

CURRENT METHODS AND FUNDAMENTAL PRINCIPLES IN RESTORATION AND RECONDITIONING THE FURNITURE OF ART

Lustun Liana Marta*, Galiș Ioan*, Lucaci Codruta*,
Derecichei Laura*, Varga Zoltan

*University of Oradea, Faculty of Environmental Protection, 26 Gen. Magheru St., 410048 Oradea,
Romania, e-mail: lustunlianamarta@yahoo.com

Abstract:

Restoring the process that shape a reality, on the one hand and considering an aggressive altered reality of various factors on the other provides and carries out interventions that change by integrating or restoring this reality.

Key words: restoration, reconditioning, furniture of art

INTRODUCTION

Through restoration means those classes of works, which manifests and conservation goals, seek to return either the original layout of the formal continuity, or at least that it became during one of richies stages of its existence.

In the process of restoration of furniture of art follow two steps: conserving and restoring itself.

MATERIAL AND METHOD

The process of restoration components consists of: research, report, running.

In the research process follow the following principles:

- style unit, enclosing the spatial-temporal of the era;
- scientific unit, which aims to highlight differences between the items added and existing ones;

The components of the restoration process consists of: research, report, running.

Duration of operations of restoration of old furniture is subject to the number of parts, the complexity of ornamentation, length and extent of the damage.

By furniture pieces manufactured call of solid wood or wood substitute (panel) covered with veneer.

Restoring correct get using the methods, procedures, materials and traditional specific tools of the period comes from the piece of furniture.



Fig. 1. Tightening devices



fig. 2. –Carpenter devices used to verify 90 °



Fig. 3. -Workbench of carved or joinery

Another principle to be observed is that by using some natural raw materials to exist the possibility that 50 or 100 years, another Restorer might ward off possible degraded finishes and to repeat the procedures with the same effect. By cleaning up remove and colour, the wood pores remain open, the wood must coloured, filled up pores with primer and must be applied manually on Lake sherlak in 60 to 300 layers depending on the gloss you want.

Another essential element in the restoration is wood and manual or mechanical processing. Furniture built before 1700 was executed in oak, and after 1700 were used essences used walnut and mahogany.

The quality of veneer can significantly influence the restoration. Old veneers were debited, relatively thicker and irregular, while newer veneers are obtained mechanically and are thinner, with a uniform thickness.

The proportions of the piece of furniture are fundamental to recognize quality and originality.

Symmetry is another indication that the piece of furniture has been worked out. Small differences of size or shape are not always easily identified. A genuine ancient piece is not processed perfectly and is handmade. Instead a replica after this, perfectly symmetrical, is executed.

Changes applied, including large pieces of furniture dimensions through the freshly cut surfaces, reposition handles or plugging holes, highlights the brutal repairs in restoring furniture.

The feet of furniture are very useful for dating and the recognition of a style of furniture. They are often changed due to wear and tear and therefore will follow selecting an identical essences with the replaced, as far as possible.

Joinings in wood are also important features of the piece of furniture that needs restoring. They can give important data regarding the dating of the piece as well as their execution technologies.



Fig. 4.- Carpenters hand planers.



Fig. 5. – Chisels.

Related hardware can provide a useful indication to date of a piece of furniture. Furniture styles have changed from one historical period to another and once with them the kinds of hardware used. Ancient handles were cast manually from a single piece of brass. Only half of the rod threaded, the rest was having square. Modern handles have brass head and threaded steel rod length. Other clues of seniority are: around the bolts, hinges, pegs, handgrips should be dirt deposits formed over time due to the age of the object of furniture; Parties often handled are subject to more intensive uses; color and patina should be uniform on the surface of pieces

of furniture; an old piece of furniture probably saw more rows of upholstery, so there may be traces of nail holes; an old table for example, will not have perfect round countertop before and thanks to the contract of the wood with the passage of time, in contrast with smooth edges.



Fig. 6. - Handles the Secession style Cabinet



fig. 7. - Loks made of bones

RESULTS AND DISCUSIONS

Restoring a closet Baroque.

Are reported the following problems that need solving through restoration:

- breaking joinings;
- lack of carved elements;
- peel off veneers;
- baked varnish coating on surfaces;
- lack of policies.

Then if necessary following the dismantling of sub-assemblies and components, furniture on cleansing surfaces with soldering fluxes & pastes solutions, joints by removing the glue from bones.



Fig. 8.-Baroque Showcase during the restoration Fig. 9. -Showcase with Drawer Cabinet Crown

The lack of the sculptures can be solved through careful analysis of the material from which the sculpture was carried out and replacing it with a material as close to it as the core and texture. Usually the replacement can

be done with lime wood, a soft wood easily carved, polished to the color of the piece of furniture.



Fi.10.- Lack of sculpture drawer.



Fig. 11.- Replacement of the missing piece



Fig. 12. - Baroque Showcase – finished

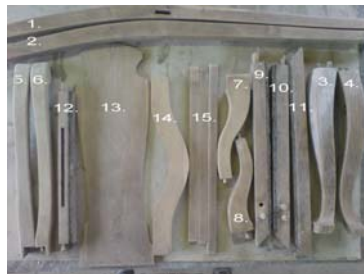


Figure 13.-composition of the Empire-style seat



Fig. 14-Seat Empire

CONCLUSIONS

Restoration work by its complexity, stresses the importance of knowledge of the scientific approach, the baggage of knowledge required in the field of decorative art history, specific operations fineness of timber, metals technology, processing textiles and leather.

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