

Chapter 1 : Recording the Treasure: Photographing Your Antique Furniture | WorthPoint

*Discovering and Restoring Antique Furniture: A Practical Illustrated Guide for the Buyer and Restorer of Period Antique Furniture [Michael Bennett] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Please update your billing information in My WorthPoint to reactivate your account! Photographing Your Antique Furniture Posted by: No comments If you really enjoy researching, discovering and acquiring pieces of older and antique furniture, not to mention repairing, restoring and maintaining your functional links to the past, sooner or later you are going to get the urge to photograph them. The open top reveals the fairly original interior of the tea poy. Taking pictures of your furniture is easy. Taking good pictures is a bit more difficult but, like taking pictures of your kids, it can be done. First, take some snapshots of your favorite piece, in place, as it stands in your house. After you get the pictures developed sit down with them and thumb through a couple of trade publications and compare their photos to yours. Chances are even these on-the-fly shots taken at auctions are better than your snapshots. The first response is that whoever took all those pictures has a better camera than you do. How they use the camera and more importantly, how they frame the picture are the real differences in the photos. If you have one of the modern, ubiquitous digital cameras with a built in flash, zoom lens and perhaps even a macro function, or even if you are shooting with a 35mm camera and film, you are on your way to being an excellent furniture photographer. The most important point to remember is that in order to get good pictures you must take a lot of pictures. If you think three shots will do, take 10 with minor variations of position and light. You never really know what is going to work in a given situation and some of the shots will truly surprise you. Another point to remember is taking a picture of a piece of furniture is a lot like photographing a small child in most cases. In order to get the real sense of the child or the piece you must get down to their level. Get down to it and see what it really looks like. Or bring it up to you. If you need to elevate a piece to get the details or the sense of proportion, by all means do it. When the table top is cleared you can see the distinctive pattern of crotch cut mahogany. And in order to see what it really looks, like you have to remove the lamp and all the other assorted items that tend to accumulate on horizontal surfaces. You want to show the top itself. Composition of the picture is very important. You want your subject to take up most of the frame but you must be keenly aware of what else is in the viewfinder of your camera. You may be looking at the lamp table but the camera is looking at a whole panorama, which includes the background and all the things on the periphery. No one will know the difference between your sheet and the expensive canvas drapes used by the pros. Tape, staple or tack your sheet to the surface behind your subject and watch how the photo changes. When you take photographs of a piece of furniture, make sure the image shows the whole thing. Shoot a whole series of shots like the glamour mags do. Show a full frontal shot, then a side angle, then an oblique, then a top shot, then go to details like hardware, carving, turnings, legs, feet, casters, etc. If your camera has a macro function it is particularly useful with the finer details. The photo on the left was taken from straight ahead and the flash bounced right back. When taken at a slight angle there is no glare from the flash. Lighting can make or break your photo efforts. Since most of your shooting will be indoors, you probably will be using the built in flash. In this case do not take a picture straight on of a flat surface like a chest front. You will get a photo full of your own flash reflected back in your face. Employ a slight angle so the flash bounces away from you. Even when using a flash unit you must be very aware of external light sources. Always work with natural light to your back if at all possible. Employ auxiliary lighting to your advantage. Even a simple drop light from your garage set at a 45 degree angle between you and the piece will provide excellent side light while your flash fills in the front. Two drops are even better. The photo of the chair on the left was taken against an open door. The backlight obliterates the details of the chair. On the right is the same chair using a blanket for a backdrop. Now you can actually see the chair. A little practice and a lot of attention to important details will make you a very good furniture photographer. For more information call , fax , or e-mail info.furnituredetective. Visited 96 times, 1 visits today Related posts:

Chapter 2 : Discovering and Restoring Antique Furniture: A Practical Illustrated Guide | eBay

Discovering and Restoring Antique Furniture has 6 ratings and 0 reviews. Designed for amateurs interested in the restoration of antique or period wooden.

Wood can last for centuries in excellent condition if it is properly cared for, but even in the best-run households accidental damage can occur. Moreover, some pieces of furniture almost inevitably become worn because of constant use. At one time or another, then, you are likely to have some wooden item in your house in need of attention. Repairing broken furniture may appear a daunting task, but there are many situations where such damage can be successfully treated by the amateur. Of course, before you tackle any break, you should consider whether it might be a better idea to call in a professional to do the job. Some restorers recommend that breaks on modern furniture as well as antiques are best tackled by a specialist, since modern furniture is often made of inferior quality wood and therefore needs expert handling. Repeated breaks may occur unless the repair is dealt with properly. This being said, there are still many repairs that the competent amateur can tackle effectively. Many repairs are fairly simple and requires little in the way of special equipment. Jorgensen 36" Cabinet Master 90 Degree Parallel Steel Master Bar Clamp Jorgensen A G-clamp is an ideal tool for holding wood together while glue is setting, but sometimes a bicycle inner tube wrapped around the repair area will do the trick. A wooden door is probably most likely to become split near the hinges because of the repeated movement and therefore wear on this area. In the majority of cases, the split occurs along the screw line where the hinges are attached to the wood. If the wood has become badly damaged, you may have to seek professional help. However, if the split is fairly small, you can repair it yourself very easily by using glue and a G-clamp. Remove metal fillings from the door with a suitable screwdriver. Attach the screws to the hinges with adhesive tape to make sure that they do not get mislaid while you are carrying out the repair. Gently prise the split apart with a firm blade - a scraper or an old kitchen knife - twisting it slightly to enlarge the gap. As you hold the gap open, squeeze in the adhesive, and then work it in with the blade. Make sure that the split surfaces are thoroughly covered with glue, then clamp them with a G-clamp or inner tube. Wipe off any excess glue immediately with a clean, damp cloth. Allow to dry thoroughly - for at least six hours. If any screw holes have become enlarged with unscrewing, push in pieces of matchstick to pad out the holes before rescrewing the fillings. Break off the match sticks level with the surface of the wood.

Chapter 3 : RESTORING ANTIQUE WOOD FURNITURE

'Discovering and Restoring Antique Furniture' is a highly practical illustrated guide to providing essential and detailed information on the most commonly encountered problems in furniture restoration and conservation.

A well made mortise and tenon or dovetail joint will last several generations, but even the best joint may eventually need to be repaired, particularly on hard wearing items like chairs. Re-cutting the original joinery or replacing an entire part may not always be the right course to follow, especially if the furniture has an intrinsic historical value. Discovering how the piece was originally made is sometimes half the battle. This article will take you through the basic steps to repairing the most common furniture joints - mortise and tenon, dovetail and dowel. These two forces may operate independently or together to produce failure at the glue line. A joint may also have been improperly cut when originally constructed with one of the components either too large or small. To properly repair a furniture joint you should completely dismantle it and replace worn or damaged wood with wood from the same species. This advice is perhaps the most disregarded by well-meaning novices and even poorly-trained professionals. Nails, screws and metal brackets are often installed on loose joints in an effort to repair them. Glue dribbled into a partially opened joint and hot melt glue are also encountered. Besides these added fasteners, many production furniture pieces are pinned with small finishing nails which held the glued joint together until the glue dried, eliminating the need for clamps. Glue blocks are often employed to counteract racking on chairs and to re-reinforce joinery. Whatever fasteners you encounter, they need to be removed so that the joint comes apart easily. To pry out small nails you can regrind the outer jaws of end nippers so that they can pry out nails set flush with surface. On nails set below the surface you can try to push them through but I find it best to leave them. This will split the wood on the mating joint, but this is easier to repair than show wood gouged to access a small nail head. On old flat head screws, make sure the tip of the driver fits snugly in the slot to avoid stripping the slot. I keep an old driver that I re-grind to customize the fit for old screws. For frozen screws, hold a screwdriver in the slot and heat the shank of the screwdriver with a propane torch to transfer the heat to the screw. After the screw cools it should come out easily. If the slot is stripped, a screw extractor is a last resort. Look the joint over carefully and look for any tell-tale holes. If you can, slip a metal feeler gauge into the joint. In some instances, screws are counter-bored into a show side and the hole plugged with wood from the same species. These can be hard to spot under a finish. If you encounter one, drill it out and re-plug it after repairing the joint.

Glues The type of glue used on the original joinery is important. Prior to the mid forties, hot animal hide glue was the traditional glue used in furniture assembly. After that time, PVA glues eventually replaced hide glue. It can be "re-activated" with water and heat and it will re-bond to itself. This means that joints originally glued with hide glue do not have to be scraped to bare wood to get the new glue to stick. Just re-apply some new glue after moistening the old glue with hot water. The pre-mixed variety will give you more open time to work than the hot type. You can also use a PVA glue to re-glue an old hide glued joint, but be very cautious with doing this on antiques. PVA glue is not considered reversible and will make any future repairs difficult. Hide glue can be "de-activated" on joints that are still stuck by saturating the joint with alcohol. Squirt some alcohol I use denatured alcohol along the edges of the joint and it will wick in by capillary action. After several minutes the joint will be loose enough to pull apart. If you suspect that one of these glues was used, wetting the joint in hot vinegar loosens the joint enough to wiggle it apart. Unlike hide glue, PVA glue does not re-bond to itself so you must scrape off the old glue to bare wood. If you are gluing a broken piece of wood with irregular edges, soak the glue with hot vinegar and remove it with a brass bristle brush. Place a drop of hot water on the glue and wait several minutes. Hide glue will become sticky and PVA glues will turn white. Other glues you may encounter are epoxy, urea-resin and super glue. All of these glues should be treated the same as PVA in that they are non-reversible. However, none of them can be softened to aid in disassembly. Since most of these glues are brittle, a sharp blow with a hammer usually breaks the glue line.

Stubborn Joints In some situations a joint that is still properly or partially glued may need to be dismantled. If the joint can be wiggled, lightly tapping it with a hammer and a piece of soft wood is usually enough to persuade it apart. This will dissipate

the blow of the hammer. For repair purposes you should acquaint yourself with the different types of joints. Although there are exceptions, the most commonly used joints in furniture construction are the mortise and tenon, dovetail and the dowel. Mortise and tenon This is the most commonly used joint in furniture construction and the one most often in need of repair. Cabinetmakers have been aware of this for centuries, so variations of this standard joint have been devised to keep the joint together when the glue fails. These include the pegged, offset pegged, through wedged, and fox-wedged mortise and tenon. When a standard mortise and tenon joint fails it is easy to disassemble by de-activating the glue and pulling the joint apart. When the joint is pegged or wedged, the joint will be loose, but will still hold together. To disassemble these joints you need to remove the pins or wedges to get the joint apart. Through Pegs - Pegs that go completely through the joint and come out the other side can be tapped out from the other end. On old pieces these pegs are usually tapered and are usually driven from the show side so tap from the opposite side. On valuable pieces, this should only be done if restoration of structural integrity is the primary consideration. Use pegs of the same species and hand whittle them to duplicate original construction. Offset pegs - Pegs that are driven in offset holes in the tenon are impossible to distinguish from blind or through pegs unless the joint is taken apart. This joint will rarely loosen enough to be a structural problem unless the surrounding wood becomes weakened through rot or woodworm. Wedged Through Tenons - If a through tenon does not pull apart easily when the glue is de-activated the tenon may be wedged. In most cases the wedges will be of a contrasting or slightly dissimilar wood and be easy to see. You can pull them out after drilling small holes into the wedges. In other cases, particularly glue-less Oriental joinery, the wedges are made from the same wood and are difficult to spot. Blind Fox Wedged Tenons - These are very difficult joints to spot. If you can pull some of the joint out then it abruptly stops, it probably is fox wedged. If you can spot the bottom of the wedge, you can usually get a drill up into the wedge to drill it out to collapse the tenon. Make a new wedge from a very hard wood like maple and re-assemble. Do not use a thick wedge since it may split the grain of the tenon beyond the shoulder. Windsor chairs - The undercarriage and seat of Windsor chairs are traditionally assembled using green wood. This design produces a locking tenon that resembles a ball. Though loose, this joint can be swiveled around like a ball and socket. It can only be dismantled by drilling a series of holes with a small drill bit to waste away wood at the center of the tenon to collapse it. The joint is re-assembled using a fox-wedge technique. Simply glue two pieces of veneer cut slightly oversize to the tenon cheeks, taking care to orient the grain the same way and using wood of a similar species. Hold the piece in a padded vise to avoid splitting the wood when drilling and chopping out the waste. Then cut a piece of wood to splice into the old wood, using the original mortise to size the width. Clean up the drill holes by paring the holes with a sharp chisel until you have a good fit with the insert piece. Make sure the grain is the same orientation, then glue the insert in. Round tenons broken at the shoulder present a problem. Rarely does the design present enough "meat" below the shoulder to accept a dowel of the same diameter as the tenon hole. The best way to repair these are to cut off the tenon end below the shoulder at an angle of 30 degrees or less. A new piece of oversized wood is glued on this is called a scarf joint and then planed and spoke-shaved to the original profile. Round tenons can be enlarged to fit into oversized mortise holes by either wrapping the tenon in a glue soaked plane shaving or by expanding the tenon diameter with a wedge. Mortises that are cracked or split can be re-glued as long as the wood closes snugly so that the glue will stick. If not, a new piece of wood should be spliced in and the mortise re-sized to fit the tenon. Dovetails Dovetails are another classic joint that form a mechanical lock in addition to the glue bond from the mating wood surfaces. Like the mortise and tenon there are many variations of this joint. The most common versions found on furniture are through, half blind and sliding. Through dovetails are found on many case pieces and drawers. Half-blind dovetails are the traditional favorite for drawer fronts and sliding dovetails are used for legs and crests of chairs. Through and half blind dovetails - These two joints are found most often on drawer construction and the biggest problem is a broken pin or tail. After disassembling the joint, a new piece is spiced in, then pared down until it fits with the mating joint. Sliding dovetails - The biggest problem with these are when they are used on legs joined to turned pedestals. When the leg is racked or some other type of stress applied, the grain of the pedestal cracks. Repairing the joint is easy, but getting it apart is not due to the amount of long grain on the pedestal.

Chapter 4 : Repairing Split Wood Furniture- Chatelaine's Antiques and Appraisals Magazine

Discovering and restoring antique furniture: a practical illustrated guide for the buyer and restorer of period antique furniture. [Michael Bennett] -- A highly practical illustrated guide to providing essential and detailed information on the most commonly encountered problems in furniture restoration and conservation.

Chapter 5 : REPAIRING FURNITURE JOINTS

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