



DAN HUMPHRIES STAINED GLASS LTD

CONSERVATION RESTORATION STAINED GLASS LEADED LIGHTS

St Eustace Church, Ibberton, Dorset

Conservator's Report



Windows: Complete Glazing Condition inc. Historic Stained Glass
Fragments
Date: January 2026

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INTRODUCTION



St Eustace is a Grade II* listed medieval church situated on a steep escarpment overlooking the village of Ibberton and the Blackmore Vale in Dorset.¹ The main fabric, of banded rubble and ashlar, is 15th century, with 16th, 17th and 20th century additions.² The current structure was partially rebuilt and restored by Gothic Revival architect Charles Ponting in 1902 after falling into an advanced state of decay by the end of the 19th century.³ Significant repairs were carried out to stabilise the foundations of the north aisle in 2025, funded through grants and local community contributions. The church continues to offer regular services and community events.

The windows are glazed with clear diamond quarries c.1902. Seven of the eleven windows also contain fragments of 15th, 16th & 17th century stained glass, some of which in their original positions in the church, and many windows have retained the medieval ferramenta. Remains of significant painted glass in the church include a shield of arms of Milton Abbey (1) and the Tudor Royal Arms (2).



(1)



(2)

¹ <https://www.nationalchurchestrust.org/church/ibberton-st-eustace>

² Official List Entry - <https://historicengland.org.uk/listing/the-list/list-entry/1287985?section=official-list-entry>

³ Michael Hill, John Newman and Nicholas Pevsner, *The Buildings of England: Dorset* (London: Yale University Press, 1972 and 2018), 330.

REPORT SUMMARY

The following report is presented in two sections. The first describes the general condition of the glazing and structural elements including the ferramenta and perimeter masonry. The second section is a more in depth assessment of the historic fragments in windows I, sIII, sV, nIII, nV, nVI, and wI.

The most urgent issue noted in relation to the glazing overall was the rust-jacking action of the ferramenta bar tips which have damaged the perimeter masonry throughout the church. This is a common problem for historic churches and has been ongoing for many years as evidenced by the large number of repairs to the jambs, mullions and sills. The ferrous casements are causing similar damage and could do with fairly prompt refurbishment.

In general, the quarry glazing is in good condition with only a small number of glass breaks and relatively modern lead throughout, although most surfaces have microbial growth (mould/algae) showing that the immediate environment both inside and out is regularly damp. The medieval stained glass fragments are in varied condition but all exhibit surface corrosion and paint deterioration which is exacerbated by the layers of algae present on both faces.

High priority:

We recommend preventing further damage to the fabric by prioritising the following measures:

- *Tip the ferramenta with stainless steel.*
- *Refurbish rusted casements and fit stainless steel bird guards.*
- *Repoint window perimeters as needed including scraping out and renewing previous mortar repairs which have now failed.*

Medium priority:

- *Clean the quarries and historic glazing; remove microbial growth.*
As glass paint can be very fragile, it is important that the historic stained glass receives specialist cleaning only.
- *Consider EPG protection for the C16th stained glass in window nIII to slow the progression of paint loss - see pg. 28.*

Low priority:

- *Replace galvanised wire guards with polyester powder coated stainless steel*
- as the guards are only showing small amounts of rust, this is currently a low priority;
However, it is advised to replace the ferrous fixings which are more heavily corroded with ss whilst the guards are removed for cleaning the glass.
- *Consider restoration of painted detail to missing areas of sIII, nIII & nVI – see pg. 29.*

SCOPE

A survey of the glazing in the Church of St Eustace, Ibberton, was conducted by Dan Humphries ACR on 7th October 2025 at the request of Lynne Humphries (Humphries and Jones Ltd.) following advice given in the 2021 quinquennial inspection report by Benjamin + Beauchamp Architects Ltd., Wedmore, Somerset.

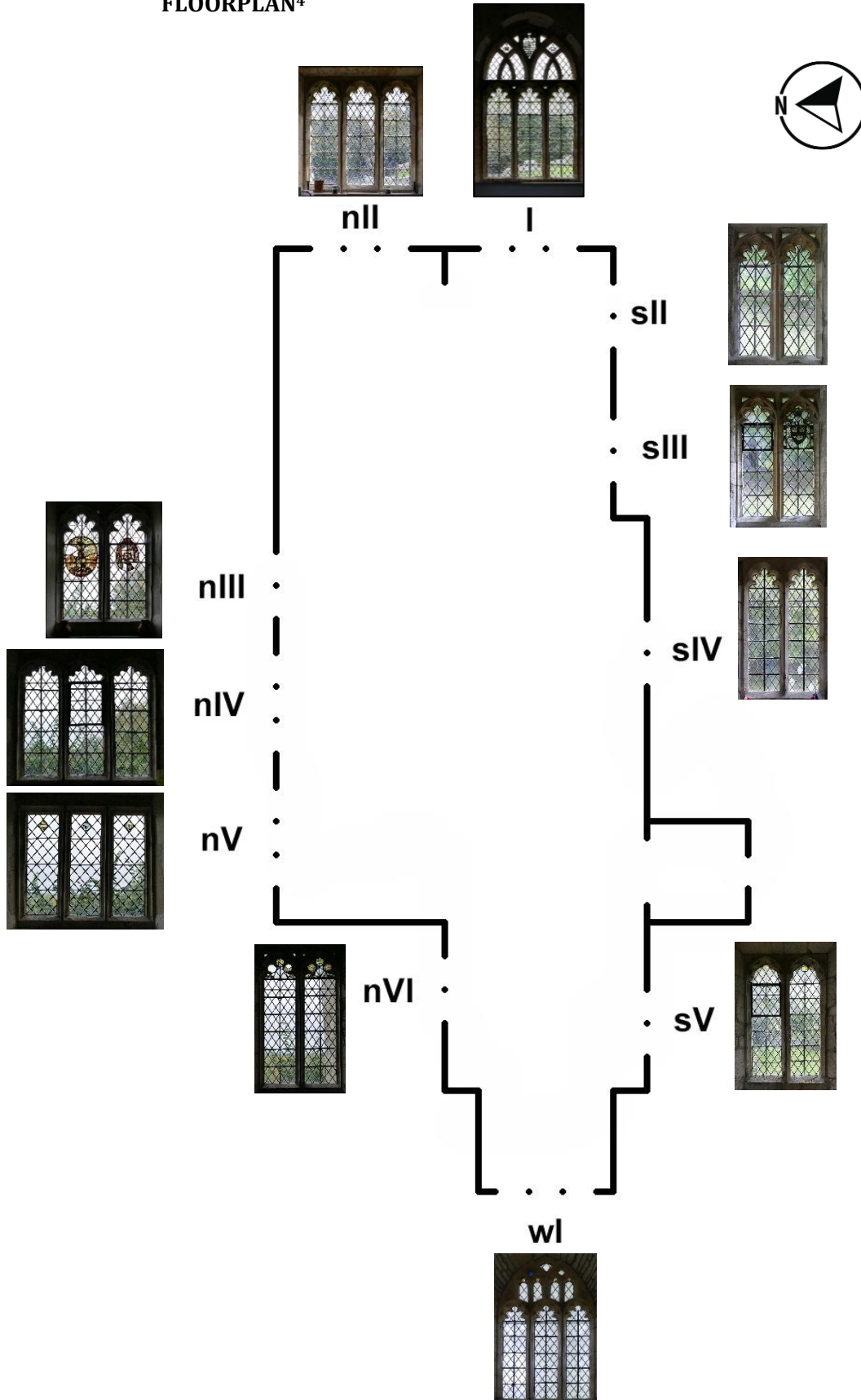
This Conservator's Report was written and compiled by Dan Humphries ACR and Emily Yates MA (conservator) and provides a detailed assessment of the condition of all windows with recommendations for repair where applicable. The historic stained glass fragments are assessed in a dedicated section following on from the main glazing condition report. An explanation of common deteriorations affecting stained glass windows is included in appendix 1 pp. 32-35.

List of abbreviations and symbols

sq	Square
rnd	Round
ss	Stainless Steel
R	Right (direction)
L	Left (direction)
Ext.	External
Int.	Internal
"	Inches
mm	Millimetres
∅	Diameter
w	Width
h	Height
~	Approximately
EPG	Environmental protective glazing

N.B. Measurements of the glazing elements are given in either imperial or metric according to the convention at the time of manufacture.

FLOORPLAN⁴



⁴The windows have been numbered in accordance with the International Corpus Vitrearum (CVMA) system. Where individual panels are referred to, they also follow the CVMA panel numbering system. A guide to both is included in appendix 2.

Section 1 – GLAZING CONDITION REPORT



Window I

Clear diamond quarries in 3 lights. Intersecting tracery (added c.1902) containing reassembled 15th C fragments in B1 and roundels in C1 & C2– see section 2 on pg. 20 for condition of painted glass.

Ext. galvanised wire guard in B1 only.

Main light: ~ w 18" x h 76" Overall: ~ w 84" x h 140"

Condition:

- Rusty and expanded ext. ferramenta, associated cracked mortar and spalled mullions.
- Open masonry joint at top of ext. mullion between b and c, frassing at hoodmould and ext. jambs.
- Area of int. lead chewed by rodents, base of c.
- Multiple glass cracks at lobes of 2a and 2c, broken quarry in tracery A2.
- Dirt and algae on both faces, suggests regularly damp.
- Galvanised wire guard to B1 loose and beginning to rust. Single fixing into masonry at apex, also rusty.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*

Medium priority

- *Clean quarries in situ; remove algae.*
- *Replace/repair broken quarries in situ as appropriate.*
- *Renew failed mortar repairs to perimeters.*
- *Replace ferrous fixing and supply additional ss fixings for loose wire guard in B1 if guard not being replaced in the short term.*

Low Priority

- *Renew wire guard in B1 with powder coated ss guard.*



Window sII

Clear diamond quarries in 2 lights.

Main light: ~ w 12" x h 46" Overall: ~ w 36" x h 60"

Condition:

- Rusty and expanded ext. ferramenta, disrupted mortar at sills, associated cracks and failed repairs to ext. mullion and westernmost jamb.
- Deteriorated stone at int. apex light b.
- Multiple glass cracks top of light a, where pinched between cusps (fig.1, pg.17).
- Algae on lug bars and ext. glass surface.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*

Medium priority

- *Clean quarries in situ; remove algae.*
- *Replace/repair broken quarries in situ as appropriate.*
- *Renew failed mortar repairs, local repointing of perimeters as required.*



Window sIII

Clear diamond quarries in 2 lights. Light b contains 15th C fragments – see section 2 on pg. 21 for condition of painted glass.

Hopper casement in light a.

Ext. galvanised wire guard on 2b only.

Main light: ~ w 15" x h 57" Overall: ~ w 40" x h 68"

Condition:

- Rusty and expanded ext. ferramenta, associated cracks and spalls to ext. perimeters. Loss of ferrous material at bar tips.
- Lower 2/3 of int. mullion replaced.
- Casement fairly recently decorated but visibly rusty, masonry joint at springing line of mullion cracked through (fig.2). Casement opens half way, no bird guard.
- One cracked quarry in each light.
- Dirt and insect matter on both faces, small amount of algae.
- Rusty fixings on wire guard. Galvanised guard beginning to rust.

Recommendations:

High priority

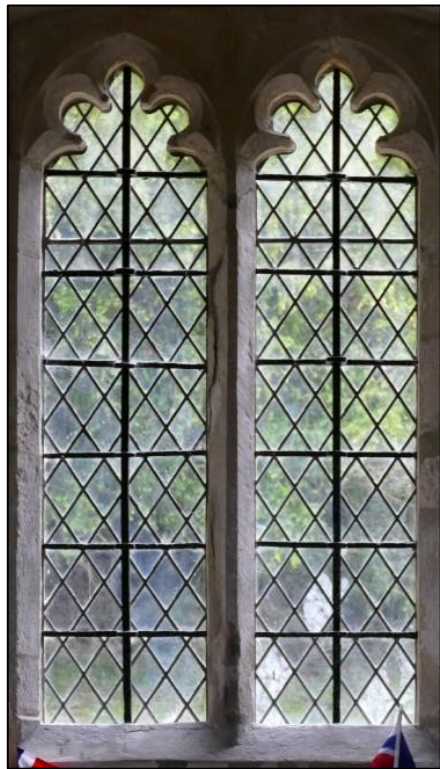
- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*
- *Deinstall casement. Shot blast, prime and decorate. Clean and refit glazing into hopper, reinstall. Provide ss bird guard.*

Medium priority

- *Clean quarries in situ; remove algae.*
- *Replace/repair broken quarries in situ as appropriate.*
- *Renew failed mortar repairs, local repointing of perimeters as required.*
- *Replace ferrous fixings on wire guard with ss if guard not being replaced in the short term.*

Low Priority

- *Renew wire guard in light b with powder coated ss guard.*



Window sIV

Clear diamond quarries in 2 lights. Internal ferramenta. Masonry upstand at sill.

Main light: ~ w 18" x h 71" Overall: ~ w 48" x h 84"

Condition:

- Rusty and expanded int. ferramenta, associated cracks to int. perimeter mortar and glass both lights. Failed mortar repairs to int. mullion and jambs (fig.3).
- Masonry upstand at int. sill, poor design, no drainage holes.
- Outward bowing of panels, max. 20mm.
- Dirt and insect matter on both faces.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*

Medium priority

- *Clean quarries in situ.*
- *Replace/repair broken quarries in situ as appropriate.*
- *Renew failed mortar repairs, local repointing of perimeters as required.*



Window sV

Clear diamond quarries in 2 lights. Light b contains a 15th C fragment – *see section 2 on pg. 22 for condition of painted glass.*

Hopper casement in light a.

Main light: ~ w 18" x h 69" Overall: ~ w 48" x h 86"

Condition:

- Rusty ext. ferramenta, significant loss of ferrous material at lower bar tips (fig.4), no associated cracks to masonry.
- Missing cusps at lancet heads.
- Casement rusty but functional, no bird guard. Casement glazing detached at top L corner.
- Int. lead chewed by rodents, base of both lights.
- Inward bowing in light b, max. 10mm.
- Dirt and insect matter, especially upper sections, small amount of algae on ext. glazing.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*
- *Deinstall casement. Shot blast, prime and decorate. Clean and refit glazing into hopper, reinstall. Provide ss bird guard.*

Medium priority

- *Clean quarries in situ; remove algae.*
- *Reinstall ferramenta, repoint bar pockets with gauged hydraulic lime mortar.*



Window nII

Clear diamond quarries in 3 lights.

Main light: ~ w 18" x h 64" Overall: ~ w 92" x h 74"

Condition:

- Rusty and expanded ext. ferramenta, small associated spalls to ext. jambs.
- Crack through masonry at apex of light a, suggests structural movement. Minor frassing around ext. hoodmould and jambs.
- Missing perimeter mortar at int. jamb light a.
- Cracked quarries top of lights b and c where pinched in cusps.
- Dirt and insect matter on both faces, especially upper sections, algae on ext. glazing and int. wall above window.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*

Medium priority

- *Clean quarries in situ.*
- *Replace/repair broken quarries in situ as appropriate.*
- *Local repointing to perimeter of light a.*



Window nIII

Clear diamond quarries in 2 lights. 16th C heraldic glazing in both lights – *see section 2 on pg. 22 for condition of painted glass.*

Ext. galvanised wire guards on top section of both lights.

Main light: ~ w 17" x h 57" Overall: ~ w 46" x h 66"

Condition:

- Rusty and expanded ext. ferramenta, associated cracked ext. joint in mullion adjacent to top bar.
- Open joint top of ext. jamb in light b, cracks in and below int. cast stone sill, damaged int. cusps.
- Some lichen accumulation on ext. leads.
- Minor outward bowing to panel heads, 5-10 mm.
- Missing glass in eyelet above light a.
- Insect matter and algae on int. glazing and sill, algae on lug bars and ext. glazing behind lug bars.
- Rusty fixings on wire guards. Galvanised guards beginning to rust.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*

Medium priority

- *Clean quarries in situ; remove algae.*
- *Replace missing glass in eyelet above light a with matching tint.*
- *Local repointing to open masonry joints at perimeter.*
- *Replace ferrous fixings on wire guards with ss if guards not being replaced in the short term.*

Low Priority

- *Renew wire guards in both lights with powder coated ss guards.*



Window nIV

Clear diamond quarries in 3 lights.

Hopper casement in light b.

Main light: ~ w 17" x h 60" Overall: ~ w 70" x h 68"

Condition:

- Rusty and expanded ext. ferramenta, associated large spalls to int. and ext. jambs and mullions. Crack in int. mullion between b/c. Numerous mortar repairs many now failed. Loss of ferrous material at bar tips.
- Crack at int. apex of light b and above int. east jamb associated with structural movement. Cracks, open joints and deteriorated stone at int. sills
– structural movement in north aisle was stabilised in 2025.
- Minor rusting of casement.
- Cracked quarries top of lights a and c.
- Lightly dirty both faces, algae on int. sill.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*
- *Deinstall casement. Shot blast, prime and decorate casement, clean and refit glazing into hopper, reinstall. Provide ss bird guard.*

Medium priority

- *Clean quarries in situ.*
- *Replace/repair broken quarries in situ as appropriate.*
- *Repoint approx. 30% perimeters, renew failed mortar repairs.*



Window nV

Clear diamond quarries in 3 lights. Each contains a 16th or 17th C quarry – *see section 2 on pg. 24 for condition of painted glass.*

Main light: ~ w 15" x h 48" Overall: ~ w 62" x h 60"

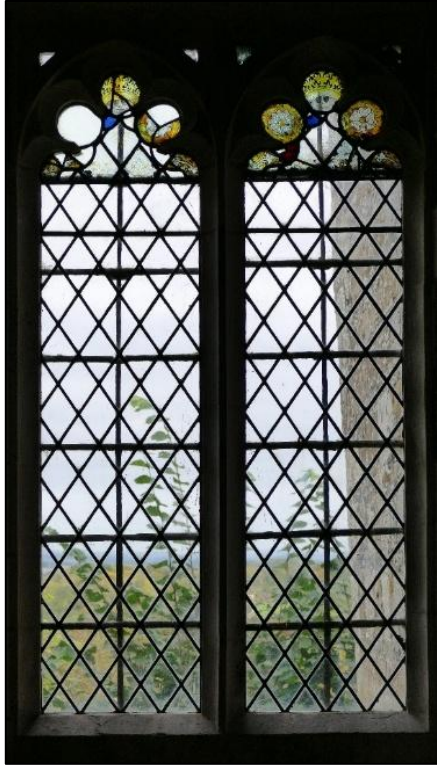
Condition:

- Nonferrous int. saddle bars, all good condition.
- Displaced masonry and missing mortar at west jamb, cracks to int. and ext. mullions and sills associated with structural movement
– structural movement in north aisle was stabilised in 2025.
- Lightly dirty both faces.

Recommendations:

Medium priority

- *Clean quarries in situ.*
- *Local repointing of upper west jamb and sills as required.*



Window nVI

Clear diamond quarries in 2 lights. Cinquefoil heads contain 15th C fragments – *see section 2 on pg. 26 for condition of painted glass.*

Main light: ~ w 14" x h 76" Overall: ~ w 45" x h 64"

Condition:

- Rusty and expanded ext. ferramenta, associated spalls to ext. jambs and mullions (some repaired), and cracks to glass.
- Glass missing from easternmost eyelet above light b. Mortar missing in adjacent eyelet.
- Lightly dirty both faces, accumulated debris behind top lug bar.

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*

Medium priority

- *Clean quarries in situ.*
- *Replace missing glass in eyelet with matching tint, local repointing of eyelet with missing mortar.*
- *Supply and fit ext. ss wire guards to historic glazed heads as other windows, secure with ss fixings.*



Window wI

Clear diamond quarries in 3 lights. Perpendicular tracery containing 15th C fragments in A1-4 and B1 – *see section 2 pg. 27 for condition of painted glass.*

Main light: ~ w 15" x h 62" Overall: ~ w 60" x h 96"

Condition:

- Rusty and expanded int. ferramenta, associated cracks in int. sills (fig.5) and spalled int. jambs and mullions. Cracked glass quarry at bottom lug bar in light c.
- Large mortar repairs to spalls in and out, some failing. Loose and missing int. mortar around painted tracery heads. Remains of old lime mortar beneath, possibly medieval.
- Dirt, insect matter and thick algae on both faces (fig.6), suggesting regularly damp.
- Remains of creamy yellow pigment on int. mullions and red ochre at int. perimeters. Red ochre extends onto glazing in areas, possibly WWII blackout paint?

Recommendations:

High priority

- *Deinstall ferramenta, tip in ss, shot blast, prime and decorate bars and stanchions. Reinstall ferramenta, repoint and repair bar pockets with gauged hydraulic lime mortar.*

Medium priority

- *Clean quarries in situ; remove algae.*
- *Apply strap lead to single glass break in light c.*
- *Renew failed mortar repairs to perimeters, repair cracks in sill.*
- *Local repointing of tracery heads, retaining as much historic lime mortar as possible.*

Estimates for recommended works are provided on pg. 30.

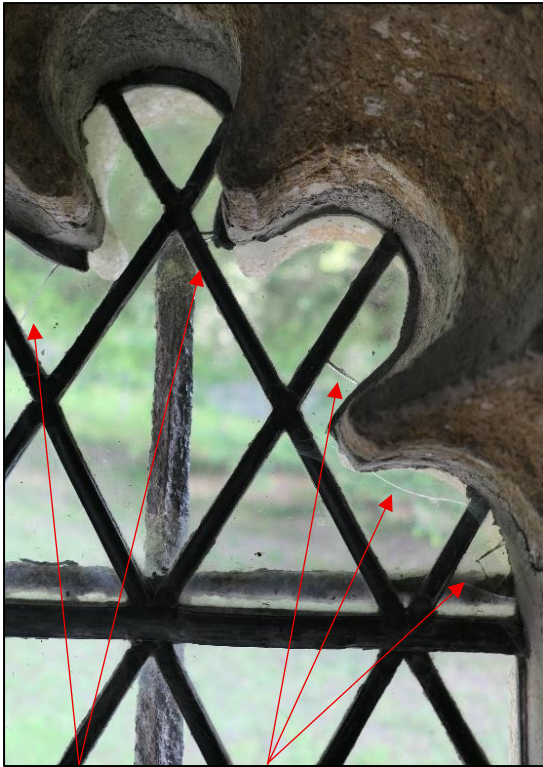


Fig.1 – cracked glass at the cusps, window sII, interior, light b



Fig.2 – Masonry joint cracked from inside through to outside due to rusting casement, window sIII, exterior a/b



Fig.3 – Several failed mortar repairs to spalled mullion, window sIV, interior.

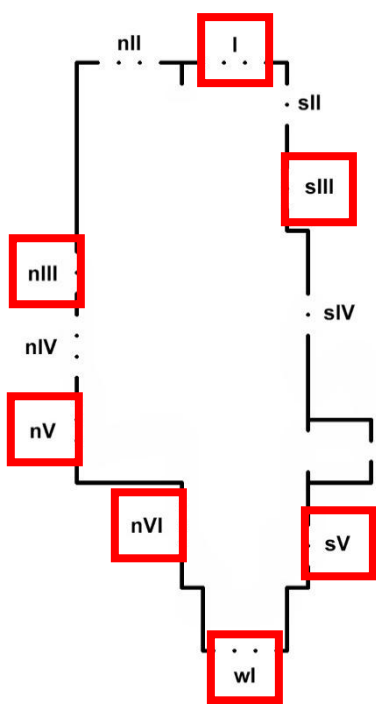


Fig.4 – Medieval lug bar tip completely rusted through and lost, window sV, exterior.



Fig.5 – Rusted and expanded stanchion now jacking open the sill. Thick green layers of algae on both faces of the glass, window wI, interior.

Section 2 – CONSERVATORS REPORT FOR STAINED GLASS FRAGMENTS IN I, sIII, sV nIII, nV, nVI, wI



I - reassembled fragments and two roundels.

sIII – shield of arms of Milton Abbey with letters I and T in border, perhaps for John Towninge, rector 1452–1478, and in cusping, a rose and a sun.

sV - a sun; probably 15th century.

nIII - Oval panel of strapwork enclosing shield with Tudor rose and letters E.R., 16th century; in adjacent light, larger panel displaying royal achievement-of-arms of Elizabeth I, 16th century.

nV - three quarries, one inscribed 1588, one with three battle-axes, one with a shield with three stars, probably late 16th or 17th century.

nVI - crowns, roses and other fragments, probably 15th century

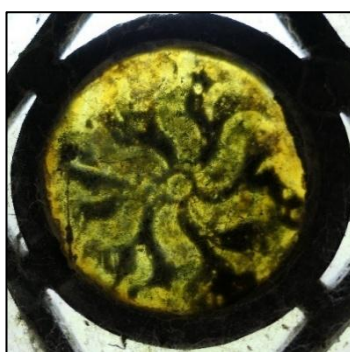
wI - tracery lights with tops of scrolls, probably 15th century

Descriptions from -
'Ibberton', in *An Inventory of the Historical Monuments in Dorset, Volume 3, Central* (London, 1970), *British History Online*, accessed January 15, 2026, <https://www.british-history.ac.uk/rchme/dorset/vol3/pp123-125>.

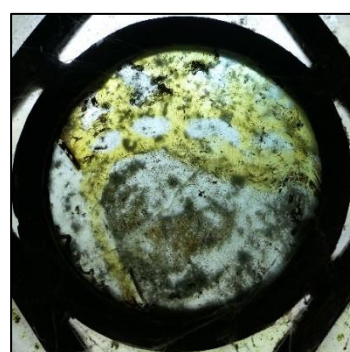
Window I



Panel B1



Panel C1



Panel C2

Panel B1 in the tracery is made up of C15th fragments painted and stained with architectural elements, text, and the head of a tonsured monk. In the panels either side are roundels of a sun (C1) and a crowned head of a figure (C2) set into modern quarries. These remains have been amalgamated together to fit the openings (prior to 1902) but are very likely to have come from this location within the church. The glass is crown or broad sheet, painted with dark brown vitreous paint and silver stain applied to the reverse. The lead is 5/16" as in the rest of the window. It is relatively modern flat bead lead folded round, probably from the c.1902 restoration.



Fig.6 - Dirt and corrosion products collected in surface pits, ext. of B1

Condition:

There is a single hairline crack running part way through the roundel in C2. Dirt within the crack and lichen growing over it suggests it is stable and has been there for many years without progressing. All of the medieval glass exhibits moderate pitted corrosion on both faces – see Glass Corrosion in Appendix 1. The pits have collected dirt, water and algae/lichen which appear as dark patches from a distance. White opaque corrosion products are also present, further reducing the transparency of the glass in some areas (fig.6).



Fig. 7 - Thick, obscuring and potentially damaging layer of algae on glass, ext. of C1

The roundel in C1 is inverted so the painted surface faces the exterior and is covered in algae (fig.7). Since algae requires water to survive, its presence indicates regular wetting of the surfaces which is contributing to the ongoing deterioration of both the paint and glass. The paint is in poor condition overall across the three panels with C2 the worst affected, having lost 95% of paint from the interior face. As well as general fading through age and repeated washing from condensation cycles, corrosion pits forming beneath the paint have caused it to flake off in many places.

The lead network remains in good condition. Two copper ties have been soldered to the interior lead net to provide fixings for a saddle bar but have never been used.

Window sIII



Panel 2b

Panel 2b contains C15th stained glass depicting the arms of Milton Abbey. The panel belongs to the window opening and is described as “one of a series of five windows of a similar pattern, design, and proportion” by F.J.Baigent in *Archaeologia* Vol. 48 (1884).⁵ The five windows are sII, sIII, sIV, sV and nVI. Only sV and nVI have any remaining fragments. The glass is medieval crown or broad sheet and blue flashed glass. There are seedy textured antique cylinder glass infills (C20th) where original painted pieces are missing (see fig.8). The detail has been achieved with dark brown and black vitreous paint and silver stain on the reverse. There is also some back painting on the escutcheon.

Condition:

There is a crack in the glass in the bottom section of the shield. Surface deposits along the crack on the inside face may be remains of a previous strap lead repair but appear more likely the result of rain water washing corrosion products through the crack. There is mild to moderate pitted glass corrosion on the exterior of all of the medieval glass with opaque white corrosion products inside the pits. There is very little dirt or microbial growth on the glass surfaces, so the transparency of the glass and legibility of the detail remains good.



Fig.8 – Missing historic glass illustrated in red.

The paint is in a reasonable condition with only one border piece containing the letter I/J exhibiting severe loss from the inside face. Some areas of the dense black matte on the shield



Fig.9 - Corroded back painting and pitted glass surface with white corrosion products, ext. of escutcheon, 2b.

have come away in large flakes, and the back painting has corroded along with the glass surface due to environmental exposure (fig.9). Otherwise, the paint is well retained and legible.

The lead is 5/16”, modern (C20th) flat bead folded round. There are some chalky deposits present on the glass due to leaching of calcium carbonate from the leaded-light cement used under the flanges to stabilise and weatherproof the panel. The lead itself is in good condition overall.

⁵ Frances Joseph Baigent, in *Archaeologia: Miscellaneous Tracts Relating to Antiquity*, vol. 48 (London: Nichols and Sons for the Society of Antiquaries of London, 1885), 319. - The full article, also containing a painted study of the panel before the 1902-9 restorations and used to illustrate missing glass in fig. 8 of this report, is attached in appendix 3.

Window sV

Panel 2b contains a single fragment of painted glass depicting a sun. It is very similar in style to the sun at the apex of sIII and probably belongs to the same C15th scheme. Given the absence of cusps and resulting unusual shape of the stonework at the panel head, it is unclear if this fragment remains in its original position or if it has been repositioned within the window. The glass is crown or broad sheet, painted with dark brown vitreous paint and silver stain applied to the reverse. The lead is 5/16", modern flat bead lead.

Condition:

The painted tracelines remain in very good condition. There is some mild to moderate pitted glass corrosion on the exterior face with some microbial accumulation in the pits. A glass break at the top of the fragment has been repaired with a mending lead during the last relighting campaign. The lead is in a good stable condition. As in sIII, there are some chalky deposits leached from the leaded-light cement on the inside face.



Panel 2b

Window nIII



Light a, Panel 1a/2a

Window nIII contains two C16th oval panels set into modern quarries. The larger panel in light a displays the Tudor Royal Arms, and the adjacent panel in light b contains a rose with crown and Royal Cypher E.R. (Elisabeth Regina). The glass is likely crown, with seedy textured antique cylinder glass infills (C20th) where original painted pieces are missing. There is a panel division in both panels at the top lug bar level splitting them into two parts.

The detail is finely painted with dark brown and black vitreous paints and blue enamel with sanguine (iron oxide and flux) and silver stains ranging from deep amber to light yellow applied to the reverse. The lead is a mix of 5/16" flat bead lead in the quarries, and 1/4" and 1/2" flat bead in the stained glass.

Condition:

Both panels have been heavily damaged in the past and are now held with numerous mending leads. The glass exhibits moderate pitted corrosion on both faces, slightly more advanced on the exterior where groups of pits have joined together resulting in areas of glass surface loss (fig.10).

The pits have also collected some opaque corrosion products on the exterior and some microbial/algal growth is present on both faces of the glass.

The paint is in a deteriorated state. Corrosion pits forming beneath the paint and enamel layers have caused it to flake off in many places. Other areas of enamel failure on the inside face have also shaled off (fig.11), often taking some of the glass surface with it. The field behind the Fleur de Lis in 1a and several parts of the garter and ornament of both panels is painted with blue enamel which has now turned grey through chemical leaching (fig.12). Despite this, both panels are legible and much of the decoration can still be appreciated.

The lead is modern, as in the other windows, and in good condition except for some chalky crusts on the inside face leached from the leaded light cement (fig.13).



Panel 1b/2b



Fig.10 – Corrosion pits conjoining causing areas of surface loss, ext. of panel 1a.



Fig.11 – Blue enamel on rose leaf (silver stain on reverse to make green colour) flaked away and damaged glass surface beneath, int. panel 1b.



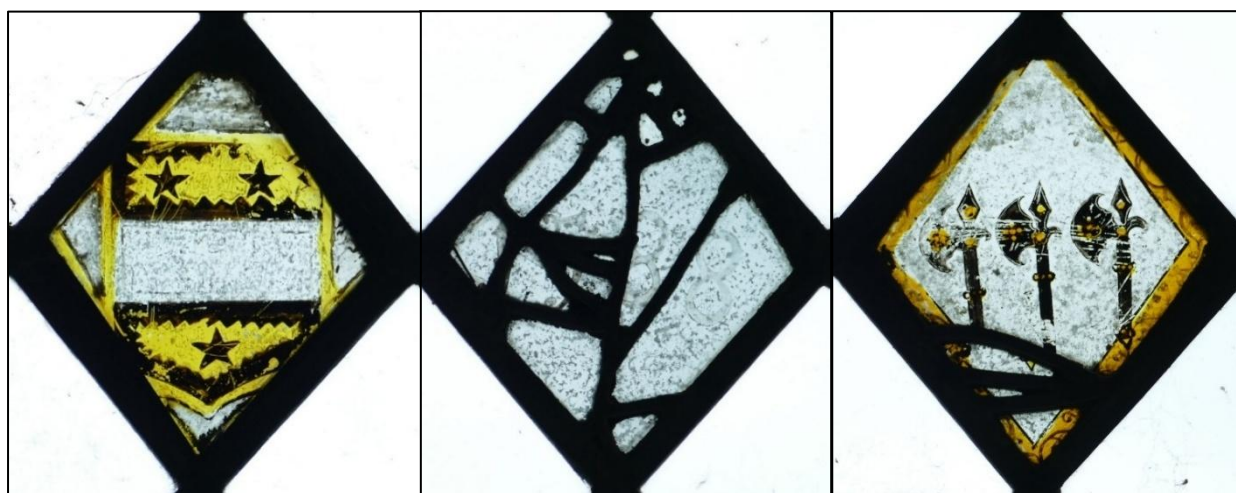
Fig.12 – Blue enamels now grey due to chemical leaching/alteration, int. 1a.



Fig.13 – Calcium carbonate deposits on glass leached from leaded-light cement under lead flanges, int. 1a.

Window nV

Each light in nV contains a single stained glass quarry set into the clear modern glazing. 1a and 1c are decorated with armorial shields and devices, and light b bears the date 1588. According to Baigent in *Archaeologia Vol. 48*, the quarry dated 1588 belongs with the Tudor Royal Arms in nIII, the armorials in lights a and c are C17th additions to the church.⁶ The arms in 1c are identified by Baigent as Gibbs of South Perot, but later as Leweston of Dorset by the Rev. L.S. Ploughman.⁷ The arms in 1a are unknown; the mullets (stars) may relate to the Mullett family of Ibberton.⁸



Quarry in 1a

Quarry in 1b

Quarry in 1c

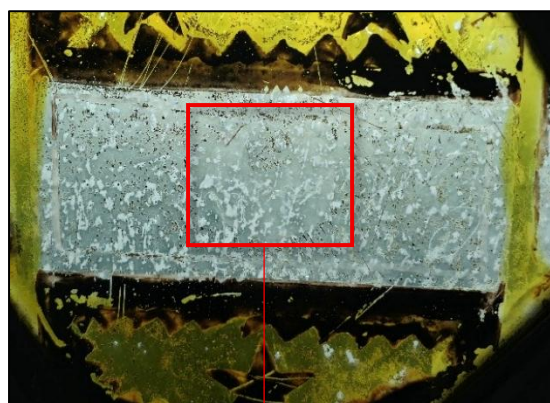


Fig.14 – Faint crescent shaped surface alteration where glass paint has been lost, int. 1a.

The glass is crown or broad sheet, painted with dark brown vitreous paint and silver stain applied on the reverse. The lead is 3/8" plumber's lead with 3/16" and 1/8" mending leads.

Condition:

All three quarries exhibit moderate pitted corrosion on both faces. The pits are quite clean and there is not much algal growth on the window overall. There are three cracks in 1c and complex damage to 1b which have both been repaired with mending leads. There is some historic graffiti scratched into the exterior of 1a, unfortunately now illegible due to glass surface corrosion.

The paint has been partially lost from 1a and 1c, and entirely lost from 1b where the ghost lines of 1588 are just distinguishable on the interior face on close inspection. A painted crescent shaped charge or cadency mark has also been lost from the fess in 1a (fig. 14).

⁶ Frances Joseph Baigent, in *Archaeologia: Miscellaneous Tracts Relating to Antiquity*, vol. 48 (London: Nichols and Sons for the Society of Antiquaries of London, 1885), 353.

⁷ Rev L.S. Ploughman, *The Church of Saint Eustace Ibberton Dorset: A short account of its history and architecture and of the last restoration of the fabric in the year 1902 and at intervals as funds it admitted until 1909*, (Unpublished Church Book, St Eustace Parish Church), 15.

⁸ Ibid.



Fig.15 – Scratched and flaking glass paint on pitted interior surface, int. 1c.



Fig.16 – Reddish corrosion products on ext. lead comes, ext. 1a.

The remaining glass paint has some pronounced scratches through surface (fig.15) and exhibits areas of flaking due to corrosion of the substrate as well as some generalized fading.

The lead appears to be from a different, probably earlier releading campaign than the others in the church. There is some reddish lead corrosion on the exterior of the glazing (fig.16), but it remains in a stable condition.

Window nVI



Panel 2a



Panel 2b

The panel heads contain C15th ornamental quarries with crowns and roses in the lobes. The similar borders and quarries suggest they belong to the same scheme as the armorial in sIII and the remains in sV. It is likely that they are also in their original positions and have not been relocated. The glass is crown or broad sheet with blue and ruby flashed glass. As in I, sIII, and nIII, there are seedy textured antique cylinder glass infills (C20th) where original painted pieces are missing. The glass is painted with dark brown vitreous paint and silver stain on the reverse. The lead is C20th, 5/16" flat bead folded round with 1/4" mending leads.



Fig.17 – Pitted exterior surface of lobe in 2b, dirt, corrosion products and lichen colonies.

The paint is in fairly good condition at the borders and lobes, with only a small amount of loss despite some glass corrosion on the inside face and areas thick with algae. Conversely, the paint has faded almost entirely from the ornamental quarries in both panels (fig. 18). This extensive loss of paint is likely the result of combined factors, such as inadequate firing and repeated washing of the surface during condensation cycles.

The lead is modern, as in the other windows, and in good condition except for some chalky crusts in a few areas leached from the leaded light cement.

Condition:

There is a single crack through the painted rose in the L lobe in 2b. The crack is stable and appears as if it has been there for some time. All of the medieval glass exhibits some pitted corrosion on both faces. Corrosion products have collected in some of the pits as well as dirt and microbial colonies on both faces (fig.17). This is obscuring and potentially damaging due to the hygroscopic nature of the deposits.



Fig.18 – Faded and lost glass paint on painted quarries, int. face, 2a.

Window wI



A1

A2

A3

A4

The heads of each of the four perpendicular tracery panels in wI contain C15th stained glass depicting the ends of scrolls. According to Baigent, in 1844 there were remains of a winged lion and a scroll of St Mark in this window,⁹ but this glass is not there today.



Panel B1



Panel B1, ext.

There is a large piece of unpainted medieval blue glass filling B1 which also remains from the C15th scheme. The glass in the heads of row A is crown or broad sheet with dark brown vitreous paint and silver stain on the reverse. The glass in B1 is unpainted blue flashed glass.

Condition:

There is a large historic crack in the blue glass. It is stable and dirt and corrosion products inside the crack suggest it has been there for some time. Three out of four of the painted scrolls have multiple cracks. These may be unstable and require assessment and possible in situ

stabilisation before cleaning. There are deep corrosion pits on both faces of the blue glass which have collected dirt and algal colonies. The glass in the painted heads is in remarkably good condition with very little corrosion of the surfaces, and the paint remains in very good condition throughout.

There is historic lime mortar around the perimeters in row A. If this is original to the scheme, the perimeter leads may also be medieval having never been removed for releading. What is visible of the lead is in good condition. There is no perimeter lead in B1, rather the glass is pointed directly into the masonry opening.

⁹Baigent, in *Archaeologia*, 354.

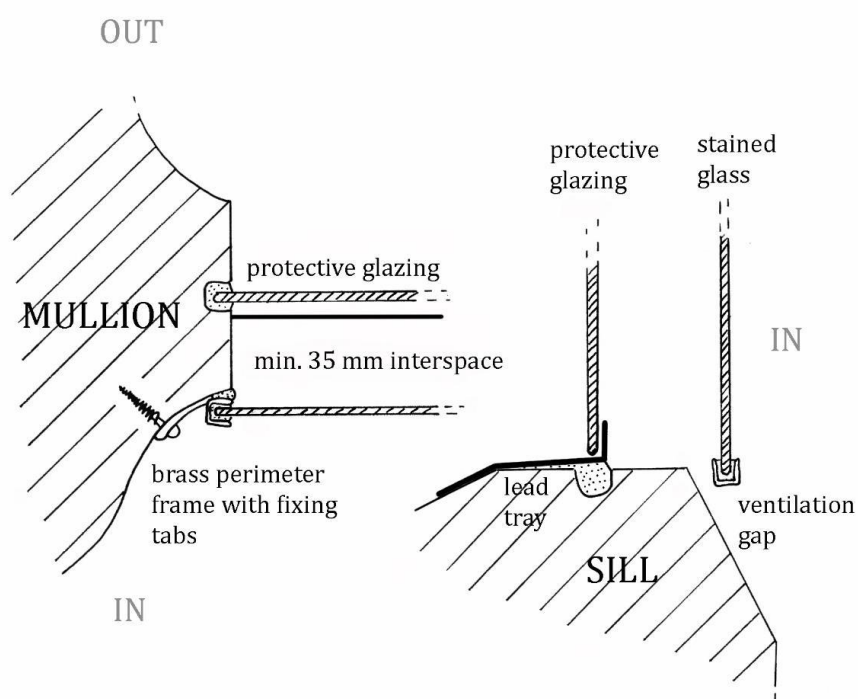
Recommendations for stained glass fragments in I, sIII, sV nIII, nV, nVI, wI

The medieval glass is in varied condition but all exhibits surface corrosion, in most cases on both the interior and exterior faces. There is some deterioration of the glass paint occurring throughout which ranges from only minor flaking and fading on some pieces to complete loss on others, often within the same panel. The presence of algae on glass, lead and stone surfaces indicates that the immediate environment is regularly wet and for prolonged periods of time. As glass corrosion and paint loss are primarily moisture driven, careful surface cleaning, removal of potentially hygroscopic microbiological growth, and repointing of any damaged perimeters is recommended. Where historic mortar is present, this should be retained as far as practically possible. Maintaining good housekeeping and proper ventilation through regular opening of casements will help to minimise condensation and some of the ongoing moisture related issues. The unstable breaks in wI require assessment during cleaning and stabilising with resin or discreet strap leads to the exterior as appropriate.

Protective glazing

The C16th enameling in nIII has deteriorated badly in comparison to the medieval paint and stain in the other windows. Installing a ventilated protective glazing system (EPG) can effectively arrest paint loss and glass corrosion and would be an option to consider for this window given its historical significance and artistic value. EPG is the current best practice for protecting windows with vulnerable paint. It works by preventing condensation from forming on the historic glass and relieving the window of its function as a weather shield. The technical aspects of EPG systems are complex, and exact specifications vary taking into account the size of the window, location within the church and potential visual changes to the elevation. We recommend that EPG is considered by the PCC for window nIII. An estimated cost is provided on pg. 30, however, a more detailed specification should be designed should the PCC wish to proceed with further discussion.

Example of an EPG system:



For the rest of the historic stained glass in the church, it is our current recommendation to adopt a 'watch and wait' monitoring approach to ascertain if there is any ongoing deterioration of the remaining paint post cleaning. A full set of detailed photographs should be taken of the stained glass and then referred to upon each inspection of the glazing to monitor any progression. Comparisons can then help determine the need for any future environmental protection.

Restoring painted detail

A further consideration, although of low priority, is the potential to restore the lost painted detail to the missing areas of windows sIII, nIII and nVI. It is important to examine the ethical implications of restoration and base any decisions on evidence, necessity, and reversibility.

There is direct evidence for the missing areas of sIII and nVI remaining in the panels themselves, and also in the 1882 painting by F.J. Baigent (see appendix 3).

There is less evidence available in the C16th roundels for the missing ornament, but with further research it may be possible to find archival evidence for this or similar glass helping to support a restoration. The cost of any paint restoration has been deliberately excluded from the estimates given on pg. 30 as further discussion and concept development is necessary before accurate costs can be calculated.

Summary of recommendations with priorities for stained glass fragments

Medium Priority

- Carefully clean both faces of the historic glass and kill biogenic surface growth with deionised water and ethanol 1:1 on cotton swabs.
- Thin down any dense hygroscopic layers of corrosion products or lichen where possible.
- Assess and stabilise broken glass in heads of row A in the tracery of wI.
- Renew deteriorated perimeter mortar and hand putty any areas of missing leaded-light cement to resist water ingress.
- Consider the installation of EPG for nIII.
- Provide detailed photographs post cleaning to compare and monitor glass condition and paint loss as part of ongoing inspection and maintenance.

Low Priority

- Consider restoration of painted detail to missing areas of sIII, nIII & nVI with new painted infills, signed and dated.

Estimate

The windows containing rusty ferramenta and casements are considered high priority. Cleaning (including historic stained glass), repairs to the glazing and installation of EPG are less urgent however it is more cost effective and less disruptive to carry out these works simultaneously. The replacement of the existing galvanised wire guards is a low priority.

Access/Scaffolding - A portable tower scaffolding would be suitable to access both faces of the windows. Rental of scaffolding is **NOT** included in the below estimate and the cost will depend on phasing of any work.

<u>High Priority</u>	<u>ESTIMATE</u>
Window I <i>Tip 3no. stanchions, 12no. bars, recommended glazing repairs inc. specialist in situ cleaning of stained glass</i>	£ 4070
Window sII <i>Tip 2no. stanchions, 6no. bars, recommended glazing repairs</i>	£ 1740
Window sIII <i>Tip 2no. stanchions, 8no. bars, refurbish casement, recommended glazing repairs inc. specialist in situ cleaning of stained glass</i>	£ 2760
Window sIV <i>Tip 2no. stanchions, 12no. bars, recommended glazing repairs</i>	£ 2385
Window sV <i>Tip 2no. stanchions, 12no. bars, recommended glazing repairs inc. specialist in situ cleaning of stained glass</i>	£ 2850
Window nII <i>Tip 3no. stanchions, 15no. bars, recommended glazing repairs</i>	£ 2950
Window nIII <i>Tip 2no. stanchions, 8no. bars, recommended glazing repairs inc. specialist in situ cleaning of stained glass</i>	£ 2280
- additional manufacture and installation of EPG for nIII	£ 4325
Window nIV <i>Tip 3no. stanchions, 12no. bars, recommended glazing repairs</i>	£ 3120
Window nVI <i>Tip 2no. stanchions, 12no. bars, supply 2no. ss wire guards, recommended glazing repairs inc. specialist in situ cleaning of stained glass</i>	£ 2650
Window wI <i>Tip 3no. stanchions, 15no. bars, recommended glazing repairs inc. specialist in situ cleaning of stained glass</i>	£ 3520
<u>Medium Priority</u>	<u>ESTIMATE</u>
Window nV <i>No ferramenta, recommended glazing repairs inc. specialist in situ cleaning of stained glass</i>	£ 375

Low Priority**ESTIMATE*****Windows I, sIII and nIII***

*Replacement of galvanised wire guards with polyester
powder coated stainless steel mesh guards*

£ 1200

TOTAL for high and medium priority works only

£ 28,700

EPG for window nIII

£ 4,325

TOTAL for all recommended high, medium and low priority works

£ 34,225

Please note that all prices are exclusive of VAT.

Works would be carried out by a small team of qualified craftspeople and conservators under the supervision of a fully accredited conservator (ACR). We would require parking for one large vehicle, access to power and water, toilet, handwashing, and rest facilities for the duration of the work on site.

Appendix 1 – Explanation of common deterioration mechanisms in stained glass windows

Mechanical damage

Stained glass windows are often cracked due to impacts such as bird strikes, stones flicked up by mowers or strimmers and vandalism. Movement of the stone surround can also cause cracks, as can the rust jacking of ferrous material and bowing of the lead network. Simple cracks where the broken glass is well supported may be stable enough to leave until the glazing requires major work. Multiple cracks or unstable breaks should be repaired to prevent loss of material or due to potential risk to the public from falling fragments.

Saddle bars

Being relatively weak constructions due to their material components, stained glass panels are normally supported by saddle bars or interlinked ironwork either internally or externally. Panels are tied to these bars with copper or lead ties soldered to the joints of the lead matrix. The tips of the bars are usually set into pockets in the surrounding masonry and pointed with mortar to fix them in place. Ferrous bars will usually rust once paint protection has failed. Iron combines with oxygen molecules from water to create iron oxide (rust). The oxidation products are many times the volume of the iron itself, so where the bar is surrounded or set against another solid surface, the expansion caused by accumulated rust can create a powerful jacking effect which can spall stone and break glass. When numerous bars are aligned, the collective effect can split a mullion.

Deterioration of the lead matrix

The lead matrix in stained glass windows will be subject to the gradual rigors of sun, frost, rain and wind exerting a range of chemical and physical stresses. This can manifest itself in flanges becoming brittle, cracking and pulling away from the lead heart and cracks appearing across the lead at stress points (usually the solder joints). When the lead reaches this state, the binder in the leaded light cement under the flanges has usually failed and has partially or totally washed out, allowing water to leak through the panels under certain weather conditions.

Lead is a malleable metal. When a window heats up in the sun, it will need to expand both in width and height. As the perimeters of the panels are set into mortar, there is little room for movement, so the panels bend slightly to accommodate the expansion. If the window's support structure is not sufficient or is breaking down, repeated expansion and contraction cycles over time (especially if south facing) can lead to panels bowing and distorting out of their flat plane permanently. Bowing alone is no real cause for concern, but if there is danger of glass being broken by the pressures exerted by the movement, then the problem should be addressed. Bowing can also occur as a direct result of broken ties on the saddle bar. The lack of structural support can cause panels to sag and bend along the lead line, especially where the design uses long vertical, horizontal or diagonal leads i.e. in quarry glazing, and where there are fewer solder joints.

As the lead ages, windows can be removed from their openings and releaded; the old lead stripped away and the pieces of glass put back together with new lead and leaded light cement, restoring stability and improving weather resistance. Nevertheless, the lead is an integral part of a stained glass window and holds historical and evidential value. Even if the lead is not original to the window it may provide useful historical information and therefore, the decision to replace it should not be made without careful consideration.

Water ingress

Many leaded windows will leak to some degree in certain weather conditions, i.e. rain driven into the window by wind. Often the cause is not obvious; water traps in the tracery, open masonry joints above, cracked or degraded leaded light cement, cracked leads, open divisions and degraded perimeter mortar can all contribute to water ingress. Cold rain driven against the outside of a window can cause sudden cooling and the formation of condensation on the internal surface, which can also be mistaken for water ingress from outside. If water ingress from the glazing itself is severe, removal may be necessary to allow re-leading or re-cementing. Lead drip trays at the sills and channels with weep holes both help collect and direct water to the outside of the building preventing the sills from becoming saturated. When refitting any window after repair work, introducing water management measures at the sill should be considered.

Glass corrosion

Basic composition of glass:

Network formers		Network modifiers		Network stabilisers
Silica (SiO ₂) added to the mix as crystalline flint or sand.		Soda (Na ₂ O) from kelp or potash (K ₂ O) from wood ash.		Lime (CaO) or Magnesia (MgO).
Typically 70%	+	Typically 20%	+	Typically 10%
The main building block of the glass structure.		Sodium or potassium ions open up the silica network and act as a flux, lowering the melting temperature.		Stabilisers form the additional links in the network and counteract the lack of durability caused by the modifiers.

Glass is not a waterproof material and will chemically interact with water at its surface. In a church, this is usually the result of precipitation or condensation. Where the interaction is prolonged or repeated, the glass and the water exchange ions, resulting in the leaching out of the network modifiers and the formation of a silica rich “gel” layer at the surface. This layer has lots of micro fissures which allow water further into the core of the material. The ion exchange continues deeper in the glass body swapping soda or potassium ions for hydrogen, producing hydroxides which interact with atmospheric gases causing ruptures and the accumulation of crystalline corrosion products on the surface.

When glass corrosion becomes visible, it can be in the form of an opaque layer or in pits or spots of various sizes and depths. Corrosion pits provide an ideal environment for water and dirt to collect, perpetuating the cycle, causing the pits to become deeper or run together resulting in large areas of surface loss.

Glass paint

Glass paint is a mixture of metal oxide pigment – usually iron oxide – and fine glass frit with added flux to lower the melting temperature compared to the glass substrate. The paint can be mixed with a variety of media (e.g. water, vinegar, oil, glycerin) and is usually applied to the interior surfaces in trace lines and shading mattes. Most monumental windows will also have some external “back painting” applied to add depth or colour to areas of shading, and

sometimes as guidelines, especially in medieval windows. Stains are also usually applied to the back of the glass but work differently, by causing a chemical reaction in the upper layers of the glass body, resulting in a colour change - usually yellow/amber (silver stain) and red (copper stain).

The painted glass piece is fired in a kiln to melt and fuse the frit and pigment to the softened base glass, in theory rendering the paint permanent.

Paint loss can take several forms:

Mechanical damage -

caused by overzealous cleaning, accidental scratching, or deliberate iconoclasm or vandalism.

General lightening of the paint -

caused by repeated "washing" during condensation cycles. Often as a result of poor paint formulation causing water solubility or under firing.

Outbreaks of corrosion -

glass corrosion will sometimes be concentrated along a paint line or matte and damage it. Sometimes however, the opposite is true and glass corrosion will affect surrounding surfaces whilst avoiding the paint. It is not yet fully understood why this occurs.

Flakes and powdering -

Underfiring can result in poor adhesion of the frit to the base glass.

Thick trace lines can become detached over time, usually due to different expansion coefficients of the frit and base glass.

19th century glass paint

During the gothic revival in the mid nineteenth century, there was a huge growth in the demand for stained glass windows. This prompted experimentation and innovation in the field of glass manufacture, kiln technology and glass paint formulation in an attempt to rediscover and update the materials and techniques of ancient artisans. As a way to lower the firing temperature of glass paint, and therefore make the process more economical, Borax was added to many glass paints around this time. Borax is water soluble and consequently made this paint very susceptible to moisture and catastrophic paint loss. This problem was fairly quickly addressed, but the issue was so widespread that the effects are still very commonly seen in nineteenth century windows.

Dirt and microbiological growth

Surface dirt is common on windows which have been in situ for a long time. Usually a combination of dust, soot, degraded restoration materials, spiderwebs and other organic matter, algae, mould, lichen and bacterial colonies. Surface dirt can have the effect of dulling the highlights of a window to completely disfiguring the design.

As well as aesthetic problems, dirt is often hygroscopic and can hold moisture against the surface of the glass or even draw it out of the air, providing a suitable environment for glass corrosion to occur. Corroded surfaces provide an excellent substrate for microbiological growth, perpetuating the cycle.

Since algae requires water to survive, its presence indicates regular wetting of the surfaces. Once dead, colonies of algae provide organic matter encouraging colonisation of the surface with moulds and other non photosynthesising microbiota. Algae and mould do not attack glass directly, but they have been shown to produce acidic metabolites which contribute to glass and lead surface deterioration.

Limestone masonry

Limestones like Ham Hill and Bath stone mainly consist of calcium carbonate in the form of calcite. They are formed either via direct precipitation of calcium carbonate from ground, rain, or sea water, or through fossilised shells of one or more organisms.¹⁰

Masonry can be damaged by erosion through wind and rain, the effects of pollutants, salt crystallisation, deterioration due to the presence of lichens or moss, and the cycles of wetting and drying. Together with air pollution, soluble salts are one of the main causes for deterioration, and salt crystallisation can be very damaging to porous stones like limestones.

Stones are contaminated with soluble salts from several sources:

- Air pollution can introduce sulphates and nitrates
- Rising damp can introduce salts from the soil
- Near the ocean, sodium chloride may be blown in by the wind
- De-icing salts in winter
- Unsuitable cleaning products

Salts are transported to the pores and fissures by water. On outdoor stones this is usually rainwater, indoors the hygroscopic salts attract moisture from the air. When the stone dries, the water evaporates, and the salts deposit on the surface or within the stone. With every cycle of wetting and subsequent drying, the salts redissolve and recrystallise, often moving around inside the pore system and increasing in volume. This pressure causes cracks, surface flaking and powdering. Salts can also damage the stone due to different rates of thermal expansion.¹¹

Once salts have been introduced to the stone, wet-cleaning as well as changes in relative humidity and temperature can often be sufficient to cause salt damage.¹²

Problems associated with high relative humidity and damp are generally caused by failings elsewhere in the building so good maintenance of rainwater goods, drains, and roofs is especially important.¹³

¹⁰ https://www.sharemuseumseast.org.uk/wp-content/uploads/2021/07/Limestone-Object-Cleaning_Local-Museum-Guide_Version-2.0.pdf

¹¹ Ibid.

¹² Ibid.

¹³ https://www.churchofengland.org/sites/default/files/2024-05/monuments_may2024.pdf

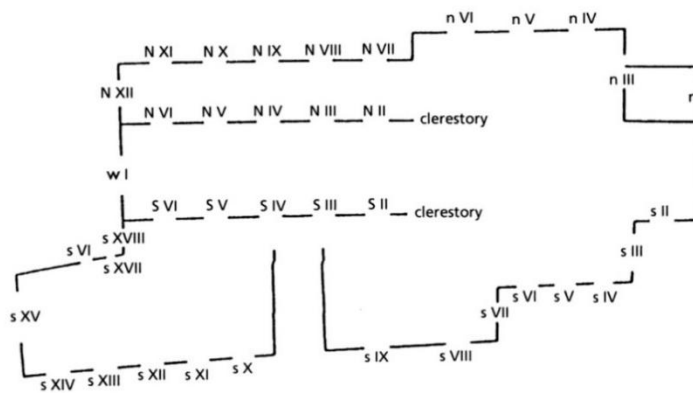
Appendix 2 – CVMA Numbering System

Brown, S. and Strobl, S., A Fragile Inheritance, 59-60.

The CVMA numbering system is simple to use and internationally recognized. It obviates the necessity of using lengthy worded descriptions to locate a panel precisely within a building. Although primarily designed for churches, it is based on compass orientation and can be adapted for secular structures. In many cases a building containing historically important window glass will have already been numbered in the archive at the National Monuments Record in Swindon.

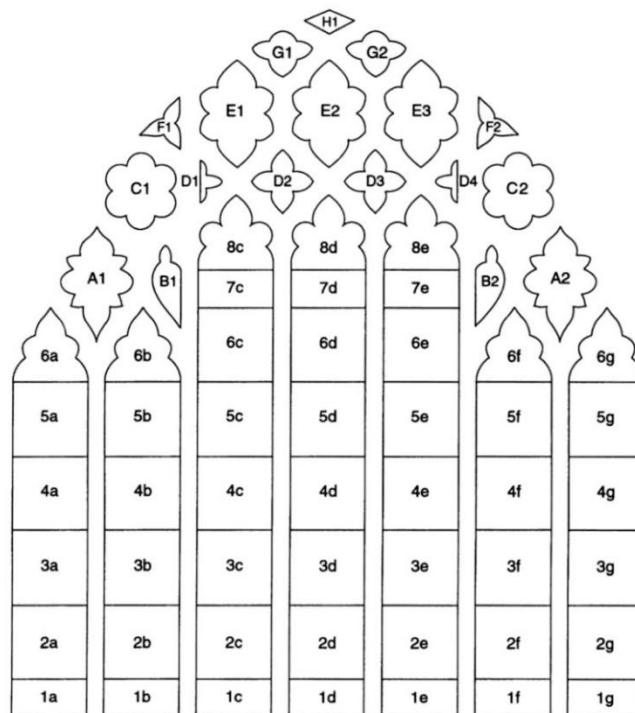
CVMA Numbering System for Windows Ground Plan

A line is drawn from (liturgical) east to west. The east window is always I, the west wl. Lower case north (= n) and south (= s) are used for all the windows of the relevant orientation above and below the centre line. Nt and St respectively are used for all triforium windows. Upper case is used for all clerestory windows. Roman numerals are used to number each opening from east to west whether or not the window contains historically important glass.



CVMA Numbering System for Windows, Window Plan and Panel Numbering System

Numbering always follows the same sequence from bottom to top, left to right. In order to distinguish between main light panels and tracery lights, the number precedes the letter for the main lights, the letter comes before the number for the tracery. Both follow a sequential grid pattern directly related to the panel divisions, number of tracery openings and architectural divides. Transom divisions are treated as integral with the panel numberings.



Appendix 3 – Frances Joseph Baigent, “XVII. On Ibberton Church, Dorsetshire, and the Painted Glass Remaining There.”

XVII.—*On Ibberton Church, Dorsetshire, and the Painted Glass remaining there. Communicated by FRANCIS JOSEPH BAIGENT, Esq., in Two Letters to EDWIN FRESHFIELD, Esq., V.P.S.A.*

Read February 2, 1882.

Winchester, January 17, 1882.

MY DEAR MR. FRESHFIELD,

In directing your attention to the accompanying^a drawing I am not unmindful of the enthusiasm with which the late Mr. Charles Winston devoted himself to the study of ancient painted glass, nor the accuracy with which he transferred upon paper the beautiful colouring, character, and artistic merit of innumerable examples. I had the honour of being one of his correspondents, and he not only gave me whatever information I desired but often urged me to give attention to every example of ancient glass-painting I might come across, and to copy as much of it as was practicable. “Every little fragment of painted glass,” he was wont to say, “had its value in the eyes of the student, however insignificant in itself.”

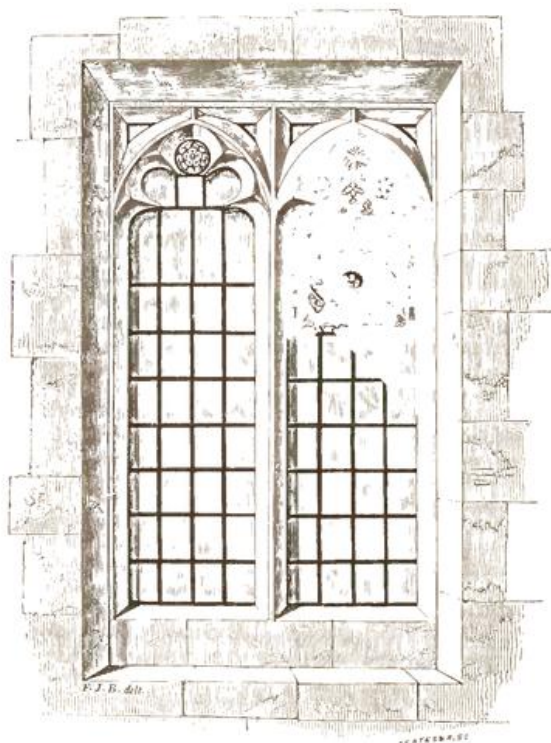
There is scarcely an example of heraldic glass, executed anterior to the dissolution of the monasteries, which is not deserving of attention; and such examples are valuable as memorials of the earlier forms and treatment of various heraldic charges, and as authentic instances of figuring, and as such they ought to be accurately copied in fac-simile. No remains of antiquity are more exposed to ruthless destruction than the fragments of painted glass in the windows of our parish churches. Of late years innumerable specimens have disappeared, in the restoration of our churches and the process of filling the windows with modern painted glass. For the preservation of the example to which I am now calling your attention we are indebted to the circumstance that Ibberton church has not yet gone through the ordeal of restoration.

The piece of painted glass represented by the accompanying Plate remains *in situ*, and forms the glazing of the upper portion and cusped heading of the western compartment of a squareheaded Perpendicular window of two lights,

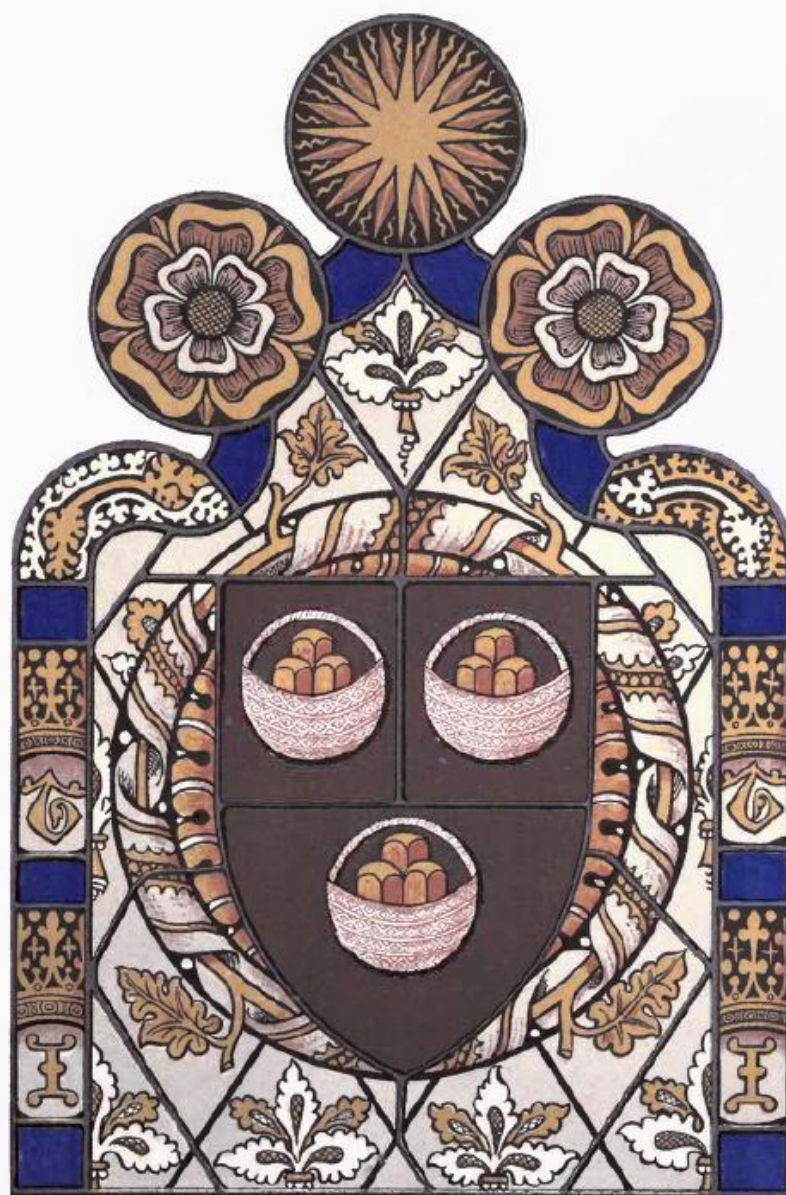
^a Represented by the Plate.

the western window, in the south wall of the chancel of Ibberton church in Dorsetshire. (See fig. below.)

The glass occupies about one-third of the light in length. The armorial shield



is charged with the arms of Milton Abbey. Compare this example of the arms with the representations of them given in Glover's *Ordinary of Arms* (Cott. MS. Tib. D. x; Harl. MSS. 1392, 1459) and in Reyner's *Apostol. Benedict. in Anglia*, 1626, p. 216 (the latter being the original of that given in Tanner's *Notitia Monastica*, 1744, p. xlv. No. xxxvii.) The blazon is almost invariably written or figured wrongly,—for instance, in the recent restoration of the Abbey arms in the Abbot's Hall the baskets are gilt as well as the loaves; and in Burke's *General Armory* the baskets and loaves are given as *argent*; and it is the



F. J. Bagford, del. 1692.

One third of the size of the original glass.

PAINTED GLASS. IBBERTON CHURCH, DORSETSHIRE.

Published by the Society of Antiquaries of London, 1834.

C. F. K. 1212

same in Papworth's *Ordinary of Arms*. The well-known Abbey church of Milton Abbas lies about five miles south-east of Ibberton. The monks of Milton Abbey were owners of the adjoining manor and chapelry of Wollard, but in the parish of Ibberton they held no property or rights of any kind: therefore, we must attribute the delineation of this coat of arms in this window to the probable circumstance that the Abbey gave some assistance towards the rebuilding of the church, and that the glass commemorates them as benefactors to the fabric.

The window containing this glass is one of a series of five windows of a similar pattern, design, and proportion. Two of these windows are in the south wall of the chancel, and two in the south wall of the nave, and the remaining one in the north wall of the nave. They were all filled originally with painted glass of the same date, style, and workmanship as regards the cusplings, borders, and quarry patterns. This is evident from the slight fragments of the original glazing remaining in them.

Having said this much, by way of introduction, I now proceed to give a descriptive account of the drawing or fac-simile of the painted glass.

The upper cusping or circle represents a well-drawn star of twelve points, backed with rays alternately straight and flamboyant. In each of the side cusplings is a boldly executed double rose, seeded, the outer leaves yellow and the inner ones white. Small pieces of blue glass are inserted as an ornamental part of the border, breaking up as it were the monotony of the yellow and white glass used throughout the design, contrasting advantageously with the large sable shield in the centre.

In the curve of the under or half-cusping is a leafed pattern in yellow and white, worked out by the means of a dark brown background. Between the intervening pieces of blue glass in the border on either side are strips of glass with the initials T. and I., each surmounted by a lofty crown. These initials were no doubt repeated all down the border of the glass, and were intended to be read upwards, from the foot of the window to the cusping, consequently as I. T., and thus to correspond with the name I am about to give. These letters I have no doubt are intended to represent the initials of John Towninge, who was instituted to the rectory of Ibberton on the 14th of March, 1452, and resigned it in November 1478; and that the church was rebuilt during his incumbency. Centred within the border is a pointed shield with the arms of Milton Abbey, *Sable, three baskets argent, each replenished with as many loaves or*. They are in some

instances termed *Wastell cakes*. Wastell bread was well-baked white bread, and the loaves represented are intended to indicate loaves baked in a square mould. Around the shield in a circular form is a white scroll or ribbon gracefully entwined about a yellow stem with sprouting leaves, a yellow-leafed pattern filling up the spaces between the shield and the inner portion of the circle. The remaining spaces without the encircling scroll are filled up with what is termed quarry glass; each lozenge-shaped compartment has a white and yellow leaf device of a conventional pattern banded and united in the stem. Where the lead-work does not occur to form the bordering of the quarries, a dark brown line is given of a corresponding thickness, an imitation, as it were, of the ordinary leading. It may be noted that the glass border is fitted close into the stone-work of the window.

In the eastern light of this window the double rose is given in the upper cusping, and I presume the star occupied the side cuspings. Another example of the star remains in the western window in the south wall of the nave in the centre cusping. The opposite window in the north wall of the nave has in its cuspings a tall crown in the centre one, and the rose on either side, with the leafed border pattern under its lower cusps, and the small pieces of blue glass, showing that it was originally filled with glass of the same design as the fragment now remaining in the chancel window. Several squares of the quarry pattern remain here and there in the windows, and in some instances the pattern is almost obliterated by the action of time and imperfect burning in the kiln.

Ibberton is about six or seven miles from Blandford, and five miles from the Shillingstone station of the Somerset and Dorset Railway. The church lies to the south of the village, and about a quarter of a mile from it. It stands in an elevated position upon the side of a steep hill. Its low and lengthened roofs, terminated at the west end by a grey stone-embattled tower without pinnacles, with a square projecting staircase-turret breaking the line of its northern front, backed by the rising hill and the green foliage of several lofty trees, gives it a very picturesque appearance from a distance, and it becomes even more so the nearer it is approached by the steep and winding lane which leads to it from the village. The church was evidently erected, as has been already mentioned, in the latter half of the fifteenth century, the windows in the walls of the chancel and nave being of the same date and pattern, and distinguished by the peculiar form of the termination of the hood moulding. It consists of a chancel and a nave, a north chancel and aisle. The nave still retains its ancient roofing of lead which

GROUND PLAN
OF
IBBERTON CHURCH,
DORSET.

The plan shows the following areas and dimensions:

- TOWER**: 11 feet 3 inches wide, 8 feet 3 inches high.
- NAVE**: 41 feet 5 inches wide, 24 feet 2 inches high.
- CHANCEL**: 18 feet wide, 18 feet high.
- AISE**: 8 feet wide, 9 feet 10 inches high.
- PORCH**: Located at the bottom of the plan.

On Scale of Twelve feet to an Inch.

and chancel. The north chancel or chantry chapel is separated from the chancel by two low pointed arches, resting upon a pier of a square plan placed diagonally with engaged circular shafts on each face, having moulded capitals left in an unfinished state. In the east wall of the chancel is a large window of three lights under a pointed arch; the entire tracery of its upper half has been cut away. A piscina exists in the south wall of the chancel near the east end, and to the west of it is a small squareheaded window of two lights, cusped. On the western side of this window is a similar window of larger size, and the upper part of the western light contains the pieces of painted glass with the arms of Milton Abbey. According to the editors of *Hutchins's History of Dorset* (1871) the arms of Old France then remained in the south window. No such coat remains in any window now. In the south wall of the nave are two windows similar to the last, and in the centre between these windows is a pointed arched doorway which forms the principal entry to the church, and protected exteriorly by a porch. In the north wall of the nave at its western end is a similar window, with the fragments of painted glass already noticed. The aisle has three squareheaded windows, with only a width of walling about two feet or two feet six inches between them. The

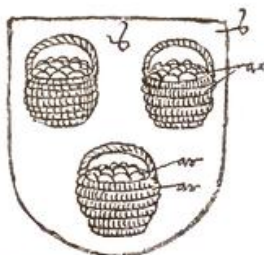
western one of the three is close to the west wall and is of three lights, squareheaded (seventeenth-century work). In this window are two heraldic quarries, and on another is the date 1588. The centre window is also of three lights, with cusped headings; the third window is of two lights, similar to the windows in the south wall of the nave. In this window are some remains of Elizabethan glass, consisting of the royal arms with the lion and dragon as supporters in the western light, and a double rose red and white with the initials E. R. (Elizabetha Regina) within an oval-shaped ornamental border, in the eastern one. The eastern or chancel part of the aisle has no window in the north wall, but at its eastern end close to the east wall is a narrow doorway, inserted in its present position, probably at the time the present north wall of the aisle was erected (in the sixteenth century). It is now used as the entrance to the aisle, for the accommodation of the inhabitants of the farms known as Leigh and Marsh, the pews assigned to them being situated in the aisle. In the east wall is a squareheaded window of three lights, with cusped headings of the same design and date as the side windows of the chancel and nave.

The eastern wall of the aisle is in a line with the east end of the chancel, but the western wall does not extend to the end of the nave, there being the window below in the north wall of the nave, as before mentioned; but it enroaches close upon the east side of the window. The aisle is traditionally reported to have been built from materials brought from Milton Abbas after the dissolution of the abbey. This is not unlikely, as its central window is of the same character as the windows of the great hall of the abbey, built by Abbot William Middleton, who ruled the abbey from 1481 to 1525.

I am, yours sincerely,

FRANCIS JOSEPH BAIGENT.

From Glover's
Cott. MS.



Ordinary of Arms,
Tib. D. x.

*The Arms of the
Abbey of Milton.*

MY DEAR MR. FRESHFIELD,

Winchester, January 23rd, 1882.

I thank you for your letter. The enclosed sheet contains, I think, all the additional particulars you wish to know.

The two heraldic quarries from the window of the north aisle of Ibberton church belong to the seventeenth century. The date 1588, which I have mentioned as existing on another quarry, refers to the period of the insertion of the glass representing the royal arms, &c. in another window of the aisle. The glass of the two heraldic quarries probably formed no part of the original glazing of the window, and are to be regarded as later insertions. It will be observed the quarries vary in shape and size. The border edging in one instance (Fig. 1) shows

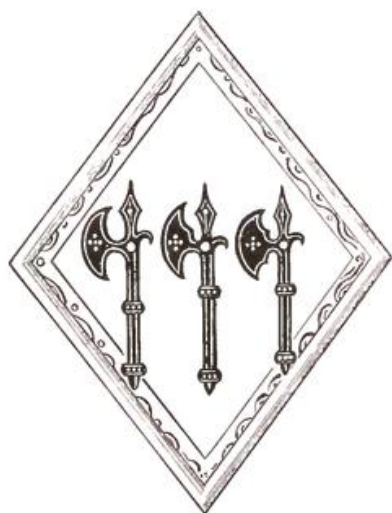


Fig. 1.

(Scale half-size.)



Fig. 2.

that the lead-work follows its original dimensions, but in the other (Fig. 2) the piece of glass has been cut away to fit the shape and size of the lead-work arrangement of the window, and it is placed in a reversed position, the pointed end of the shield being uppermost. I have not succeeded in identifying the coat of arms on the latter quarry. In Hutchins's *History of Dorset* (first edition, 1774) it is blazoned inaccurately as *Or, a fess sable between three mullets in a border engrailed argent, a crescent or*. In the last edition (1871) it is given as *Or, a fess argent between three mullets in a border engrailed sable, a crescent gules*. The crescent retains not the slightest trace of colouring. This piece of glass may be Dutch or German, the shape, bordure, and charges of the shield not resembling English heraldry.

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The lozenge-shaped coat of the three battle-axes may be intended for the arms of Frances Gibbs (daughter of Thomas Gibbs, of Watergate, co. Warwick), whose half-sister, Anne Dimock, married Sir Walter Erle, of Charborough, Dorset. (See arms and pedigree in the Harleian Society's volume of the *Visitation of London*, 1623, vol. i. p. 313.) She died 26th January, 1653, and was buried at Exmouth, Devon. The same arms, within a border *ermine*, are assigned to the family of Gibbes, of South Perot, in Dorsetshire, and a pedigree of them is given in the Dorset Visitation of 1623.

In the west window of the tower of the church is a piece of glass of the latter end of the fifteenth century, representing one of the four evangelistic emblems, the winged lion with a scroll containing the word *Marcus*.

In the upper part of the east window of the chancel are inserted some re-leaded fragments of painted glass of the fifteenth century, consisting of portions of pinnacles and borders, cut up into strips. Hutchins states in his *History of Dorset* (first edition, 1774), that in this "window of the chancel were painted many images of saints (among which was that of St. Eustacius) in several ranges, which were all destroyed some years since."

I recollect seeing in Sherborne Abbey Church, on the north side of the nave, a large stone shield representing the arms of Milton Abbey. The baskets were of the same shape as they are given upon the painted glass in Ibberton church. I enclose you some rough tracings I have just made of the shields I have mentioned, so that you may see how differently the baskets are shaped. In the last edition of Hutchins's *History of Dorset* (1871) each of the battle-axes represented upon the glass quarry are mentioned as *charged with a crosslet or*, whereas they are only ornamented with five gilt spots or studs, disposed in the form of a cross, and are no more deserving of attention in the blazoning of the coat than the gilt bosses on the bands of the handles, or the two yellow spots higher up.

Believe me, yours sincerely,

FRANCIS JOSEPH BAIGENT.

P.S.—Ibberton affords another instance of the loss of parish registers in recent years. When Hutchins wrote his *History of Dorset* the registers extended back to 1564. The only register now extant anterior to the year 1800 is a small book containing the entries of baptisms from 1761 to 1799, and three burials, two in 1777 and one in 1778.