Hampshire Antique Restoration
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CONDITION REPORT AND TREATMENT PROPOSAL

OBJECT: Late 18th Century Long case clock by Rowbotham of Leicester

OWNER:	**DATE RECEIVED**: 19/07/2008
CONSERVATOR: David Burton	**DATE EXAMINED:** 21/07/2008

DESCRIPTION:

Late 18th Century Long case clock by Rowbotham of Leicester.

CASE

The pine carcass is veneered with East Indian Satinwood with marquetry panels of boxwood and walnut, ebony and boxwood stringing, and tulipwood ebony and hare-wood bandings alongside tulipwood ebony and boxwood bandings. The mahogany feet are later, the brass furniture from the hood is all missing, and the door is missing its lock but otherwise the case is in original condition.

DIAL - (see additional report)

The enamelled and gilded dial is in good un-restored condition with no over-painting and still retaining its original brass hands. The date dial is quite accreted and there is heavy gilding and moderate paint loss as one would expect at this age.

MOVEMENT - (see additional report)

The movement has some damage and does not run at present, the crutch is broken and some repairs will be necessary. It is very heavily accreted and corroded and needs a full service, restoration and conservation clean by a skilled antiquarian horologist.

CONDITION:

CASE

The hood is missing the central elements and all of its brass furniture except the column base and capitals. There are losses to the carving, the key ornament is 75% missing, there are around 25% losses to the satinwood and ebony veneers to the door. The paper dust cover has disintegrated and one of the side posts for supporting a ball is missing.

There is evidence of a forced entry into the weight cabinet with damaged moulding and veneer and the lock is missing.

There are losses to the tulipwood ebony and boxwood bandings and some losses to the tulipwood ebony and hare-wood bandings.

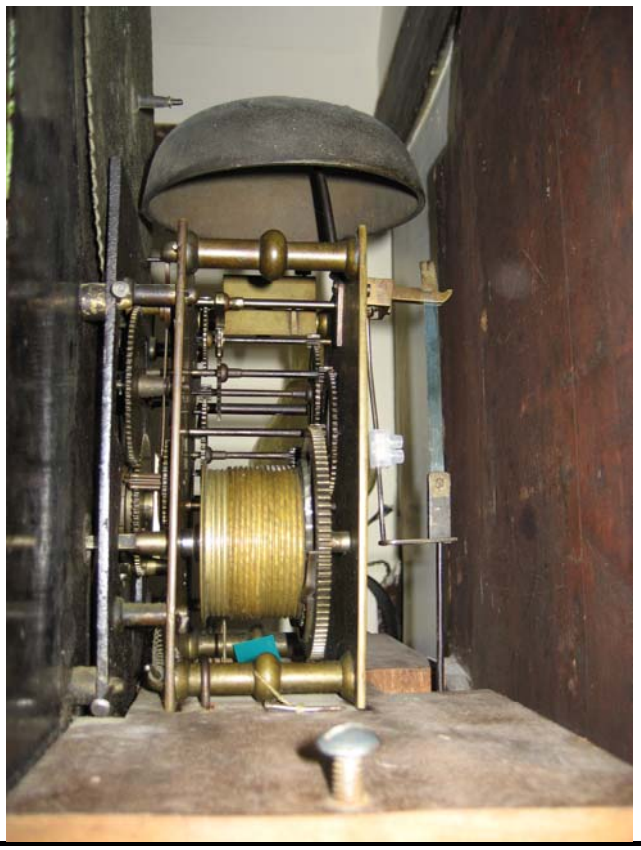
The lower marquetry panel has losses and is heavily cleaved; there is a large shrinkage split in the lower case.

Three out of four feet have losses and are almost entirely detached from the carcass.

The entire surface is accreted with deposits and the polished finish is badly degraded leaving much of the decorative veneer work obscured.

DIAL - (see additional report)

The dial has lost 90% of its applied oil gilding and has 30% of its over-painting abraded away. The makers name can just be recognised under raking light. There are accretions to the painted areas and the corner spandrels are corroded.



MOVEMENT - (see additional report)

The horologists report is included with this document.

PROPOSED TREATMENT:

CASE

The missing elements will be reconstructed using period timbers where practicable. The cleaved elements such as the lower marquetry panel will be removed and re-glued where possible, lifted areas will be under-injected and re-attached. The missing brass furniture will be replaced with custom cast reproductions using the lost wax process. A new lock will be made for the main door and the paper hood will be re-instated.

Surface accretions will be lifted and the de-natured polish cut back, where necessary re-polishing will take place before a final protective waxing.

DIAL - (see additional report)

After a thorough clean some repainting will be necessary before re-gilding in the missing ring. The brass hands will be carefully cleaned and re-fitted.

MOVEMENT - (see additional report)

The movement will be assessed and restored by an antiquarian horologist who specialises in clock conservation and restoration of long case clocks.

ESTIMATED COST:

ACCEPTED BY: **DATE:**

(SIGNATURE)

TREATMENT REPORT		
OBJECT:	Late 18th Century Long case clock by Rowbotham of Leicester	
	DATE RECIEVED: 19/07/2008	**DATE COMPLETED:**21/08/2008

1. The ogee feet

The nails securing the applied strengthener timbers were carefully removed and new timber spliced into place on three of the four feet to allow subsequent levelling of the case. Voids were filled using polyester filler laid on a barrier coat of hide glue. The final colouring and finishing using water stains suspended in layers of shellac.

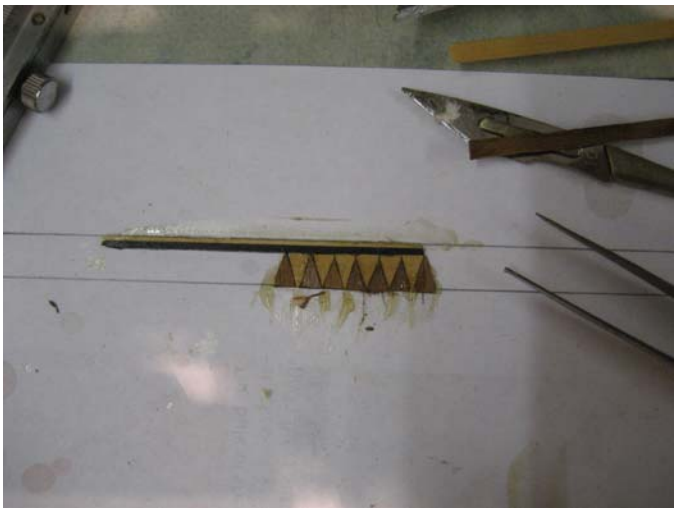
2. Lower case split

The loose areas of marquetry were removed and the degraded glue removed ready for re-instatement. The split to the carcass was cleaned before satinwood veneer was used to fill the void. Cleft pine was used under the medallion and under the crossbanding.

3. Replacing missing crossbanding

The unsightly discoloured polish was removed before each area of missing crossbanding and boxwood stringing was custom made a fitted. Each section was glued with hide glue then levelled and fitted.

4. Replacing missing Harewood banding



Small sections of banding each had to be made individually as they were all slightly different, once glued into place with hide glue they were coloured using shellac and water stains.

5. The Satinwood parquetry on the dial door.

The existing sections were 75% cleaved from the oak substrate, each section was under-injected with hot hide glue before clamping with hot cauls to flatten. The missing sections of satinwood veneer and ebony stringing were then glued into place. After curing of the adhesive they were levelled and stained in to match with spirit stains dissolved in shellac, final adjustments being made with water stains suspended between coats of shellac.

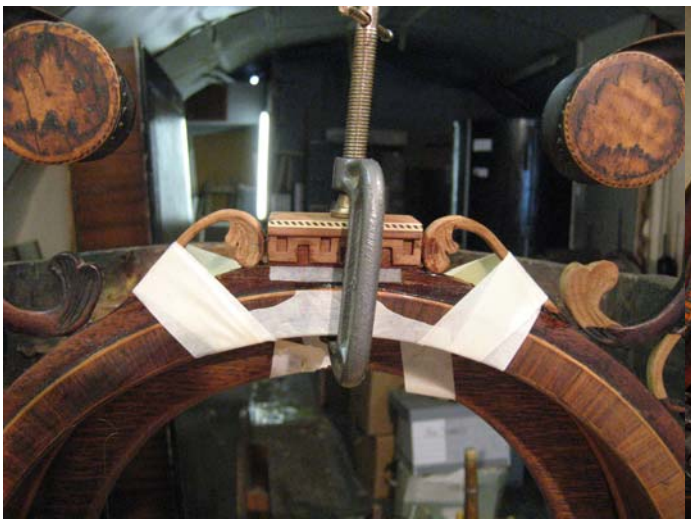
6. The Key pattern fretwork moulding

The key pattern fretwork moulding around the hood was 80% lost, replacement satinwood moulding was hand cut to the same dimension and glued into place with hot hide glue. After removing the denatured polish from the remaining fragments it was possible to colour the replacement sections to match using water stains suspended between coats of shellac.

7. The missing carving

Missing sections of the hood carving were copied from remaining existing sections and glued into place with hide glue. These sections were stained with bi-chromate of potash before final colouring and finishing with shellac polish.

8. The Central platform



After extensive research the missing central carved sections and the central platform were fabricated from period timber and fixed into place with hot hide glue. The top carvings were re-attached using bamboo dowels inserted across the join between platform and scroll.

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9. Building the lock

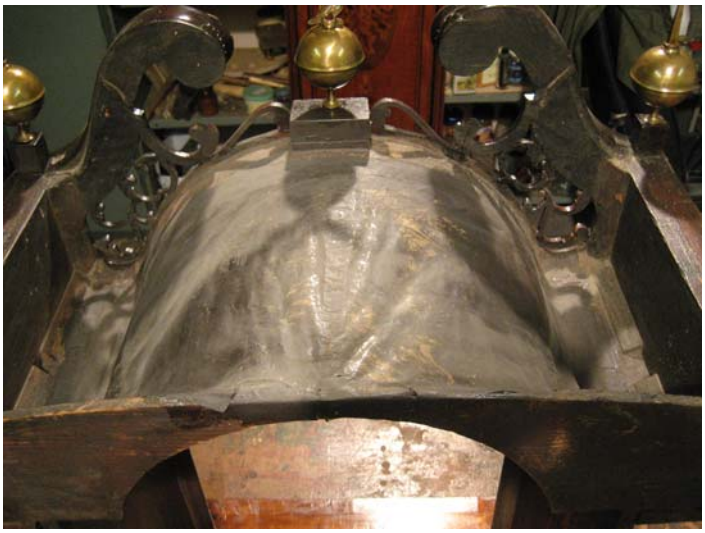
The damaged area around the lock was spliced where necessary and the replacement timber coloured to match using acrylics and shellac. The escutcheon was carefully cleaned to reveal a little original gilding and a key blank of the correct size cut to fit the escutcheon correctly.

From that key a simple slide bolt lock was built that met the various constraints (escutcheon size, mounting screw hole locations, bolt throw, bolt location), similar to the original using a pressed steel case and a brass bolt and slide mechanism. After testing and assembly this was aged using acids, the neutralised with hydrogen peroxide, and finally lacquered with shellac to provide an authentic appearance.

10. The Surface

The entire finish was cleaned using de-ionised water and white spirits to remove accretions before careful cutting back of degraded polish using IMS and isopropyl alcohol to remove successive layers until fractured and discoloured polish no longer obscured design details at 6 feet viewing distance.

11. The applied details



Evidence of at least 2 previous paper hoods gave enough evidence to describe a method that could be re-created. The nearest available equivalent – brown paper - was cut to fit, then glued into place with hide glue. This was then treated with a size of hide glue and raw umber to create a similar colour and texture to the removed fragments.

The replacement brass furniture was cast using the lost wax process to match documented originals and was toned to match the existing column capitals and bases. The screw on the door was replaced with a brass knob in keeping with the original.

Around 30 layers of polish were required to reinstate the lustre, applied over a week in the traditional English manner; lastly the application of wax applied with hot cloths provides the final protective coat.

12. The Finished Clock