

Hochschule für Bildende Künste Dresden · D-01288 Dresden

Ms Anne van Grevenstein

Director

Stichting Restauratie Atelier Limburg

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001310

Oranjezaal, Huis ten Bosch
Eindrapportage van het vooronderzoek
In Opdracht van de Rijksgebouwdienst
September 1997

Dresden, 15 - 9 - 1997

Dear Ms Grevenstein,

you invited me to study the documentation mentioned above which I got in time on Monday September 8.

Further we visited together with Director Ian McClure, Hamilton Kerr Institute, Cambridge, and Mr. Waagenar the Orjanenzaal on Friday September 12. Before we could attend to an information meeting about the technical examination of the Orjanenzaal at Amsterdam in the Institute for Cultural Heritage.

I want to mention first the good structure, precision and circumspection of the

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documentation which respects indeed all aspects, also in relation to the architectural conditions. This documentation is the result of a very intensively interdisciplinary work of highly reputed specialists in architecture, history, art history, science, conservation and restoration.

The very thorough done technical examination of decoration and paintings of the Orjanezaal executed by teachers and students of the Stichting Restauratie Atelier Limburg gives all necessary insights in the conditions and questions for the conservation and restauration of the interior of the Oranjezaal.

Concerning the draft of a strategic plan of the conservation you gave me, and after further informations and the good discussion we had during the visit of the Oranjezaal, please allow me to put down some remarks.

I agree fully to the necessity of an overall control and very careful conservation of the whole interior.

Concerning the questions of conservation of all canvas paintings I refer to the remarks of Mr. McClure.

Concerning the decoration interior there is to note the influence of later treatments which became on the one hand integral part of the interior and must be respected as such. On the other hand there are overpaints (almost the frames and the basis) which impair very strong the color program and even the illusionistic architectural concept of the decoration. Thus it seems to me necessary to uncover the original illusionistic ashlar work of the basis and the original beige-oker colour of the framework of the the paintings which shows almost the original guilding. It should be agreed to a reconstruction of the colour program of the framework in case of later additions.

Concerning the overpaints and the overguilding of the eight monumental wooden pilasters which have a certain quality and which date from the middle of the last century, the uncovering of this total reworking should be discussed after these treatments mentioned before, even if now the first tests seem to promise good results. Anyway, the very delicate uncovering of these parts needs highly carefully treatment at the same quality level necessary in the treatment of panel paintings.

In my opinion the esthetic treatment of the decoration part of the interior must also be done with continuous control in relation to the surface treatment of all paintings which are recovered by very yellowed and partially blanched varnishes.

Otherwise the well organized original colouring which has a strong impact on the authenticity of this "Gesamtkunstwerk" may be changed by wrong interpretation. To avoid this problem it is best to forward in defined steps in order to avoid this danger to "overrestore" this important and, even there are some changings, overpaints, repairs and elder restorations, widely untouched interior.

Yours very sincerely

A handwritten signature in cursive script, appearing to read 'Ulrich Schießl'.

Prof. Dipl. Rest. Dr. Ulrich Schießl
Conservation Department