Hampshire Antique Restoration

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01489 893632

Treatment PROPOSAL

OBJECT: 18th century Model of the Basilica of the Holy Sepulchre	**OBJECT NUMBER**: 6743 - 08 - F
OWNER:	**DATE RECEIVED**: 12/10/2008
CONSERVATOR: David Burton	**DATE EXAMINED:** 04/11/2008

DIMENSIONS	H: 42cm	W: 51cm	D: 59cm

DESCRIPTION:

A 17th century model or pilgrims souvenir model of the Basilica of the Holy Sepulchre in Jerusalem. The timber used is a diffuse porous hardwood consistent by eye with European Olivewood.

The carcass is constructed with inlaid panels decorated using mother of pearl and Ivory set in with a black filler material.

Solubility testing was carried out on small detached fragments of this material and it was found to not readily dissolve in either polar or non-polar solvents. This filler materials fluorescence under black light combined with this data suggests this is a degraded and therefore heavily cross-linked resinous material.

The model has various removable panels allowing the owner to view the extensively decorated interior, with markings to allow replacement of loose parts in the correct position. There are also numbered panels and pen-work numbers presumably to allow the owner to reference additional information supplied with the object. The ivory panels are engraved with a mixture of ancient Italian and Latin, and will require further research.

CONDITION:

The small dome is fractured, probably recently as the break is clean and free from contaminants, there are losses to the carved architectural features on the outside edge[1]. The crucifix is missing from the dome, its original position, orientation and probably its proportions are indicated by the extant mortice.[2]

The main ring and several other areas both inside and out have losses to the mother of pearl inlay and to the pitch mountings.[3] Two ivory pillars and several ivory dentils are missing from the interior at the end of the model marked "ORIENS".[4] A double door section has become completely detached at the "PON╪ENS" end of the model.[5]

The roman numerals "MCCCCVI" (1406) are scratched on the inside outer face of the square tower at the "MERIDIES" end of the model. This appears contemporary with and visually consistent with the other constructional and decorative scratching appearing elsewhere on the object. This date however this seems inappropriate as a likely date of manufacture as the patination and general condition of the model, along with comparisons made to other documented examples suggest a more recent date of construction.[6]

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[1] Dome
[2] Mortice
[3] Main ring
[4] Pillars
[5] Door
[6] 1406

PROPOSED TREATMENT:

- Surface accretions will be cleaned and a protective coat of wax applied.

- Fractures and detached components will be re-attached with hot hide glue.[7]

- A replacement crucifix will be produced from cast epoxy and fitted to the existing mortice.

- The missing carved section will be replaced.[8]

- Losses to mother of pearl, ivory and pitch will be replaced with same.

- Losses to ivory will be replaced with cast epoxy resin where possible.[9]

- Inscriptions will be translated and the meaning studied to help ascertain the reason and date of manufacture.[10]

ESTIMATED COST:

ACCEPTED BY: **DATE:**

(SIGNATURE)

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[7] Fractures
[8] Missing carved section
[9] Losses
[10] Inscriptions

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TREATMENT REPORT

OBJECT: 18th century Model of the Basilica of the Holy Sepulchre	**OBJECT NUMBER**:
OWNER: Unknown	**DATE COMPLETED:**

DESCRIPTION OF TREATMENT:

The service was cleaned with a 0.2% solution of non-ionic detergent (synperonic) in de-ionised water, which was then rolled dry using cotton wool after approximately 20 seconds.[11]

The remaining small ivory components were used as plugs where losses had occurred[12] to allow a silicone mould to be taken.[13]

Epoxy resin fill and bulked with Gilders whiting (Calcium Carbonate) was cast into the mould and coloured with acrylics and earth pigments to achieve a suitable finish.[14] Final colouring was completed after the components had been re-fitted with fish glue,[15] the remaining lost ivory components were treated in the same way,[16] with final colouring being completed under magnification and in situ.[17]

Thin sections of mother-of-pearl were hand cut[18] using a piercing saw from rubbings taken from areas of loss.[19]

A hard stopping wax was made from beeswax and carnauba wax and tinted using vegetable black earth pigment to provide a visually similar filler and adhesive. After testing[20] wax was melted around the replacement sections of MOP using Mylar film as a barrier.[21]

The fractures in the dome were bonded using fish glue, a section of Olivewood with the grain orientated in the same direction was carved to fit the loss[22] to the architectural section, glued into place with fish glue, then carved to resemble the remaining part of the design before colouring in using water stain, shellac, and earth pigments.[23]

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[11] Surface cleaning
[12] Lost ivory columns
[13] Medical silicone
[14] Epoxy casting
[15] Facsimile replacements
[16] Typical losses
[17] Replaced epoxy castings
[18] Hand cut replacements
[19] Losses to MOP
[20] Test technique
[21] Fit replacements
[22] Olivewood splice
[23] After colouring

The sections that had been previously replaced were faded;[24] these areas were given a barrier coat of shellac before individually colouring in using water stains sealed between layers of shellac polish.[25]

Areas of degraded resin[26] were cleaned using white spirit before losses were filled using the same black stopping wax applied by the same technique.[27]

The missing cross was made from antique ivory; [28]the design was based on research gained from a similar model. Final colouring was undertaken using shellac, watercolours and earth pigments[29] before gluing the cross into the mortice with fish glue.

Finally, a thin coat of Renaissance microcrystalline wax was applied to saturate the colour and repel dust.[30]

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[24] Faded old repairs
[25] After colouring
[26] Degraded resin
[27] Stopping wax fill
[28] Ivory cross
[29] After colouring
[30] After final waxing

FURTHER RESEARCH:

Some research was undertaken in order to ascertain the nature of the inscriptions. It was hoped that this would cast further light on the origins of this object. Below are listed some of the translations as they were supplied to me, it appears the inscriptions are a combination of ancient Italian and Latin. Many are literally repeated from inscriptions found within the real building in Jerusalem.

INSCRIPTION	TRANSLATION
Basilica	Basilica (Italian)
a) Oriens	East
b) Ponens	West
c) Setemprio	Septem triones, the "seven oxes" well-known navigational stars in the northern sky -- (North)
d) Meridies	South
e) Chiesa D[ei] Greci	Church, Chapel of the Orthodox Greeks
f) Buco che si dice esser mezzo mundi	A hole that is said in the Bible to be the centre of the Earth
g) Typus S. Sepulchri D[omi]no N[ost]ri Iesu Christi	Model of the holy Sepulchre of our lord Jesus Christ
h) 2 Turris Campane	2 Bell Towers
i) Locom Untioni D[omi]ni N[ost]ri Iesu Christi	The place of unction of our lord Jesus Christ
j) MAR(with ⌒ above)	Maria Regina
k) The Crescent moon shape below (◡)	This is a visual reference to a vision (the Bible - Revelations)

CONSERVATOR:

DATE:

SIGNATURE: