

9-10 November 2012

De Rode Hoed
Keizersgracht 102
Amsterdam

Reproduction and Reconstruction in Furniture Conservation.

Reconstructing Princess Amalia van Solm's Japanese lacquer bed-rail

Anthony Wells-Cole, former Senior Curator, Temple Newsam House, Leeds, United Kingdom

An introduction to the commission, delivery and history of the celebrated bed-rail installed by Amalia van Solms in her summer retreat, Huis ten Bosch near The Hague in 1647. The bed-rail, which spanned her bed-chamber from side to side, elicited poetic descriptions from visitors in the 17th and 18th centuries, and survived until the 1790s when The Netherlands were over-run by French troops. The author proposes a virtual reconstruction, and examines the skills that would be required from curator and conservator to make an actual reconstruction of one section, using European materials.

Being comfortable in the bed one has made

Ian Fraser, Conservator, Leeds Museums and Galleries, Temple Newsam House, Leeds, West Yorkshire, United Kingdom

The early 18th century Queen Anne state bed was acquired, in a very dilapidated state, for display at Temple Newsam House. As it turned out, it had been converted in the early 19th century to a four-poster bed. After much research and preparation it was restored to its original appearance of an "angel" or suspended tester bed by the author.

An 18th century writing desk; reconstructing its marquetry top

Pol Bruys, Conservator, Bruys & Streep restauratie, Haarlem, The Netherlands

This lecture describes the process of reconstruction of the lost geometrical marquetry on the top of an 18th century writing desk. From identifying the correct design of the pattern, to purchasing the correct materials, it then deals with the sequence of laying the different patterns and the choice of matching colours and finish.

It concludes with the ethical issues of the treatment.

Touch me!

Ralf Buchholz, Diplom-Restaurator, Wiss. Mitarbeiter, Werkstattleitung Möbel und Holzobjekte

Annika Sander, Conservation student, Karen Riemann, Conservation student

HAWK, Hochschule für Angewandte Wissenschaft und Kunst, Fakultät Erhaltung von Kulturgut, Hildesheim, Germany

Based on an original design, a life-size copy of a Braunschweig baroque wardrobe door was built by students of the Hildesheim Conservation School (HAWK). The door will be used in an educational setting at the Städtische Museum Braunschweig. The presentation will focus on the historic woodworking techniques that had to be mastered for the reconstruction, and the unique learning opportunity for those involved.

An Analysis of Copies of French Royal Furniture by François Linke

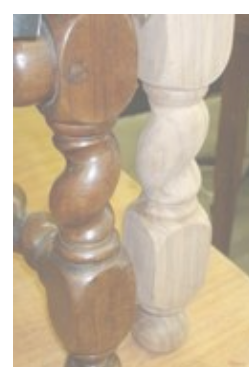
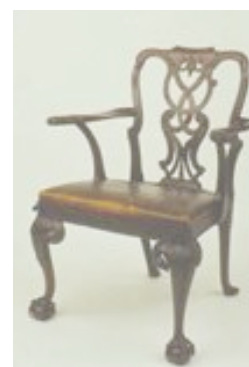
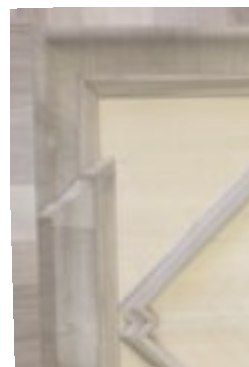
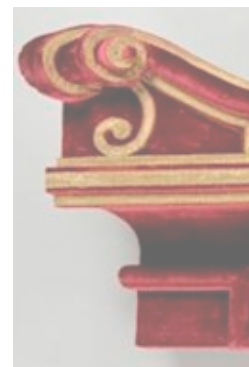
Christopher Payne, Honorary Website Editor of the Furniture History Society; ex Chairman of the Regional Furniture Museum Trust, United Kingdom

This paper is intended to give a detailed view of a selected group of copies of French 18th century royal furniture made by François Linke (Pankraz 1855 - Paris 1946). The paper analyses the wages paid for selected skills and the time involved for the various disciplines concentrating on the cabinet makers, bronze casting, chasing, mounting and gilding costs. It will conclude with the 're-learning' of these skills by furniture conservator Yannick Chastang in the copying of Linke's unfinished bureau du Roi of 1940.

Presentation of a project: Making copies of empire chairs

Anne-Catherine Hagen, master cabinetmaker and furniture restorer, co-owner of Møbelverkstedet Restaurering as, Oslo, Norway

A prestigious large scale commission to reproduce empire style chairs to match a historically important set formed the starting point for research in its original manufacturing techniques. In this context, the issue of machine produced versus handmade will be addressed. Also, the unavailability of mahogany and the choice of a surface treatment for the replacement wood will be discussed.



The Importance of Reproduction in Two Centuries of French Furniture: case studies from the Wallace Collection

Helen Jacobsen, Curator of French 18th-century Decorative Arts, The Wallace Collection, London, United Kingdom

Furniture reproduction raises all kinds of responses amongst collectors, dealers and restorers – most of them negative. But these contemporary attitudes would have been incomprehensible in the eighteenth or even much of the nineteenth century. This will be illustrated by a selection of both renown and less famous pieces from the Wallace Collection. The intention is to shed light on the changing values and attitudes associated with reproduction and to demonstrate the key role played by reproductions in the history of furniture.

Fake or not fake? How alterations can mislead.

Jürgen Huber, Senior Furniture Conservator, The Wallace Collection, London, United Kingdom

In a detailed study of a French Régence commode from the Wallace Collection it is revealed this piece was heavily altered. Its construction was changed and new Boulle marquetry was applied, possibly commissioned by the founders of the Collection.

Replica's and Reproductions and the Frederick Parker Company

Dr. John Cross, Course Leader BSc and MA in Conservation, Senior Lecturer and Cathy O'Donnell, Conservation Student, London Metropolitan University, London, United Kingdom

A large collection of furniture was gathered by F. Parker, founder of an important London furniture making firm, to be a source of inspiration to his craftsmen.

The first half of this paper examines to what extent these collections influenced and altered the items that they manufactured. The second section then concentrates on the modern day use of the collection and how digital technologies can be used to reproduce conserve and utilise the collection as it was originally intended.

Ebony furniture: a reconstruction of historical details through technical observations

Joost Hoving, Conservator, Hoving & Klusener, Amsterdam, Dave van Gompel, Junior Conservator of Furniture, Rijksmuseum Amsterdam, the Netherlands

A long term conservation project treating and studying the largest museum collection of ebony furniture in the Netherlands brought to light new information on the authenticity of several pieces. This talk will deal with the wood species, caning, constructions and carving in a category of furniture that appears to be altered more often than not!

Replication by casting

Dr. Campbell Norman-Smith, Course Leader, MA Furniture Conservation and Decorative Arts Buckinghamshire New University, High Wycombe, Buckinghamshire, United Kingdom

This paper will look into the techniques that are used for the replication of missing ornamentation, such as the techniques used to produce one or two part moulds, epoxy systems, casting materials, rapid prototyping and three-dimensional printing. A series of case studies will highlight the techniques and the materials that have been used and the ethical decisions that were taken.

'A story, a piece of furniture to recompose'

Sylvain Oudry, Furniture conservator, teacher at Institut National du Patrimoine, Paris, France

The 'épine-paravent' for the house E.1027 at the Cote d'Azur by Eileen Gray had been altered by later owners and over the years became heavily damaged by neglect and abuse. It was considered essential to restore it back to its original state of 1929. This meant practically rebuilding the screen and reconstruction of several plywood, glass and celluloid elements.

Reproduction of techniques used by Herman Doomer

Iskander Breebaart, Senior Conservator of Furniture, Rijksmuseum Amsterdam, the Netherlands

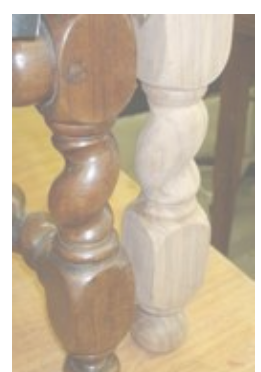
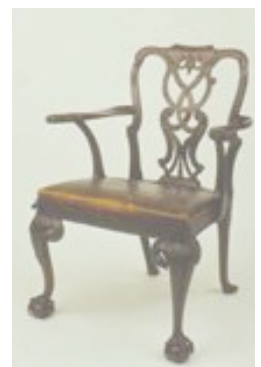
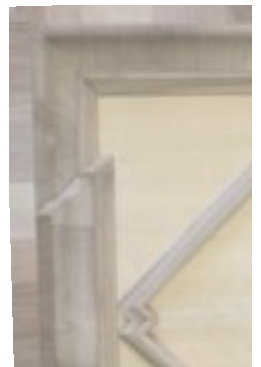
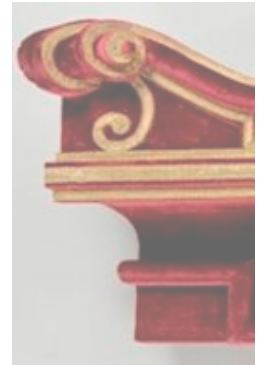
Gert van Gerven, Junior Conservator of Furniture, Rijksmuseum Amsterdam, the Netherlands

This joint paper centres around the wave- flame- or ripple mouldings in ebony and baleen that have been associated with the Dutch cabinetmaker Herman Doomer. It describes attempts to reconstruct these characteristic Baroque decorations, based on the study of Doomer furniture in the Rijksmuseum Amsterdam, archival records and early patents.

Reconstructing the 'Antique Room' - a seventeenth century style interior

Jaap Boonstra, Furniture Conservator, Amsterdam Museum, the Netherlands

Historic nineteenth century repair work and reconstructions that were identified in the furniture and carpentry of the so-called Antique Room in an Amsterdam canal house will be presented. Conserving and even replicating these alterations turned out to be essential for restoring the character of the room.



Pending lectures:

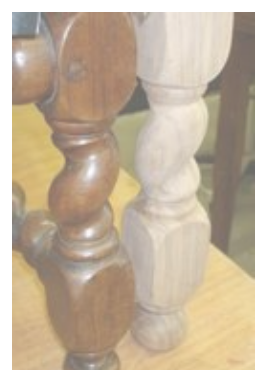
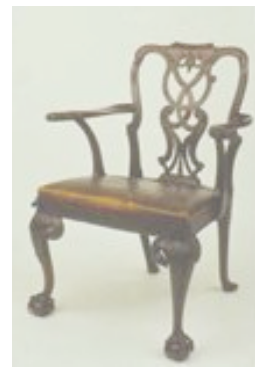
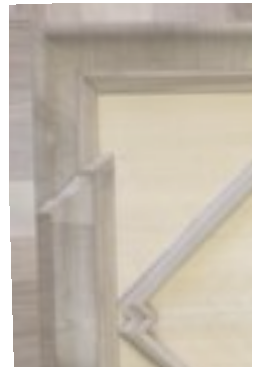
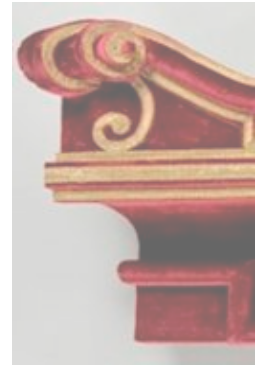
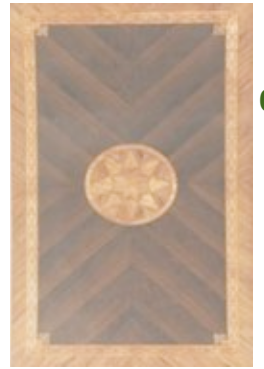
Peter Kopp - Modern techniques meet traditional skills. Reconstruction of about 2500m2 wooden wall panelling.

Heinrich Piening - Rapid prototyping systems as a tool for 3-D-reconstruction, copies and replacements.

Xavier Bonnet - Reconstruction of upholstery: the Salon cerise at the Hôtel de Beauharnais, Paris.

This programme is subject to change.
Please check our website for the latest version.

This year, instead of an excursion, both days will have lectures from morning until afternoon. Friday evening we will be organising an informal dinner – an extra opportunity to meet and catch up with colleagues from the field.



11th

Registration and payment

If you wish to attend the symposium, please register via our website www.ebenist.org.

The price for the two-day symposium is € 230. This includes coffee, tea and lunches as well as the proceedings, which will be sent to you upon publication. For students there is a reduced rate of € 195. Please be prepared to show your student card at the door. Upon registration you will receive information on the method of payment. If you would like to join the dinner on Friday evening, there will be a small additional cost.

The closing date for registration is Friday October 12th.

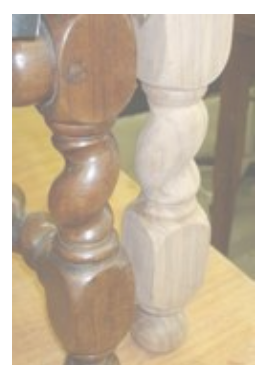
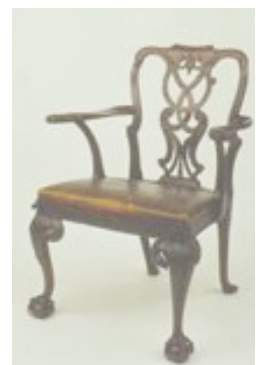
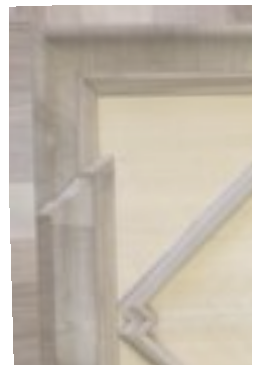
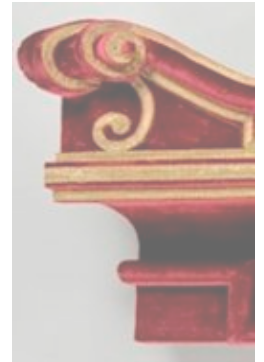
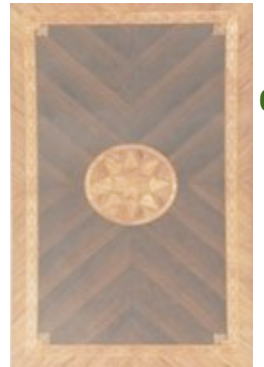
We hope to see you at the symposium.



Stichting Ebenist is supported by Amsterdam Museum,
Rijksdienst Cultureel Erfgoed Nederland, Rijksmuseum Amsterdam



Rijksdienst voor het Cultureel Erfgoed
Ministerie van Onderwijs, Cultuur en
Wetenschap



**De Rode Hoed
Keizersgracht 102
Amsterdam**

De Rode Hoed is located in De Jordaan-neighbourhood

How to get there:

Public transport:

From Central Station

Tram 1, 2 or 5 – stop at Spui or

Tram 13 or 17 – stop at Westermarkt

By car:

Take exit S105 towards the centre from the A10 Ringroad West

Turn right when you reach the Nassaukade

Turn left at the first traffic lights (Rozengracht)

Turn left after the Westermarkt on Keizersgracht.

Number 102 is just across the canal at the second bridge.

Unfortunately, parking does not come cheap.

For hotel information, aside from the usual websites such as www.booking.com,
you could try: www.weekendhotel.nl/hotels/Amsterdam/1/en

