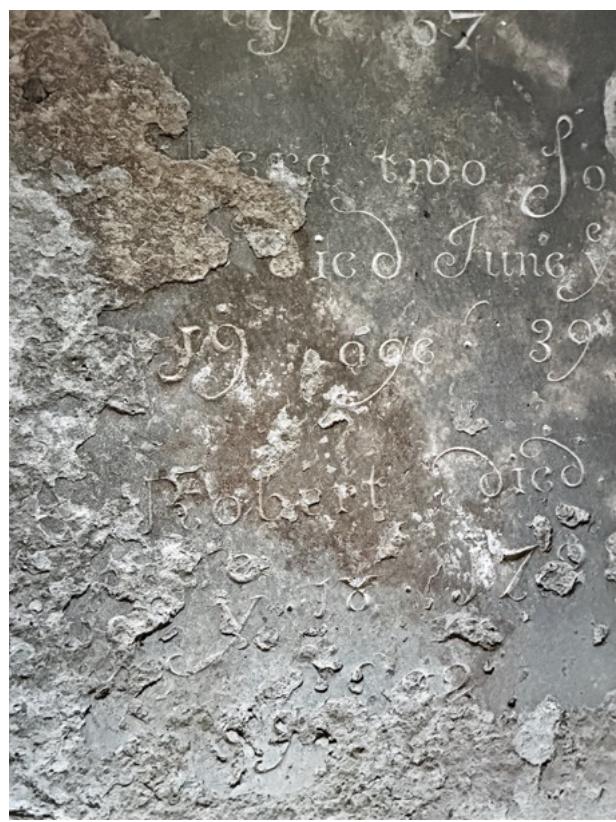


Figure 49 ~ Detail of legible part of inscription of ledger stone 009.

010 (B) LEDGER STONE ~ HANNAH APLIN, WIFE OF THOMAS APLIN ~ 18TH CENTURY

The ledgers are covered with a carpet.

INSCRIPTION READS:

*Here lies the body of
Hannah Aplin ye wife of
Thomas Aplin, who died January 8
1723 in the 62nd year of her age*

MATERIALS ~ Stone ~ Lias or slate.

STABILITY ~

i Highly unstable Change in condition likely to be evident within 1 year

CONDITION ~

B Fair

LOSSES ~ The surface of the stone is very worn with much detail of inscription lost due to the laminating surface.

STAINING AND SOILING ~ Surface is soiled.

JOINTS ~ Surrounding mortar is crumbling and loose.

PAST REPAIRS AND FILLS ~ None noted

POLYCHROMY ~ None noted.

LEGIBILITY ~ Poor. The remaining lettering is extremely vulnerable to further loss.



Figure 50 ~ Ledger stone 010 to Hannah Aplin.



Figure 52 ~ Detail illustrating laminating surface and crumbling mortar around ledger stone 010.



Figure 51 ~ Detail illustrating faint lettering on ledger stone 010.

011 (C) BRASS PLAQUE IN FLOOR ~ JOSEPH D'AUBENY ESQ. ~ 1817

A brass coffin plate set in the floor. This relates to the remains of the monument 004, on wall above, although the dates on the inscriptions differ slightly. The plate was removed from an oak coffin found beneath. The oak had perished exposing an inner lead coffin which had also decayed. The brass was cleaned and fixed to the oak floorboards just above the head from where it was found*.

MATERIALS ~ Brass rectangular plaque.

STABILITY ~

iii	Potentially unstable	Condition not expected to deteriorate within next 5-10 years
-----	----------------------	--

CONDITION ~

C Good

LOSSES ~ None noted.

STAINING AND SOILING ~ Surface is soiled and tarnished, with blooms of oxidisation across the surface and around fixings in the corners.

FIXINGS ~ Screw fixings in corners.

PAST REPAIRS AND FILLS ~ None noted

POLYCHROMY & LEGIBILITY ~ Black polychrome inscription is worn, but legible.



Figure 53 ~ Brass coffin plate set in floor.

* PLOWMAN, 1909.

012 (RA) ROYAL ARMS ~ GEORGE III, INSCRIBED JOS. D'AUBENEY, Esq. ~ 1801

The Royal Arms have been moved over the years and are possibly presented in a replacement frame. Records indicate the arms "used to fill the head of the Tower Arch, above the old gallery." In 1972 the Coat of Arms was cleaned, treated for woodworm and re-assembled. It was at this point it was relocated to the North Aisle. A note in the parish record states that it was painted by a J. (or I) Cunningham. Close inspection will enable a better understanding of the structure, past interventions, repairs and current condition.

The arms measure approximately 2000 x 750 mm and are displayed 3 m above floor level.



Figure 54 ~ Royal Coat of Arms (012) of George III.

MATERIALS ~ Five painted timber boards arranged horizontally within an arched frame.

STABILITY ~

ii	Unstable/Steady deterioration	Change in condition likely to be evident between 1 – 5 years
----	-------------------------------	--

CONDITION ~

LOSSES ~ Section of timber inner moulding is missing from the tip of the arched frame.

STAINING AND SOILING ~ Surface is heavily soiled and painted surface suffering from a bloomed appearance which significantly detracts from the legibility of the detail. White paint spills evident across surface.

FIXINGS ~ Iron nails and fixings around the frame are corroding. Evidence of cracks in the wall around the Royal Arms, originating from corroding fixing.



Figure 55 ~ Detail of loss to the wooden arched frame and paint spills on surface.

PAST REPAIRS AND FILLS ~ Frame may not be original.

POLYCHROMY ~ The colours have a bloom which has caused them to lose their saturated appearance. The paint is cracked and there is a loss of surface layers, including the gold leaf details.



Figure 56 ~ Detail of corroding fixing and frame.



Figure 57 ~ Detail illustrating edge of frame and unpainted wall to rear of Royal Arms.



Figure 58 ~ Detail illustrating bloom and the desaturation of colours across the timber joint at foot of unicorn.

Figure 59 ~ Detail of lion's head illustrating soiling and desaturation of varnish layer.



5.3 SUMMARY OF URGENT CONDITION FINDINGS

The condition survey has highlighted the following areas of primary concern. The issues appear to be caused by corroding fixings. It is understood the structural and damp issues of the north elevations have been addressed and resolved in the past year. Confirmation of the stability of the chancel south elevation by a structural engineer is recommended. Corrosion of the fixings will continue unless addressed.

MONUMENT 001 ~ MARY GALTON AND THE REV'D. CLEMENT ELSWOOD M.A.

PRIORITY 1 North Chapel ~ north elevation

The stability of the monument is of concern, due to corroding / unseen fixings. There is evidence of ferrous staining at high level, however, the most urgent area requiring attention is at the lower area of the apron and cherub. It may be possible or desirable to address this without dismantling the whole.

MONUMENT 005 ~ REV. RICHARD DAUBENEY

PRIORITY 1 Chancel ~ south elevation

The stability and security of the monument is of concern, due to corroding / unseen fixings and the stability of the south elevation of the chancel. The lower section of the monument is vulnerable and should be addressed as a matter of urgency. Monitoring of the south elevation of the chancel is recommended, as well as to seek the advice/ opinion of a structural engineer. In the short term it may be prudent to remove the lower sections (as with Monument 001) and reinstate with stainless steel fixings. Repointing all open joints with a lime putty mortar will act as a tell-tale for monitoring on-going movement.

DECALOGUES (X) 007 AND 008 ~ COMMANDMENT BOARDS

PRIORITY 1 Chancel ~ east elevation

The condition of the Decalogues is of concern, due to the damp environment and vulnerable polychromy. The tablets have suffered loss of applied decoration, which due to its friability is on-going. Corroding iron fixings are at risk of damaging the stone and should be replaced with marine grade stainless steel.

LEDGER STONES 009 (A) AND 010 (B) ~ ROBERT GALPEN, BARBARA, HIS WIFE AND TWO SONS, JOHN AND ROBERT (A). Hannah Aplin, wife of Thomas Aplin (B)

PRIORITY 2 North chapel floor

The stones have suffered damage from wear and the laminating surface. The nature of the stone is such that it delaminates and consequently a long term solution is difficult. However, much can be done to slow the process of decay, by consolidating the laminating areas and minimising surface traffic.

ROYAL COAT OF ARMS 012 ~ GEORGE III

Priority 3 North Aisle

The Royal Coat of Arms has not been highlighted as a high priority in structural terms, however the appearance has been significantly impacted by the breakdown of the varnish surface, causing a disfigured surface. It is important that this is addressed to avoid further loss of the original applied decoration and return the Arms to a 'cared for' condition.

6 CONSERVATION RECOMMENDATIONS

The following proposals are based on conservation principles and ethics. They are designed to slow the process of decay without introducing any material which will hinder future treatments or replace any original material unless it is the cause of an issue and is contributing to the failure or decay of other original elements.

The reasons for undertaking any interventions or proposed treatments have been established during the examination of the condition and understanding of the history, as far as is possible.

It is important to understand that the conservation works will not restore the monuments to their original 'as new' appearance but will enable the monuments to be viewed in their 'best light' respecting their history and the patina of time. Inscriptions, where legibility is lost, may be sensitively in-painted matching original pigments.

All works are to be undertaken by / or under the supervision of an ICON accredited conservator experienced in this aspect of conservation.

The proposals offer a comprehensive conservation treatment; however, the urgency and necessity of all steps varies considerably. In order to prioritise the interventions, they have been divided into three categories: Urgent; necessary; desirable, (with some requiring no treatment).

PLEASE NOTE: Due to the limitations of this report, conservation recommendations are covered for the four Priority 1 items only.

TREATMENT PRIORITY (1-4)

1 URGENT ~ Conservation intervention is required to prevent imminent deterioration of the condition and/or significant loss of material which may be of structural, historic and/or artistic significance. This also includes interventions required where there is imminent or potential danger to people or other objects, structures.

2 NECESSARY ~ Conservation intervention is required to prevent further loss or deterioration of material, or loss of historic or artistic significance.

3 DESIRABLE ~ Conservation treatment is desirable but not necessary. This may be to: improve visual integrity and legibility; to increase understanding; to facilitate future conservation or reduce the level of future interventions.

4 NO TREATMENT ~ Conservation treatment not required beyond routine maintenance.

Preliminary and General items are not categorised (unless indicated as Urgent), as they form part of the enabling works.

6.1 PRELIMINARY ITEMS

The preliminary items are included to support or prepare for the conservation works. They are not prioritised, other than where indicated, as they inform the conservation works. The results of conservation trials establish the most suitable methodology. The findings of investigations may change the indicated prioritisation category of the proposals. For example, it may be found that iron fixings are corroding but stable, and therefore intervention may be changed from urgent to necessary.

RECORD ~ Record all works photographically before, during and after works.

FURTHER ASSESSMENT AND INVESTIGATIONS ~ structural engineer or architect to establish stability of Chancel south elevation.

EMERGENCY CONSOLIDATION/INTERVENTIONS

REMOVE LOOSE OR VULNERABLE ELEMENTS

CONSERVATION TRIALS

Carry out conservation trials to:

- produce suitable lime mortars for pointing monuments
- establish suitable solvent to reduce/remove denatured varnish
- establish suitable consolidant for polychromy
- reduce iron stains
- establish suitable cleaning methods as required

Establish causes of deterioration and damage have been addressed. For example, the damp issues of the elevations of the North Aisle and Chancel have been remedied.

6.2 GENERAL ITEMS

PROTECTIONS ~ Apply to floor and other areas as deemed necessary, surrounding the workplace.

ACCESS ~ Erect access scaffold.

DE-DUST AND HOOVER ALL AREAS. Use a soft brush and avoid friable areas. Apply protection/softening to end of vacuum to prevent damage to the stone.

Carry out EMERGENCY CONSOLIDATION of loose fragments as required prior to removing dust and debris. This process will go hand in hand with dust removal, however, does not constitute full scale consolidation which will be based on the results of trials.

COLLECT, LABEL AND BAG ANY DETACHED FRAGMENTS for reinstatement during conservation works. Record the location where all fragments are found.

6.3 MONUMENTS & HATCHMENTS ~ CONSERVATION REQUIREMENTS

Location reference (refer to ann.)			Description			Condition		Conservation							
Ref	Location	Elevation	Name	Description	Material	Stability: -iv	Condition	TREATMENT PRIORITY (1-4)	Clean	Dismantle	Repair	Analysis	Polychromy/consolidation	Lettering	Monitor
001	North Chapel	North	Mary Galton and Revd. Clement Elswood M.A.	Wall Monument	Marbles ~ White and grey veined	ii	A	1	✓	✓	✓				✓
002	North Chapel	North	Richard Applin and Ann his first wife	Wall Monument	Marble ~ Veined white	iv	C	3	✓						✓
003	North Chapel	North	Richard Seymer Elizabeth Seymer Richard Seymer	Wall Monument	Marbles ~ 6 types: White veined, black, brown veined and grey veined	iv	C	3	✓			✓	✓		
004	Chancel	North	Joseph D'Aubeny	Wall Tablet	Marble ~ white	iv	C	3	✓			✓	✓		
005	Chancel	South	Rev. Richard Daubeney	Wall Monument	Marbles	i	A	1	✓	✓		✓	✓		
006	Nave	South	Elizabeth Davis John Seymer	Wall Monument	Marbles	iv	C	C	✓						✓
007 ~ X	Chancel	East	Decalogue 1 ~ Commandment board	Commandment Panel	Painted stone	ii	A	1	✓	✓	✓	✓	✓	✓	
008 ~ X	Chancel	East	Decalogue 2 ~ Commandment board	Commandment Panel	Painted stone	ii	A	1	✓	✓	✓	✓	✓	✓	
009 ~ A	North Chapel	Floor	Robert Galpen, Barbara, his wife and two sons, John and Robert	Ledger stone	Stone ~ Lias or slate	i	B	2	✓	✓					✓
010 ~ B	North Chapel	Floor	Hannah Aplin, wife of Thomas Aplin (sister of Robert Galpen?)	Ledger stone	Stone ~ Lias or slate	i	B	2	✓	✓					✓
011 ~ C	Chancel	Floor	Joseph D'Aubeny	Brass Memorial	Brass	iii	C	C	✓	✓			✓	✓	
012 ~ RA	North Aisle	West	Royal Arms of George III, inscribed Jos. D'Aubeny, Esq.	Royal Coat of Arms	Timber painted	ii	B	C	✓	✓	✓	✓			✓

The following proposal addresses the most pressing findings, **prioritised 1**. For the wall monuments, these relate to corroding fixings and require elements to be dismantled and re-fixed. The ledgers require localised consolidation of laminating edges.

However, it is important to stress that continual monitoring of all monuments is required ~ looking for changes in appearance, iron staining and signs of movement, opening of cracks etc. These should be reported to the architect or conservator immediately.

MONUMENTS 001, 005, 007 & 008 **PRIORITY 1**

Dismantle and reinstate all elements. Replace corroding ferrous fixings with stainless to match original in shape and form. See item 6.3.1

Clean to remove staining and soiling. See item 6.3.2

Consolidate polychromy

Consider reinstating lettering where evidence exists of original polychromy.

ALTERNATIVE OPTIONS ~

001 & 005 ~ Consideration may be given to partially dismantling the monuments 001 and 005 where the greatest movement is evident at the lower levels. Retaining the high-level elements in place. However, this may be a short-term remedial measure, and it is important to be aware that the high level areas may require dismantling and reinstating in due course depending on the rate of corrosion of the iron.

007 & 008 ~ Consideration may be given to monitoring the fixings in the short term as opposed to dismantling and reinstating at this stage. The priority is to consolidate and treat the applied decoration to prevent further loss.

6.3.1 DISMANTLE AND REINSTATE MONUMENTS

Undertake emergency consolidation of polychromy as required.
Support and protect the elements to be dismantled.
Cut through corroding fixings, whilst supporting stone. Lift stone down and place on softening on pallet.
Remove fixings from wall and rear of stonework.
Assess condition of stonework and fixing holes.
Reinstate using stainless steel 316. The design should match the original fixings where considered appropriate.
Where stone is against exterior wall incorporate a DPM of Hypalon or equivalent.
Where stone is set within the render/plaster, consider reinstating in front of the plaster and/or leaving an air-gap/ void between the wall and the monument.
Set stainless steel into stonework using epoxy resin.
Repoint fixing holes with lime mortar to match the stonework/ plaster in appearance.

6.3.2 CLEANING

Lightly brush into a hoover to remove surface dust and loose deposits. Avoid painted areas.
Undertake cleaning of the painted surfaces and stonework utilising methods established in conservation trials.
Marble surfaces which are sound ~ V&A solution (De-ionised water: white spirit 1:1 with 1% Synperonic A7) may be applied and rinsed off should the staining be more stubborn.
Reduce ferrous stains on marble face with appropriate poultice.
Further cleaning of monuments to be based on results of trials for each particular stone/material, location and soiling type.

6.3.3 CONSOLIDATION

POLYCHROMY ~ Consolidate all loose and friable polychromy. This should be undertaken hand in hand with the cleaning to avoid further loss. Choice of consolidant is to be based on results of solvent trials but may include a 3-5% dispersion of Plexitol B500 in water or Paraloid B72 in acetone.
Include Monuments 01, 05, 07, 08
LEDGER STONES ~ Carry out trials to establish the best method to consolidate the delaminating areas.
Paraloid B72 in acetone applied in varying strengths is proposed to attain the greatest depth of penetration to the laminating edge. Apply with syringe to the delaminating layers. Remove surplus consolidant from edges to ensure an improved bond for the lime mortar fillet.

Paraloid B72 in acetone (>35% w/v) to re-adhere dislodged fragments.

6.3.4 REPOINTING AND CRACK FILLS

Repoint open joints and cracks with lime mortar. The mortar for joints should match the original in colour and texture. The mortar for cracks should match the appearance of the specific stone and be designed such that they are softer than the original material.

6.3.5 REPAIRS AND SUPPORT FILLS FOR LEDGER STONES

Carry out trials to establish a suitable fill / fillet to support vulnerable edges. It is not proposed that losses are remodelled, however it may be desirable to fill cracks. It is important to ensure that the filling medium is slightly softer than the stone when set.

A suggested mortar is:

Dispersed Hydrated Lime (DHL)

Slate dust

Pigment to match existing stone

The ratios will need to be adjusted to control the strength and hardness.

6.3.5 REPAIRS AND DETACHED ELEMENTS ~ MONUMENTS

Re-fix any loose or detached elements. If required dowel with stainless steel or carbon fibre.

It is not proposed that losses are reinstated, either by re-carving or remodelling, however it is desirable to fill cracks. It is important to ensure that the filling medium is softer than the original.

6.3.6 FIXINGS

If further fixings are noted during the course of the works and accessible, remove if corroding or failed, without causing further damage to the stone. Replace with stainless steel according to requirements.

Treat exposed iron which is to remain in-situ with Fertan or other corrosion convertor.

Bronze fixings and wooden dowels may be retained.

6.4 FUTURE CONSIDERATIONS

Monitor all monuments for signs of movement, opening of joints or cracks.

Corrosion of fixings can be a very slow process and can continue undetected even when the cause of damp issues has been resolved.

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Much historical information, insights and source material was kindly provided and shared by Annette Newman, of the PCC and, Church Warden of St Eustace Church, Ibberton.

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Royal Commission on Historical Monuments (England), *An inventory of historical monuments in the County of Dorset*, Vol. 3, Central Dorset. London: HMSO, 1970, Pt. 1, pp. 123-124.

ONLINE SOURCES ~

LISTING ~

<https://historicengland.org.uk/listing/the-list/list-entry/1172612?section=official-list-entry>

Dorset Historic Churches Trust ~

<https://www.dhct.org.uk/m/church?ref=df467596bbb632efeb60c2175920ec5e>

National Churches Trust ~

<https://www.dhct.org.uk/m/church?ref=b4fed470fe7f749f895de744c7b19879>

Dorset Building Stone ~

<https://www.dorsetbuildingstone.org/ibberton.html>

8 GLOSSARY

8.1 CONSERVATION TERMS

BLIND CLEAVAGE	An invisible separation between the layers of paint, between the paint and ground, or between the ground and support. This may appear as a slight bulge in the paint surface.
CLEANING	Removing non-original layers from the paint surface. These layers may be surface dirt, varnish or over-paint. See surface cleaning, uncovering.
CLEAVAGE	A separation between layers of paint, between paint and ground, or between ground and support. Usually associated with cracks and losses. See flaking.
CONDITION REPORT	A report listing the observations of an inspection. It can be used as the first part of a Treatment Proposal and as a reference when objects are transported or loaned. Depending on what it is used for it can include a description of the object including historical background, assumptions about original techniques and materials, previous interventions including added materials, present condition that notes deterioration and changes, possible causes of deterioration, and recommendations for handling, storage and treatment. The format is often a combination of text, graphics and photographs.
CONSERVATION	"all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item." From International Council for Museums, Committee for Conservation, 2008, ICC.
CONSOLIDATION	Addition of an adhesive or consolidant to friable powdery original material such as water damaged plaster or rotten wood.
CROSS SECTION	A small sample of original paint mounted in a polyester resin so the layer structure can be examined under the microscope.
FACING	A reinforcing material, usually tissue paper, temporarily adhered to the surface of a painting. Facing ensures that loose paint particles are temporarily secured and protects the paint surface during conservation treatment.
FILL	Material replacing fabric or paint, so that the area of loss becomes level with surrounding area.
FIXING	The treatment of flaking paint that uses an adhesive applied beneath the flakes to reattach.
FLAKING	An unstable condition in which areas of paint or paint and ground become detached.
GROUND	An opaque white or coloured coating applied to the support as a base for the paint layers. The materials used for the ground vary. Also, called a priming layer.
INPAINTING	Applying new paint on areas where original paint has been lost or abraded. Other term: Retouching.
OVER-PAINT	Paint, not applied by the artist, which covers original paint and that is often an unnecessary alteration to the image. Over-paint hides areas of damage or is used to make cosmetic changes to the image. In wall paintings it can be a later paint scheme or lime wash that hides the original.
POLYCHROMY	Paint applied to a surface.
PREVENTIVE CONSERVATION	Actions taken to remove or mitigate conditions that are causing deterioration. They usually require modifying the immediate environment or methods of handling and storage.
REMEDIAL CONSERVATION	Treatment that stabilises the condition of an object. Usually done when an object is in danger of immediate damage.
RESTORATION	Treatment that reinstates missing or damaged elements with the goal of facilitating the understanding, appreciation and use of an object.
RETOUCHING	A traditional term that has been used synonymously with inpainting. However, inpainting is more precise because retouching can also imply over-painting so that original paint is covered.
SURFACE CLEANING	Treatment that removes surface dirt.
SURFACE DIRT	A deposit of dust, dirt, grime, nicotine, soot, or other contaminant on the surface of a painting.
TREATMENT PROPOSAL	A report that makes recommendations for conservation treatment. It is usually added on to a condition report and may include an estimate of time and cost.
UNCOVERING	A type of cleaning that removes layers of over-paint. With wall paintings it often means removing layers of plaster or lime wash.

8.2

ARCHITECTURAL TERMS

AISLE	Part of a church alongside the nave or choir divided from it by an arcade.
APSE	A polygonal or semi-circular plan to the sanctuary.
ARCADE	A series of arches and supporting columns.
ARRIS	Sharp edge produced from the meeting of two edges.
ASHLAR	Masonry of squared blocks with dressed faces and laid in horizontal courses.
AUMBRY	Wall cupboard for sacred vessels.
BARGE BOARD	Timber boarding on the gable end of the roof.
BARREL VAULT	Internal shape of a simple semi-circular shaped roof.
BATTER	Deliberate inclination of a wall face.
BATTLEMENT	A parapet with alternating raised portions (merlons) and spaces (embrasures). Also called crenelation.
BELFRY	The chamber, or stage of a tower in which the bells are hung.
BELLCOTE	Housing for bells on a roof or gable.
BELL FLECHE	Slender spire usually of wood containing bell(s).
BELL LOUVRES	Horizontal slates in the window type openings within a bell chamber.
BENCH	Open seat, sometimes with a carved bench end.
BOSS	An ornamental carving at the intersection of ribs in a ceiling or vault.
BRACE	A subsidiary timber providing stiffness to a frame.
BROACHES	Sloping half pyramids adapting an octagonal spire to a square tower.
BUTTRESS	Projecting masonry or brickwork built against a wall for additional strength.
CAPITAL	The head of a column.
CEMENTITIOUS	Made of or containing cement.
CHAMFER	The surface made when a square edge is cut away at an angle.
CHANCEL	The part of the east end of the church containing the altar and reserved for the clergy and choir.
CHOIR	The part of the church, usually within the chancel, where divine service is sung.
CIBORIUM	1. A receptacle used to hold the eucharist. 2. A canopy over the altar.
CINQUEFOIL	A leaf shaped curve of 5 parts within an arch, window head etc.
CLERESTORY	Windows located above the arcade.
COMMUNION RAIL	Low rail around an altar.
COPING	A capping or covering, usually of masonry, to the top of a wall.
CORBEL	A projecting block of stone or timber, usually supporting a beam.
CORNICE	A projecting moulding along the top of a wall.
CREDENCE	A shelf or table beside the piscina for the sacramental elements.
CRENELLATION	See battlement.
CROSSING	Central space at the junction of nave, chancel and transepts.
CRUCIFORM	In the form of a cross.
CUSPS	Projecting points between foils in gothic tracery.
DADO	The lower part of an interior wall, sometimes panelled.
DPC	Damp Proof Course.
DPM	Damp Proof Membrane
DRESSINGS	Worked stones, with smooth or moulded finish, used round angels or openings in masonry.
DRIP	A projecting stone etc from which water drips clear of the face of a building.
DRIPSTONE	See hoodmould.
EASTER SEPULCHRE	A decorated recess in the north wall of a chancel used in celebration of the Easter liturgy.
EAVES	Overhanging edge of a roof.
ELEVATION	Face of a building.
FASCIA	Horizontal section usually at the junction of a wall and the lower edge of the roof.
FERRAMENTA	Metal framing to which window glazing is fixed.
FINIAL	Ornament at the top of a gable, pinnacle etc.
FLASHING	A strip of metal used to seal junctions of roofs with adjacent construction.

IBBERTON, CHURCH OF ST EUSTACE ~ MONUMENTS, LEDGERS & ROYAL COAT OF ARMS
CONDITION ASSESSMENT AND CONSERVATION RECOMMENDATIONS

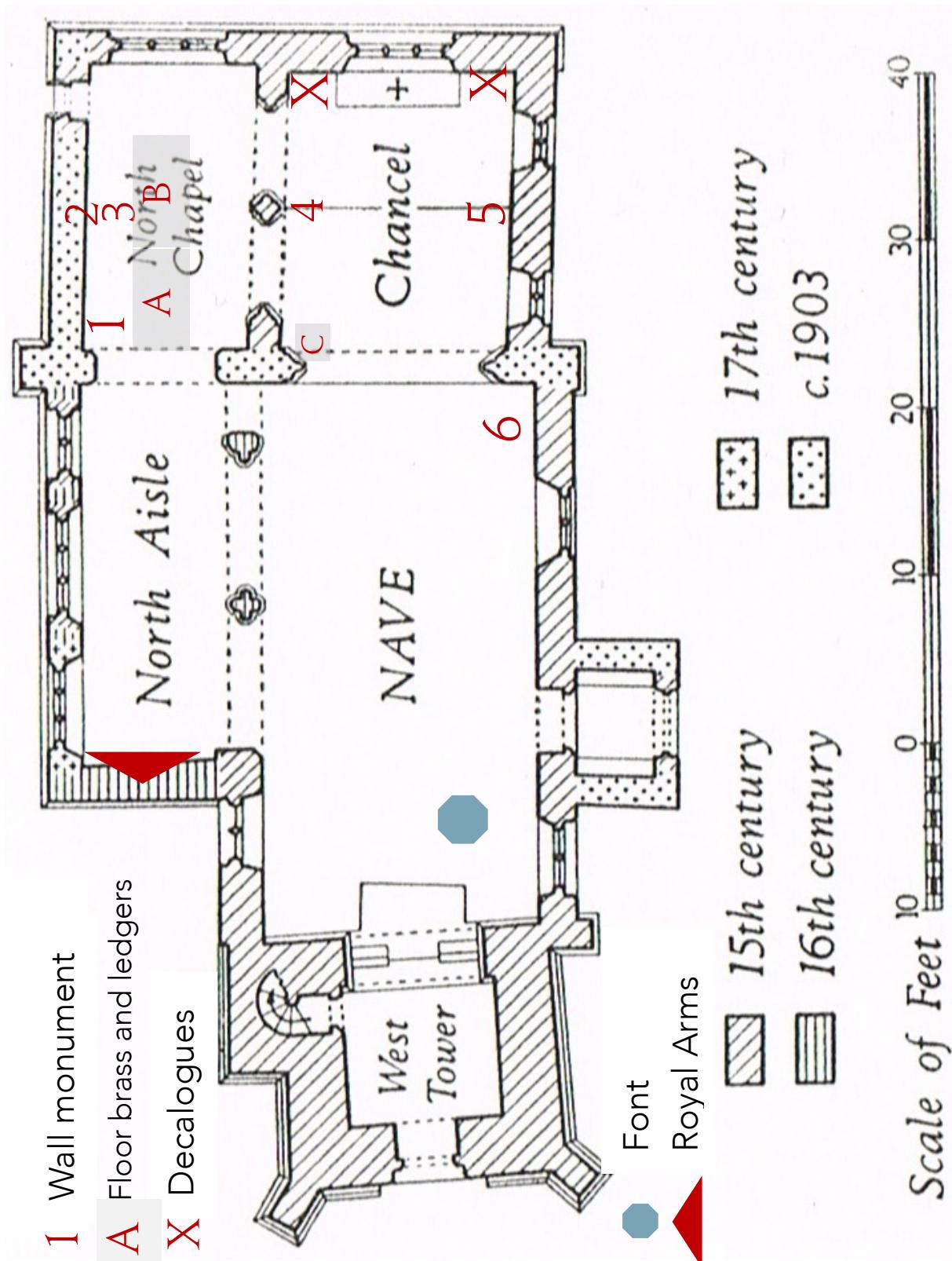
FLAUNCHING	Mortar shaped to shed water.
FRONTAL	Covering for the front of an altar.
GABLE	Upper, usually triangular, part of a wall at the end of a pitched roof.
GARGOYLE	Projecting rainwater spout, sometimes decorated.
HAUNCHING	A sloping fillet of mortar.
HIP	The external angle formed by the intersection of two roof slopes.
HOODMOULD	Projecting moulding above a door or window opening.
HOPPER	A box collecting water at the top of a rainwater pipe. - An inward opening ventilator in a window.
HUNKY PUNK	A Somerset term for a grotesque which often has the appearance of a gargoyle, but which is purely decorative.
JAMB	The side of a doorway, window or arch.
JOIST	Horizontal timber supporting a floor, ceiling or flat roof.
KNEELER	Block of stone at the foot of a gable slope supporting the coping stones.
LANCET	A tall narrow single light window, usually with a pointed head.
LEADING	Strips of lead between individual pieces of glass in a leaded window.
LEDGER	Floor slab monument
LIGHT	A single window opening or compartment of a window between mullions.
LINTEL	A beam over an opening.
LOUVRES	Angled boards or slates in a belfry opening.
LYCHGATE	Roofed gateway at a churchyard entrance, providing resting place for a coffin.
MOULDING	The shaping of a continuous strip of wood or masonry.
MULLION	A vertical member, in wood or stone, dividing a window or other opening into individual lights.
NAVE	The body of a church, west of the chancel or crossing.
NEWEL	Central post to a staircase.
NOSING	Projecting edge of the tread of a stair.
OBELISK	A free-standing tapering stone pillar of square or rectangular cross section.
OGEE	A double curve with convex and concave section, occurring in arches, window and door heads and rainwater gutters.
PARAPET	A low wall usually concealing a roof or gutter.
PARCLOSE	A screen enclosing a chapel.
PEW	Enclosed fixed wooden seat.
PIER	A solid masonry support, pillar of square section or masonry between doors and windows.
PILASTER	A shallow pier or square section column projecting from the face of a wall.
PINNACLE	A small, pointed turret on a tower, buttress etc.
PISCINA	A stone basin with a drain, in a niche near the altar for washing the sacred vessels.
POINTING	Exposed mortar in joints in masonry and brickwork.
PURLIN	A horizontal roof timber, usually supporting rafters and spanning between walls and/or trusses.
QUARRY	A small diamond shaped or rectangular piece of glass in a leaded window.
QUATREFOIL	A leaf shaped curve of 4 parts within an arch, window head etc.
QUOINS	Dressed stones at the corners of a building.
RAFTER	Sloping roof timbers supporting laths or battens to the roof coverings.
RELIEVING ARCH	A rough arch positioned in a wall above a door or window opening to relieve it of structural loading.
RENDERING	A coating of mortar on a wall face.
REREDOS	A decorated wall or screen behind an altar.
REVEAL	The side of a door or window opening or recess.
RIB	A curved member or projecting moulding on the underside of a vault or ceiling.
RIDGE ROLL	Lead dressed capping to the top of a pitched roof.
RINGING	Chamber The chamber or stage of a tower where the bell ringers stand.
ROOD	A crucifix over the entrance to the chancel, usually supported on a rood screen.
ROOD STAIR	A staircase formerly providing access to the rood loft on top of the rood screen.
RUBBLE	Rough unsquared stones used for walling.

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SADDLE BAR	Horizontal metal bar to which window glazing is attached.
SANCTUARY	Area around the main altar.
SARKING	Boards or felt over which roof slating or tiling is laid.
SEDILIA	Stone seats for clergy in the south wall of chancel.
SHAKE	A natural cleft or fissure (in timber).
SOAKER	A strip of metal interleaved with roofing slates or tiles at junctions with walls etc.
SOFFIT	Underside of a building element.
SPANDREL	Triangular area in an arch window or doorway.
SQUINT	An oblique opening through a wall giving a view of the altar.
STOUP	Stone basin for holy water.
SWAN NECK	A curved section of rainwater pipe connecting to the gutter.
TINGLE	A metal clip used to secure a roofing slate or tile.
TOMB	Chest Stone monument in the form of a chest.
TRACERY	Ornamental stonework in the upper part of a window, screen etc.
TRANSEPT	Arm of a cruciform church plan projecting at right angles to the nave.
TRANSOM	Horizontal bar of wood or stone in a window, panel etc.
TREAD	Horizontal surface of a step.
TREFOIL	A leaf shaped curve of 3 parts within an arch, window head etc.
TRUSS	Timber framing, spanning between walls, usually part of a roof structure.
TURRET	Small tower attached to a building.
TWO CENTRED ARCH	A pointed arch shape formed from the intersection of two curves.
VALLEY	The internal angle formed by the intersection of two roof slopes.
VERGE	Junction at the edge of a roof and the wall below.
VICE	Small turning stair within the masonry of a wall or tower.
VOUSSOIR	Wedge shaped stone forming part of an arch.
WAGON ROOF	A roof structure of closely spaced rafters and arch braces with the internal appearance of the canvas cover to a wagon.
WALLPLATE	A horizontal timber on the top of a wall, to which a roof structure is fixed.

9 APPENDICES

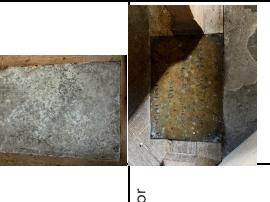
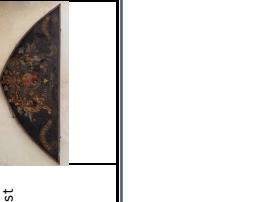
9.1 ANNOTATED PLAN OF CHURCH ~ numerical reference to the monuments (1 to 6), decalogues (7 and 8), floor ledgers and plaque (9 to 11) and Royal Arms (12) commencing at the north elevation of the north chapel and continuing in a clockwise direction. Plan from RHCM Dorset West Vol I.



9.2 SUMMARY CONDITION TABLE OF MONUMENTS AND ROYAL ARMS

Location reference (refer to annotated plan)	Description				Dimensions ~ Approximate Condition	Conservation					
	Ref	Location	Elevation	Image	Name	Age / Birth	Dates	Manufacturer	Description	Material	TREATMENT PRIORITY (1-4)
001	North	Chapel	North		Mary Galton and The Revd. Clement Elswood M.A.	18 68	1758 1774		Marble wall monument white inscription tablet against grey veined surround, broken pediment with urn, and winged cherub head beneath.	Marbles ~ White and grey veined	1440 780 i
002	North	Chapel	North		Richard Applin and Ann his first wife	50 30	1792 1771		Rectangular plain marble inscription tablet	Marble ~ Veined white	460 560 ii
003	North	Chapel	North		Richard Seymour Elizabeth Seymour Richard Seymour	23 63 72	1785 1796 1803		Marble wall monument white veined inscription tablet against grey veined surround with black mantle above.	Marbles - 6 types: White veined, black, brown veined and grey veined	870 713 iv
004	Chancel	North			Joseph D'Aubeny	82	1817		Fragment of marble wall monument on small corbel. Shadow of original monument noted on surrounding wall.	Marble ~ white	iv
005	Chancel		South		Rev. Richard Daubeneys	83	1802		Marble wall monument white inscription tablet against dark grey veined surround, white veined pediment and caved arms and wreath beneath.	Marbles	1800 1040 i
006	Nave		South		Elizabeth Davis John Seymour	34 6m	1842 1841	Patent Works, Ester St., Westminster Possibly London Marble & Stone working	Marble wall monument white inscription tablet against black surround.	Marbles	840 800 iv
007	Chancel		East		Decalogue 1 ~ Commandment board		late 18th C or early 19th C		Stone painted commandment boards I to IV	Painted stone	1510 855 65 ii

IBBERTON, CHURCH OF ST EUSTACE ~ MONUMENTS, LEDGERS & ROYAL COAT OF ARMS
CONDITION ASSESSMENT AND CONSERVATION RECOMMENDATIONS

Location reference (refer to annotated plan)	Description									
	Ref	Location	Elevation	Image	Name	Age / Birth	Dates	Manufacturer	Description	Material
008 ~ X	Chancel	East			Decalogue 2 ~ Commandment board		late 18th C or early 19th C		Stone painted commandment boards V to X	Painted stone
009 ~ A	North Chapel	Floor			Robert Galpen, Barbara, his wife and two sons, John and Robert	80	1730 1724 39 22	1719 1723?	Ledger stone	Stone ~ Lias or slate
010 ~ B	North Chapel	Floor			Hannah Aplin, wife of Thomas Aplin (sister of Robert Galpen?)	62	1723		Ledger stone	Stone ~ Lias or slate
011 ~ C	Chancel	Floor			Joseph D'Aubeny	1817			Brass rectangular plaque on Chancel floor near north respond of chancel arch	Brass
012 ~ RA	North Aisle	West			Royal Arms George III inscribed Jos. D'Aubeny, Esq.	1801			Arched timber painted panels	Timber painted

KEY to Condition & Conservation priorities		
STABILITY (i-iv)		
i	Highly unstable	Change in condition likely to be evident within 1 year
ii	Unstable/Steady deterioration	Change in condition likely to be evident between 1 –5 years
iii	Potentially unstable	Condition not expected to deteriorate within next 5-10 years
iv	Stable	Condition not expected to deteriorate within the next 10+ years
CONDITION (A–D)		
A	Poor	Considerable and/or significant loss of original or added material or major damage/breakage or disfigurement. May be endangering other objects and surfaces.
B	Fair	Noticeable damage and loss. Appears disfigured with visible accretions.
C	Good	Minor amount of damage and/or loss of original and added material, or with light discoloration or accretions.
D	Excellent	Little or no damage evident
TREATMENT PRIORITY (1-4) ~		
1	Urgent	Conservation treatment required to prevent significant deterioration in condition of object and/or loss of significance (evidential or artistic value). This may include structural vulnerability, risk of total loss of entire object or part of object, or risk of accident to visitors/users.
2	Necessary	Conservation treatment necessary to avoid further deterioration, loss or undesirable strain on an object and/or loss of significance (evidential or artistic value).
3	Desirable	Conservation treatment desirable but not necessary to ensure the long-term stability of the object. For instance, conservation treatment may be required for curatorial reasons.
4	No treatment	Conservation treatment not required beyond routine maintenance.