

Contents

9		Foreword
11		Acknowledgements
13		De Wit · Royal Manufacturers of Tapestry · Koenraad Brosens
15		Introduction
25		1 Theophiel De Wit The renewed interest in tapestry 1874–1924
25		1.1 The renewed interest in tapestry
35		1.2 Apprenticeship at the Braquenié manufactory 1874–1889
43		1.3 The De Wit manufactories 1889–1924
53		2 Gaspard De Wit <i>Tapisseries de style</i> and contemporary designs 1925–1971
53		2.1 State-funded exploration of contemporary designs 1925–1942
77		2.2 Growing trust in contemporary designs 1943–1947
85		2.3 Commissions for governments and business 1948–1971
105		2.4 Contemporary designs and <i>tapisseries de style</i> 1948–1971
131		3 Yvan Maes De Wit Production and conservation since 1971
131		3.1 The metamorphosis of the manufactory 1971–1986
141		3.2 Growth and consolidation 1987–2015

153		Tapestry Conservation • Yvan Maes De Wit
155		Introduction
157		Technical Foreword
163		1 The Four Elements from the Duke of Buccleuch collection, Boughton House Taking down heavily damaged tapestries
167		2 Les Deux Taureaux from Mobilier National, Paris Preliminary treatments, the analysis, research and documentation
171		3 The Story of Rinaldo and Armida from Château de Cadillac Removal of adhesive strips from the back of tapestries
175		4 Epic of Alexander the Great in the East from the Princes Doria Pamphilj collection, Palazzo del Principe, Genoa Flattening out any irregularities in a tapestry prior to cleaning
179		5 Lady and the Unicorn from Musée National du Moyen-Age, Hôtel de Cluny, Paris Cleaning ancient tapestries by aerosol suction
191		6 Gideon Chooses His Army from the National Trust collection, Hardwick Hall Cleaning exceptionally dirty tapestries
197		7 Triumph of Prudence from National Museum of Scotland, Edinburgh Cleaning tapestries with linings and/or different consolidation fabrics on the back
201		8 Triumph of Fame over Death from Rijksmuseum, Amsterdam The use of aerosol suction to eliminate previous bleeding on ancient tapestries
205		9 Los Honores from Patrimonio Nacional, Madrid A conventional conservation process
217		10 The Riding Lesson from the Prince Colonna collection, Palazzo Colonna, Rome Consolidation treatment of large gaps using dyed consolidation fabrics
221		11 The Youth of Alexander the Great from the Princes Doria Pamphilj collection, Palazzo del Principe, Genoa Conservation treatment using coloured fixing stitches in areas where warp threads are exposed
225		12 Verdures with Unicorns from the Prince Borromeo collection, Palazzo Borromeo, Isola Bella, Lago Maggiore Visual integration treatment in areas where silk and wool have been lost
229		13 The Fall of the Idols from Musée des Arts Décoratifs, Paris Visual integration treatment in large areas where both wefts and warps have been lost
233		14 The Story of Dido and Aeneas from Cleveland Museum of Art Tapestry conservation using laid-couching stitches

237		15	<i>The Castle of Madrid from Château de Saint Germain-en-Laye</i> Conservation of tapestries with a combination of laid-couching stitches and angled fixing stitches
241		16	<i>Indes from Musée du Louvre, Paris</i> Reweaving interventions where previous restoration is visually disruptive to the viewer
245		17	<i>The Story of Moses from Château de Châteaudun</i> Conservation and visual integration treatments combining the use of consolidation fabric, dyed or undyed angled fixing stitches, laid couching stitches, new warps, new wefts and other alternative treatment methods
253		18	<i>The Life of Christ and the Triumph of the Eucharist from St John's Co-Cathedral, Malta</i> The lining system
259		19	<i>The Canopy of Charles VII from Musée du Louvre, Paris</i> The dual-network lining system
265		20	<i>The Capture of Asilah and Tangier from Pastrana Collegiate Church</i> Hanging tapestries on an extension of the lining and with a dedicated hanging board
269		21	<i>The Story of David and Bathsheba from Musée National de la Renaissance, Château d'Ecouen</i> A hanging system using wall fixtures for large tapestries
273		22	<i>The Planets and the Days from Château de Chaumont-sur-Loire</i> The hanging system for tapestries without using wall fixtures
277		23	<i>The tapestry storage facility at Château de Chambord and Kunsthistorisches Museum, Vienna</i> The system of storing tapestries on galvanised steel tubes with a polyethylene foam cover
283		24	<i>The Toms collection, Canton de Vaud, and the Art Institute of Chicago collection</i> Organisational, logistical and economic aspects of two major conservation campaigns
297			Conclusion
301			Major conservation jobs entrusted to the Royal Manufacturers De Wit
305			Appendix: A concise history of tapestry restoration and conservation, 1400s–1700s
309			Bibliography
323			Copyrights