

Technical meeting

Preservation of textile wall hangings

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The Amalienborg Museum, Christian VIII's Palace,
Royal Danish Collection, Denmark

Book of Abstracts



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THE ROYAL DANISH COLLECTION, DENMARK

Reconstruction of a silk wall hanging from 1714 at Rosenborg Castle.
Challenges of preserving the experience of the interior



Mounted in one of the rooms at Rosenborg Castle is a wall hanging dated to 1714. It was ordered by Frederik IV and installed as part of a modernization of the castle interior. The wall hanging is a "bizarre" painted and printed silk moiré of unknown manufacture. The green ribbed fabric is woven with a dominating silk warp and linen weft and has a painted decoration in gold, silver, white and purple colours. It represents the highest fashion and quality of the time and is a very rare survival today.

The wall hanging has been restored more than once during its lifetime and has been rearranged to disguise fading, insect damage and general degradation. During the years,

varieties of adhesives and different support fabrics have been added and only few areas remain untouched.

The wall hanging is in a severely deteriorated stage and demands immediate action and remedial conservation. The Royal Danish Collection, in collaboration with the Danish Agency for Culture and Palaces, is currently working on a future preservation plan for the room and in particular the wall hanging. A number of different solutions for the conservation treatment are currently in discussion, and in particular, reconstruction methods are being considered. The original green colour is still preserved in small areas as well as the original colours of the printed and painted



pattern. Analyses of the materials, pigments and binders are in progress in order to understand the materials and to develop a technical approach towards the reconstruction. During this process, discussions have evolved about the ethical position, authenticity and purpose of the reconstruction. Questions raised have included how to find a balance between economy, durability, history and an accurate reconstruction.

The talk will present issues involved in this complex project and the current state of the work on the wall hanging.

AUTHOR BIOGRAPHIES



Merethe Kjeldgaard, textile conservator at The Royal Danish Collection. Merethe has a Bachelor Degree from the School of Conservation, at the Royal Danish Academy of Fine Arts and a Master Degree in Textile Conservation from Winchester School of Arts, University of Southampton. Merethe worked as a textile conservator for a number of years at Conservation Centre Vejle and later among other places at the National Museum of Denmark. She has been at The Royal Danish Collection since 2016.



Anna Sparr, textile conservator at The Royal Danish Collection. Anna has a Bachelor Degree from the School of Conservation, at the Royal Danish Academy of Fine Arts and a Bachelor and Master Degree in Textile History from Uppsala University. Anna worked for eleven years as a textile conservator at Frederiksborg Museum of National History. She has been at The Royal Danish Collection since 2017.

ROYAL DANISH ACADEMY, DENMARK

Analysis of the printed Green silk wall coverings in Christian IV's writing Room at Rosenborg castle



The block printed green silk wall coverings in the writing Room are almost 300 years old. Their condition are now very poor, and they have lost their original unique appearance. Earlier investigations have shown that it was a Reseda luteola and Indigotin dyed warp faced plane silk weave with a two threads flax like weft yarn. The fabric once was a genuine moiré, on which surface a unique pattern was block printed, using at least three different colors, now red, black and gold like. Due to the condition of the fabric, it is now difficult to visualize the impressive pattern, and further investigation are needed to be able to approach the identification of the original colors and thereby a suggestion to the appearance of the original print. In this presentation, we will focus on the methods that can be used to achieve knowledge on the materials that has been used to produce the printed fabric. Photographing in different light settings and light sources (visual light, UV radiation and IR radiation), methods for production of cross sections, Light microscopy and Scanning Electron Microscopy with energy dispersive x-ray detector (SEM-EDX) are the main methods that will be disused.

AUTHOR BIOGRAPHIES



Mikkel Scharff, associate professor, MSc in Painting Conservation in 1987 from the School of Conservation, The Royal Danish Academy (of Fine Arts), Copenhagen, Denmark. From 1987 lecturer at the School of Conservation, 1992-2018 Head of the Department of Paintings. 2013-2018 Head of the School. Lecturing and/or research in structural behavior and treatment of paintings on canvas, analytical photography, preventive conservation, technical art history, and history of conservation of paintings. Published a number of papers on these subjects. Council member on international professional conservation organizations 1990- 2018 (ICOM-CC, IIC).



Annemette Bruselius Scharff, Lecturer, MSc in Object Conservation in 1996 from the School of Conservation, The Royal Danish Academy (of Fine Arts), Copenhagen, Denmark. From 1996 lecturing in textile conservation, preventive conservation, and microscopy. Research has focused on analytical methods for identification of textiles and their state of preservation. Published papers on conservation of archaeological textiles, analyses of fibers and identification of dyestuffs, with the use of various methods of microscopy (transmitted light (TLM), scanning and transmission electron microscopy (SEM and TEM), including SEM with Energy Dispersive X-Ray Analysis (EDX).



Kristina Augusta Møllemand Jensen, Master student at The Royal Danish Academy, Architecture, Design and Conservation. Finished a BA in Pictorial art conservation in 2019 from The Royal Danish Academy, and are now working on a Master project, which focuses on analyses of the green silk wall coverings in Christian the IV writing room.

THE ROYAL HOUSE, DENMARK

Frederik IV's room at Fredensborg Palace - the handling of 1750s wall coverings in a modern, royal home



North of Copenhagen, next to Esrom Lake, lays Fredensborg Palace, the summer residence of the Danish, royal family. The baroque palace, inspired by Italian villas, was built as a country seat for Frederik IV by the architect J.C. Krieger in the 1720s. The name, Fredensborg, meaning Palace of Peace, is a celebration of the peaceful end of the Great Nordic War in 1722.

The palace rooms have undergone several changes during the centuries, but a minor room on the ground floor is kept almost exactly as it was decorated in the 1750s as a private chamber to Queen Juliane Marie. The charming, original wall coverings in silk moiré with hand painted rococo vases, royal faces, friendly dragons and even a hidden mask still cover the walls in the room, now being used as a private living room to Her Majesty Queen Margrethe II.

But how are these fragile silk coverings being protected in a busy home with many guests, the threat of leaking water pipes, sun light and cigarette smoke? What do they mean to Her Majesty? And have they inspired the interior decoration of any other of the palace rooms?

AUTHOR BIOGRAPHIES



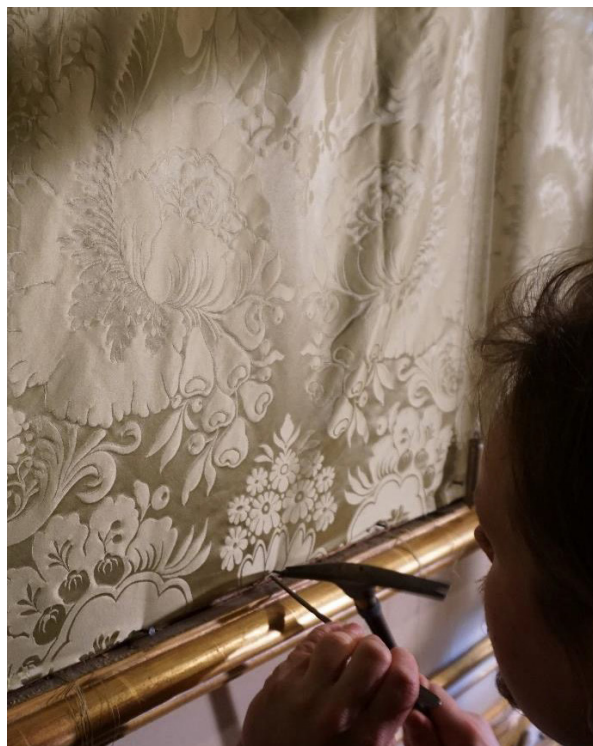
Elisabeth von Buchwald

Born 1961

- *Master of Arts in art history*
- *Since 2007 curator and Head of the private, royal collections at the Royal, Danish Household*
- *In charge of the private, royal collections of art, decorative arts, jewelry, ceramics, silver ware and gifts*
- *In charge of the collections of The Danish Royal Family's Entailed Estate for Movables*
- *Curating the exhibition 'From the Royal Attics' at Amalienborgmuseet, 2016/2017*
- *Curating the exhibition 'The Fairy-tale Queen' at Amalienborgmuseet, 2018/2019*
- *Co-curating the exhibition 'The Queen's embroideries' at Koldinghus Castle, 2021*
- *Lecturer and author of exhibition catalogues, articles and latest the book 'The Queens private treasures' (in Danish: 'Dronningens private skatte'), 2022*

STIFTUNG PREUSSISCHE SCHLÖSSER UND GÄRTEN – BRANDENBURG (SPSG), GERMANY

Choosing a course of action: decision-making processes for the conservation and copy of two silk wall hangings in the New Palace in Potsdam



The New Palace in Potsdam is one of the oldest and largest palaces of the Prussian Palaces and Gardens Foundation Berlin-Brandenburg (SPSG). Commissioned by Frederick the Great, it was completed in 1769 and furnished with numerous valuable silk fabrics. According to the taste of the subsequent kings and emperors, many rooms were updated, and some damaged textiles were partly repaired or replaced by copies. Before conservation, it is necessary to discuss which period in an object's history is of top priority and most worthy of preservation. This consideration process often presents a challenge.

Of the numerous wall hangings in the New Palace in Potsdam, only three date back to the building's construction. One of them, a red silk damask with golden braided weave trim and crêpe ornamentation, had been in poor condition for years: It was damaged by exposure to light and bad repairs, brittle, and prone to new tears caused by any mechanical stress. For years, the textile conservation department of the SPSPG discussed several approaches to conserve the hangings. The decision was made in 2009: To avoid further damage by stitching, gluing the panels to dyed-to-match fabric was the best possible solution.

After carefully removing the large panels from the wall, they were surface cleaned with a museum vacuum cleaner and spot-treated with enzyme compresses combined with a partial low-pressure table. In the past, the textile conservators of the Prussian Palaces had good experiences with potato starch adhesives for silk hangings, used historically and for modern conservation. Therefore, a tried and tested recipe from the 1990s was applied to preserve the damask from the New Palace. Using a custom-made construction of wood and acrylic glass, the fragile silk fabric was slowly and carefully positioned on the support fabric. Eight people were required to align the damask centimetre by centimetre on the backing fabric coated with warm starch paste. To prevent mould, light damage, and pest infestation on the dried and remounted wall hangings, preventive conservation measures have been carried out since then.

In recent years, the wall coverings of another room in the New Palace have become the focus of the textile conservation department. The green silk damask of the small Bedroom in the upper Princely Quarters was woven in 1941 as a copy of the original wall hangings and installed after the war in the 1950s. In the 1990s, it already exhibited considerable

damage such as tears and material loss. Various treatment approaches, like the conservation of the wall coverings in situ, or a copy of the fabric, were discussed by an expert committee, and a compromise solution of preventive conservation, interventive conservation, and replacement was found. Well-preserved areas, such as in the light-protected alcove, were kept to document the war and post-war years. One wall panel with manageable damage was conserved in situ using sewing techniques. However, these options were unsuitable for the severely damaged wall panels which were instead replaced by an exact copy. The removed damask was inventoried, cleaned, and stored. The replacement fabric is not based on the 1941 fabric, but a faithful copy of fragments of the original 18th-century damask. Applying historically accurate mounting techniques, the new wall coverings were nailed to the wooden support structure.

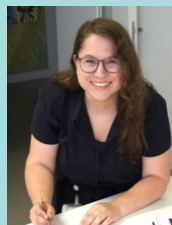
These measures represent an excellent combination of preservation and replacement. Furthermore, using a fabric copy also allows for adding currently missing elements, such as window draperies or furniture coverings – a valuable contribution to completing the textile furnishings of the upper Princely Quarters.

The two case studies show the many possible approaches to dealing with deteriorated wall coverings in buildings with a long history and demonstrate how the overall situation must always be considered.

AUTHOR BIOGRAPHIES



Sabrina Müller earned a master's degree in textile conservation (University of Applied Sciences Cologne) and then gained initial professional experience as a textile conservator through employments at the Art Collections Chemnitz, Burg Giebichenstein (University of Art and Design) Halle, and the Dresden State Art Gallery, Armoury of the Residential Palace. Since 2017, she has been working at the Prussian Palaces and Gardens Foundation in Berlin-Brandenburg. She is responsible for the conservational supervision of textile objects in the New Palace in Potsdam, as well as Peacock Island House and Schönhausen castle in Berlin. In 2018 she took part in the ARRE mobility grant and visited the Patrimonio Nacional in Madrid.



Nadine Schönhütte holds master's degrees in Egyptology (University of Basel) and textile conservation (University of Applied Sciences Cologne). She has studied pharaonic textiles with two excavation projects in Egypt and gained professional experience at the Hanover Monastic Chamber, the Abegg Foundation, and the Swiss National Museum. Since she started working at the Prussian Palaces and Gardens Foundation in Berlin-Brandenburg in 2021, her responsibility has been the conservation of textile objects in the orangery castle, Charlottenhof palace, Roman Baths, and Chinese House in Potsdam, as well as Paretz House and Caputh House.

CHÂTEAU DE FONTAINEBLEAU, FRANCE

Conservation of the wall fabrics in Joséphine's yellow salon at the Château de Fontainebleau



Created in 1808-1809 for the Empress Joséphine at the Château de Fontainebleau, the second salon of the private apartments is decorated with a yellow taffeta hanging embroidered with red thread and a set of coordinated furniture. Dismantled in 1859 and used in another area of the château, the wall hanging was settled back in place in 1907. However, discoloration and degradation of fabrics did not allow to appreciate the initial decorative aspect, that is to say a strong contrast between the background and patterns. The challenge of its conservation, initiated in 2014 after a test on one panel, was not only to stabilize the disorders but also to restore liveliness to the colors by an original lining technique: a yellow dyed and printed in by screen silk crepeline was laid on the surface, after transfer of the design on each of the 8 panels. Through this proposal, the question of the preliminary tests, the difficulties of implementation encountered, the results obtained and the new perspectives could be evoked.

AUTHOR BIOGRAPHIES



Vincent Cochet is chief heritage curator since 2008 at the Château de Fontainebleau, one of the most furnished castles in Europe. Specialist in decorative arts, he is in charge of the collection of furnishing textiles. He managed the project of the restoration of the decorations and furniture of the Imperial Theater and many other spaces such as the Turkish boudoir of Marie-Antoinette, with the textile decoration of Joséphine, or even Napoleon III's study, working, as the case may be, in conservation, restoration or restitution.



Agathe Strouk is a freelance textile conservator in Paris. She specializes in furnishing textiles and worked mainly for French public collections for the past twenty years. Recently, she was in charge of the conservation treatment of the wall hangings and lambrequins of the salon of the Empress Joséphine in Fontainebleau as well as the screen of her bedroom, woven of silk and metallic threads. Currently, she is leading the conservation treatment of the embroidered wall hangings of Château Laurens in Agde (South of France), a huge Art Nouveau decorative ensemble.

SCHLOß SCHÖNBRUNN, AUSTRIA

The Breakfast Cabinet in Schönbrunn Palace – preservative and art-historical challenges



The „Breakfast Cabinet“ („Frühstückskabinett“) is located in the south-west corner of Schönbrunn Palace, two windows are offering views to the garden area. Subsequently to the extension of the former hunting lodge to a representative summer residence starting in the year 1743, Maria Theresia (1717-1780) gave commissions to the architect Nikolaus Pacassi (1716-1790). An appropriate representative appartement for the imperial family has been originated therefore. It incorporated several rooms in form of an enfilade, each chamber carefully decorated, following the taste of baroque period. Colours, materials, textiles, art objects and pieces of furniture have been carefully and exquisitely chosen. The appearance of the chambers was full of variety and displayed the demand to present „le dernier cri“ as well as stupendous materials and luxury goods from faraway countries (porcelain, lacquer, silk etc.).

The decoration of the „Breakfast Cabinet“ offered an additional peculiarity: The wooden panels at the walls were decorated with 24 oval and 2 rectangular elements, covered by glass, surrounded by gilded frames and displayed flower bouquets with little animals (butterflies, erucæ), tied together by lucious loops. A variety of flowers is presented in the bouquets, the details are depicted according to nature. The technique used for these unique decorative elements is exceptional: silk elements in appliqué are configuring the colourful and vivid bouquets.

Traditionally this technique was exercised as handcraft in cloisters. Some written sources of 18th and 19th century

are relating the bouquets with members of the imperial family, even Maria Theresia as well as her mother Elisabeth Christine of Brunswick-Wolfenbüttel (1691-1750) should have created these oeuvres. So far the background of the decoration is almost unexplored.

To these rare examples of silk elements forming naturalistic flower bouquets in appliqué technique as part of the decoration of the small and intimate Breakfast Cabinet should now be attracted notice. The fact that the room will be restored 2023 provides the occasion of taking both art-historical and preservative analyses on these 26 objects, dating around 1750. The luxurious and lavish silk combined with a sumptuous technique is still highly fascinating, even if the colours have lost their intense, bright colour. Since the first examinations have been initiated many questions regarding restauration, future presentation, historical interventions and their consequences etc. are arising, that should now be introduced during the presentation.

AUTHOR BIOGRAPHIES



Birgit Schmidt-Messner, curator Schönbrunn Palace and special exhibitions. Art-historian, born in Vienna, diploma on Bolognese baroque drawings collected in Schloss Fachsenfeld, Stuttgart, studies in Vienna, Florence/
Kunsthistorisches Institut - Max Planck Institute and Bologna.

Ph.D. on Julius von Schlosser (Viennese School of History of Art) and his 25 years in the former imperial collection („Kunstammer“), studies in Vienna, Bern and Berlin. Guided tours and lectures in Kunsthistorisches Museum Vienna, guided tours in The Princely Collections Liechtenstein, author of editions on The Princely Collections Liechtenstein for LGT. Contribution to exhibition catalogues on Viennese School of History of Art and the approach to Baroque Art (Belvedere), Martin van Meytens (Belvedere), Maria Theresia (Belvedere). Author of Studies for Schönbrunn Group (analysis of acquisitions for SKB and historical furnishings in Hofburg, Vienna). Essay for exhibition-catalogue „Bruch und Kontinuität. Das Schicksal des habsburgischen Erbes nach 1918“ (translated: „Habsburgs legacy after 1918“) on the history of Habsburgs crown jewels after 1918.

HISTORIC ROYAL PALACES, U.K.

Set of four large 17th Century Italian Silk Embroideries at Kensington Palace – Are they conservable?

Following long term open display, a set of four large seventeenth-century silk embroideries have become among the most vulnerable objects in our textile collection. Their fragility is evidenced by the results of assessments and investigations, and our decision-making processes are discussed through the conservation recommendations made. The conclusion reached in 2013, after years of debate, coincided with the acquisition of a royal throne canopy which generated new opportunities. This presentation aims to share the unique treatment and ethical challenges faced in answering the question “Are they conservable?” and to encourage debate about making choices to preserve the materials and the overall integrity of the work.

Embroideries

The embroideries were originally part of a series of seven, depicting scenes from the New Testament, originating from Northern Italy in the late 17th Century. Five embroideries were purchased for the Royal Collection by King George VI, when Prince Regent, in 1815 and today form part of the Royal Collection. Each embroidery is stitched on a linen ground cloth using untwisted polychrome silks, or floss silk, worked in long and short stitches.

The Annunciation of the Virgin hangs in Buckingham Palace. The other four panels came to Hampton Court Palace in 1967. Upon arrival, Massacre of the Innocents (427cm x 365cm) underwent restoration but was placed in store in 1983 whilst the work was in progress. The other three panels, Penance (579cm x 365cm, Fig.1), Rest on the Flight to Egypt (418cm x 366cm) and Adoration of the Magi (310.5cm x 360cm) were hung first at Hampton Court and subsequently at Kensington Palace in the King's Presence Chamber in 1998 with quarterly checks for condition and environment.

Issues

Floss silk has little strength and is easily broken as it degrades. The floss silk in the three embroideries was found already very weak and remedial conservation was carried out prior to their display at Kensington Palace. Rapid silk degradation was detected from the outset, attributed to movements of the linen canvas responding to fluctuations in temperature and humidity. All four sides were fixed with Velcro in their hanging display, causing the bottom edges to bag. The Velcro was released along the bottom edge

to prevent the bagging, but dimensional movements still occurred.

The embroidery hanging next to an open doorway to the King's Staircase was most affected by dust, draft and touching, and significant silk loss had been noted throughout. The edges of all the embroideries were extremely degraded, with silk and linen dust found around the netted edges and on the floor below.

Investigations

Between 2001 and 2013, the embroideries had been subject to extensive assessment and scientific investigation to understand their condition and inform conservation decision-making. A thorough evaluation of the environment was conducted and the degradation of the silk was investigated using size-exclusion chromatography. The linen canvas was closely examined and analysed on the stored Massacre of the Innocents. The conservation of the embroideries was assigned as a major treatment project in 2006. Recommendations made since 2003 included continuing regular condition checking and environmental monitoring, carrying out emergency repairs in situ as required, rehangings behind glass or protecting vulnerable areas with acrylic panels. Long-term storage was listed as a last resort, but it was not pursued due to the lack of alternative textile hangings to replace their valued presence on the walls.

Meanwhile, the redevelopment of Kensington Palace (2010-2012) began, involving the re-presentation of the King's State Apartments, and the embroideries were returned to Hampton Court for treatment. Their fragile condition meant that their conservation needs were very complex and treatment options to allow redisplay were limited.

Decisions

In 2013, a full review collated information from various assessments and investigations, to address the concerns regarding physical integrity and re-evaluate their potential for treatment and redisplay. The report concluded that the embroideries were not strong enough to undergo any form of stitched treatment. Conservation intervention would exacerbate further breakage of the severely degraded silk and accelerate the loss of silk floss. The only conservation-safe method to display them would be laid flat or on a sloping board in an environmentally controlled showcase. The report also advised that there were no signs of further



deterioration since they were placed in store in 2009 and the embroideries can be considered 'safe' rolled in long-term storage. It was agreed by all stakeholders for the four embroideries to remain stored at Hampton Court.

Room representation

The major project to redevelop Kensington Palace generated a fresh perspective towards the presentation of the King's Presence Chamber. The acquisition of a royal throne canopy coincided with this, for which the Presence Chamber was identified as the most suitable location. In the new scheme, tapestries were preferred to furnish the walls vacated by the silk embroideries, leading to the conservation of a long-stored tapestry.

Conclusion

Textile hangings on open display are environmentally vulnerable complex objects. Their role as furnishings means the material, artistic and historic significance could be overlooked, making choices difficult, particularly for hangings including silk.

This case study demonstrated the processes and time taken to fully understand their condition and to inform decision-making. Analytical data supported detailed observations by textile conservators, enabling all to gain a better understanding of the complex conservation issues. The cumulative reassessments informed on-going discussions about the fragility of the embroideries in line with professional codes of ethics.

The final decision to place the embroideries in store was possibly the least expected outcome but it was positively agreed. Perhaps it was also the bravest decision not to be reluctant to remove them from public access. A concrete answer to 'Are they conservable?' may be problematic but

answers to 'how' may be revealed in the evolution of conservation techniques. Resting in store will form an episode in their long-term survival and allow future generations valuable opportunities to re-assess and employ enhanced techniques and new innovations to better conserve the embroideries. This reassurance provides a satisfactory answer to our question and a degree of justification for the difficult decision taken.

AUTHOR BIOGRAPHIES



Mika Takami ACR is Treatment Conservation Manager in Conservation and Collection Care at Historic Royal Palaces. Based at Hampton Court Palace, she leads the Textile Conservation Studio and Collections Conservation

team. Mika began her career as an assistant registrar and conservation technician in the National Museum of Ethnology in Japan before she moved to the U.K. and gained the Postgraduate Diploma in Textile Conservation from the Textile Conservation Centre, Courtauld Institute of Art (1997-2000). Following two Mellon Fellowships she completed in the USA, based at Metropolitan Museum of Art and National Museum of the American Indians, Mika joined HRP's Textile Conservation Studio in 2002 as a textile conservator. Her current role involves planning and managing studio-based textile conservation projects as well as on-site and off-site commissioned conservation treatments for other collections. She completed a Clore Leadership Short Course in 2014. She served as Assistant Co-ordinator for ICOM-CC Textiles Working Group from 2011 to 2020. Mika currently teaches Treatment Conservation to MA students in Heritage Management, the masters level degree course delivered by HRP and Queen Mary University of London. She has also been an advocate for funded work-based practical internship opportunities for recent conservation graduates and has been leading the programme of 12-month textile conservation internships at HRP since 2014.

CHÂTEAU DE VERSAILLES, FRANCE

From a palace to another : « La plus exceptionnelle réalisation textile de l'époque de la Restauration » in Versailles.



The palace of Versailles owns a part of one of the most important French textile decoration piece of the XIXth century : the meuble d'été used as a summer wall decoration in the Tuileries Palace Throne Room, made 200 years ago by a manufacture from Lyon. This textile decor was called " la plus exceptionnelle réalisation textile de l'époque de la Restauration" by Chantal Gastinet-Coural, a French textile specialist, in a text she wrote in the exhibition catalogue "Un âge d'or des arts décoratifs 1814-1848" in 1991.

How a textile decoration piece made for a palace destroyed by fire in 1871 is still kept in the collections of the Palace of Versailles, despite of the vagaries of History? In fact, in 1819, King Louis XVIII, younger brother of Louis XVI, is back on the throne of France for a few years and wants to renew the Tuileries Palace Throne Room outdated decoration, his

Parisian residency located on the right bank of River Seine and connected to the Louvre, which at that time had been transformed into a museum by Napoléon. For this purpose, the king assigned this task to the royal Garde-Meuble administration, the institution in charge of royal buildings furnishing and decoration, as well as to ornamentalist Jean-Démosthène Dugourc who worked before the French Revolution for the Menus-Plaisirs administration and the comte de Provence, before he becomes Louis XVIII.

Thus Dugourc developed an extremely rich design with a symbolic impact by using heraldic patterns as the French fleur-de-lys, crowns, cornucopias, and monograms with a "L" for Louis XVIII. This composition had been woven by the Manufacture Grand Frères from Lyon with very rich materials as red silk and gold wires embroideries.

Hung in 1822 in the Throne Room, the wall decoration will be damaged by the French political changes. In 1830, the Tuileries Palace was invaded by the Parisian crowd and King Charles X had to abdicate. The new king, Louis-Philippe, who belonged to another branch of the French royal family, settled in the palace and decided to renew the Throne Room's decoration. He sent back this textile to the Garde-Meuble and replaced it by a scarlet silk velvet.

From the beginning of his reign, Louis-Philippe was involved in the Versailles Palace conservation, a building that he knew before the French Revolution. Regarding that palace, his reign main goal was to transform this royal castle, by devoting this monument to the glory of King Louis XIV to the history of the nation as a whole, dedicating it "to all the glories of France". He installed paintings galleries in the two wings of the palace but Louis-Philippe also kept and restored the King's and Queen's Apartments around the Marble Courtyard with, in its core, the King's Chamber installed in 1701. Thus he wanted to show and explain the significance of the place in the rooms customary succession in the palace. But unfortunately the King's chamber last wall decoration — a French brocade woven in 1787 — had been

melted in order to retrieve some precious materials such as gold. This is why, after some modifications and adjustments, Louis-Philippe re-used in 1834 a part of the textile decoration made for the Throne Room of the Tuileries Palace to decorate the Versailles alcove. This fabric could then match — with the same magnificence and luxury — to the one that Louis-Philippe saw before 1789 in Versailles. In order to complete this restoration, Louis Philippe ordered a new furnishing with a brand new bed carved by Jacob-Desmalter.

This presentation lasted until 1939, the year in which the textile was removed in order to be protected. After the Second World War, the curatorial staff offered to rethink the bedchamber layout on a much more compliant way with the help of archives and ancient inventories.

Unfortunately, these rich textiles were widely damaged due to their exposition to natural light and dusts for more than 100 years ; that's why they were kept in storage for 70 years. Luckily, the textile ensemble has come to light for the recent exhibition about Louis-Philippe and his action on Versailles. A major restoration of a part of these textile piece was committed by micro-aspiration and encapsulating them between two layers of conservation fabric.

In a close future, the curatorial staff has high hopes of restoring the second part of this ensemble in order to give it back its original aspect and pay tribute to a textile decoration which had a fundamental place in the two royal palaces.

AUTHOR BIOGRAPHIES



Benoît Delcourte graduated from Ecole du Louvre and French Institut National du Patrimoine (INP), Benoît Delcourte is especially interested in architecture, decoration and furnishing of royal and aristocratic homes. He started

his career as a junior curator in the Unterlinden Museum in Colmar where he was in charge of the decorative arts and XIXth works of art collection for 5 years. In 2016, he became a curator in the Centre de Recherche et de Restauration des Musées de France in Paris. He drove numerous restorations for French museums such as the Louvre, Musée d'Orsay, Musée Rodin and also local museums. Since 2021, he is a curator in the Versailles Palace where he is in charge of XIXth decorative arts and furnishing. He is also the curator of the Grand Trianon Palace and manages the conservation staff (15 restorers in cabinetmaking, gilding and upholstery).

PATRIMONIO NACIONAL, SPAIN

Conservation of textiles hangings at Royal Palaces in Spain. Heritage and recent approaches at Patrimonio Nacional.



The goal of this paper is to present characteristic examples of the preservation and conservation of textile hangings in various royal palaces, all managed today by Patrimonio Nacional.

The heritage of the care historically provided by the Oficio de Tapicería will be compared to modern techniques of textile conservation, which were established by the Conservation Department in the 1990's.

The department has carried out many projects in this field. Two early ones will be presented here: Casa del Labrador de Aranjuez constitutes an example of achieving the conservation procedures in situ. In contrast, the Royal Palace of Madrid. Here, the conservation policy is always influenced by its "representative" role. In this context, some of the original hangings have been replaced with duplicate modern fabrics, woven however, with the same historical techniques and motifs.

AUTHOR BIOGRAPHIES



María Barrigón is the deputy of the Collections Department at the Royal Palace (Patrimonio Nacional) in Madrid, where she is the curator for Medieval and ancient textiles ranging to the 17th century. She obtained her PhD from Universidad Complutense de Madrid: 'Dress for Death in Las Huelgas (Burgos): Textile Culture in Medieval Castile. A Study of the Grave Goods of Alfonso VIII and Eleanor Plantagenet (1214)'. Focusing on Medieval Castile, she publishes regularly on the Las Huelgas collection and on both Medieval and Early Modern textiles in peer-reviewed journals and books.



Lourdes de Luis is the deputy of the Conservation Department at the Royal Palace (Patrimonio Nacional) in Madrid, where she has been responsible since 2000 for the conservation processes of the institution, focusing on textiles and decorative arts for the last couple of years. Formally trained as a textile conservator by Chica Mantilla, her main projects have involved the treatment of Medieval textiles from Las Huelgas (Burgos) as well as the textile hangings that are displayed in the various palaces of Patrimonio Nacional. In addition, she was in charge of the renewal of the Museum of Medieval Fabrics, located in Las Huelgas Abbey, which was implemented in 2008.

THE SWEDISH ROYAL PALACES, SWEDEN

Conservation of silk wall hangings in the Swedish Royal Palaces - considerations, methods and experiences.



The Royal Collections is responsible for the inventories of eleven Swedish Royal castles, located within a radius of fifteen miles around Stockholm. That responsibility includes among other things, a care and conservation of the castle's textiles. The National Property Board has main responsibility for the buildings and interiors, but in cases where this involves fixed wall textiles, The Royal Collections has assisted with the care and conservation of these as well.

This presentation will detail the upkeep and care of three different solid wall silks. Two of them from Rosersberg Palace north of Stockholm, and the third at Gripsholm, a more extensive project under the management of the National Property Board.

In the Blue Drawing room at Rosersberg, attached to the walls is a light blue silk gourgorand, woven by the Swedish firm Mazer in Stockholm during the 1820s. The lower parts of the walls have extensive damage, just above the baguette moldings, and it is here an "in situ" conservation was carried out using a laid work stitch against a support fabric - and protection for the underlying jute woven fabric.

In the Yellow Salon, the walls are fastened with a yellow half-silk damask, installed in 1802. The walls showed similar damage to that of the Blue Drawing room, but here the combination of silk and linen has contributed to shrinkage damage when the relative humidity varied greatly. When detaching the moldings, a Russian stamp was discovered on the reverse side of the silk, so it is more than likely a gift obtained from the Swedish royal visit to St. Petersburg in 1796. This was also secured by laid work stitching against a dyed cotton support fabric.

In the Queen's Cabinet, a smaller room adjacent to the Green Salon at Gripsholm Castle, the extensive damage to the pale, painted silk taffeta meant that more specialist expertise and solutions were required to address the difficult

problems that had arisen from the damage. The result of this was implementation of a larger project group led by the castle architect. Conservation in place was ruled out, and options such as covering, lamination, dismantling and renovation were weighed against aspects such as preservation, perception, reversibility and objectivity.

After an archive search, material tests, and discussions about alternative conservation methods, the decision was made to dismantle the silk. This involved careful consideration of the appropriate method of protecting the silk and trying to preserve the seams, which was still intact. Finally the lengths were allowed to slide down on a specially constructed stretcher. The technical analysis, by amongst others the Swedish National Heritage Board in Visby, provided extremely interesting information. The silk is dyed in "Safflower", a thistle plant used since ancient times around the Mediterranean and in China and is painted in a lean/meagre tempera. Several of the included color pigments contained now banned substances such as mercury, lead and cinnabar. The black outlines are of silver, which was common in China, but absent from European copies.

A hand-painted replica is in the works and the walls will hopefully be reassembled this autumn. We are grateful for the generous assistance we have received from colleagues, both in Sweden and abroad.

AUTHOR BIOGRAPHIES



Eva Vahlne, now retired, worked from 1976 as conservator in textiles at the Royal Collections in Sweden and from 1990 as senior conservator. 2000 to 2010 as head of the Conservation department, thereafter in free enterprise.

THE DANISH AGENCY FOR CULTURE AND PALACES, DENMARK

Replacement of silk velvet in the Velvet chamber at Christiansborg Castle.



This elegant room is named after the fine silk velvet wall covering, which was designed by the castle's architect Thorvald Jørgensen. The original room was completed in 1924.

The central motif is the Danish national coat of arms with three lions and nine hearts.

The velvet chamber is an important setting for the royal representation, and this is where, for example, the royal family receives and greets their guests.

When the project began in 2012, the silk velvet were worn after adorning for almost 100 years. It is difficult not to touch the beautiful silk when you walk by, so there were holes along the moldings, the gold was dull and the shine had gone a bit out of space

The biggest challenge in the project was the upscale silk velour. The original silk is hand woven in Lyon, but nowadays there are only a few weavers at all, and almost no one who can hand weave silk velour. So the challenge with a delivery of about 300 meters was great.

In the agency's restoration projects, quality is always important, and we seek to achieve it with methods that are often traditional, but also, when possible, with modern technology and methods. In this project, we would investigate whether it would be possible to achieve a sufficiently high quality of weaving on a machine loom.

We obtained samples from Italy and France, but the quality could not match the original silk velour. The thing is that the silk is woven in 3 levels. The smooth bottom, the fine small loops that surround the pattern and the cut velour. And here the machine looms fell short. No samples we received from the weavers in Europe could power the 3 levels of silk.

- And then – what do you do?
- What part of the original pattern repeat should be copied??
- Should the errors in the original pattern repeat be included in the new digital pattern repeat?
- How do you make sure that the pattern repeat is correct and how do you transfer it to an Indian computer?
- How do you find a weaving mill in India that can handle the challenging task?
- When is the right quality obtained?

- When is the red color right? When is the thread right?
- Tissue samples must be approved – is that good enough?

The presentation is about replacement of the distinguished hand-woven silk velvet, and about all the challenges and nerve-wracking decisions that had to be made during the process.

AUTHOR BIOGRAPHIES



Annette Straagaard. Architect and senior project manager in the Agency for Culture and Palaces -educated in 1987 from The Royal Academy in Copenhagen.

Selected projects:

- Interior restoration of The Court Theatre at Christiansborg Castle
- Restoration of Nyborg Castle and interpretation of the medieval castle complex
- Interior restoration of The Hermitage
- Exterior of The Amalienborg Palaces
- Repacement of the silk velvet tapestries in The Velvet Chamber at Christiansborg Castle
- Restoration of The Marble Gallery at Frederiksborg Castle
- Restoration of Christian IV's Brewery at Slotsholmen in Copenhagen.

THE PALAZZO REALE OF MILANO, ITALY

Reconstruction of the throne hall of the Palazzo Reale in Milan



About three years ago the Palazzo Reale in Milan initiated the restoration of its historic interiors. Based on studies carried out from 2001 onwards, the project aims to regain the original decoration and to digitalize the inventories and the artistic heritage of the palace. Recently, a working group was formed that unites the expertise of the city of Milan,

the Department of Architectural Heritage and the Museo Stibbert of Florence.

In the framework of the project, the throne hall is being reconstructed to restore its original splendor. Of all the different locations and stagings the throne hall has seen over the centuries, the Palazzo Reale decided on reconstructing the Napoleonic one, which was the most precious and representative. Characterized by a ceiling fresco by the artist Appiani, wall covering, draperies and a throne with a baldachin, it showed important connections and similarities to several throne halls in Europe.



The restoration will start with the integrative reconstruction of the ceiling by returning the once torn fresco from its current place of conservation at the Villa Carlotta. Unfortunately, the rest of the original plastic and pictorial decoration is almost completely lost and no visible document was preserved, which is why an inventory of 1814 serves as the main source. Whereas the function of the rooms is pointed

out very well, the furniture and the decoration is not always described precisely. From what can be obtained from the inventory, the walls were covered with a green velvet with a pattern of silver stars and a golden fringe. The baldachin of the throne was made of a similar velvet lined with white fur. There were white satin curtains with a golden fringe and velvet draperies with gold embroidery and a fringe.

Thanks to the absence of any specific description, the reconstruction of the various fabrics has to be based on drawing analogies to remaining examples of the Napoleonic era. To that end, it is very helpful that uniformity of the various parade apartments used by Napoleon was established by decree throughout the whole empire and that the fabrics were provided by only one manufacture, the one of Lione.

Therefore, research was carried out consulting the archives of the Musée des Tissus of Lyon, the Mobilier National of Paris, the private archives of the manufactures Tassinari & Chatel and those of Prella in Lyon and Paris. The research

discovered fabric samples created by the Manufacture of Lyon in the early 1800s and provided essential historical documentation for the needs of the textile reconstruction.

Over the last years the Palazzo Reale has worked on the realization of the different fabrics conducting a feasibility study and requesting quotations. It was confronted with problems like finding a manufacture that is able to reweave fabrics, that haven't been commissioned for more than a century, and to install them correctly on the wall.

As a last step, the restoration of the already individuated furniture and its covering with reproduced textiles will be proceeded.

Once the restoration work is completed, the Palazzo Reale can reopen to the public one of its most important and artistically significant halls.

AUTHOR BIOGRAPHIES



Domenico Piraina is one of the most significant cultural managers and museologists in Italy. Thanks to his multifaceted educational background in history, art and literature as well as economy and law, he built a remarkable carrier as director of several

scientific committees and cultural institutions in Milan (Palazzo Reale, Palazzo della Ragione, Padiglione d'arte contemporanea, etc.). Piraina wrote numerous publications and organized more than 1500 exhibitions with a wide range of subjects reaching from antiquities to contemporary art. For the international promotion of Milan, he produced several exhibitions abroad and contributed to the cultural project that helped the city to become the host of the Expo in 2015. Piraina hold several conferences and gave lectures in museology and management of cultural heritage at the main universities of Milan. In 2019 he was awarded the title „Cavaliere al Merito“ by the President of the Italian Republic.



Simone Percacciolo is responsible for the valorization of the heritage of the Palazzo Reale in Milan. After studying Political Science at the Università Statale in Milan and the Sorbonne University in Paris, he got a master's degree in Digital

Humanities. He specialized in the role of digital resources for the valorization of cultural heritage, focusing on the digital mapping of the Palazzo Reale. Percacciolo collaborated with the Università Cattolica and Università Bicocca in Milan, and he is the author of the essay "La sponsorizzazione per la salvaguardia dei beni culturali" (sponsorship for the saving of the cultural heritage) in the publication "La valorizzazione dei beni culturali tra pubblico e privato. Studio dei modelli di gestione integrata" (Valorization of the cultural heritage between public and private. A study of the models of integrated management) edited by Paola Bilancia and published by Franco Angeli.

THE ROYAL PALACE OF NAPLES, ITALY

Textile wall hangings at the Royal Palace of Naples: between conservation and reconstruction



The State Rooms of the Royal Palace of Naples were thoroughly refurbished in the mid-19th century. Although its silk wall hangings were designed around that time, most of them were removed and destroyed between 1930 and 1945; after the Second World War they were rewoven, with little concern for their original colours and patterns.

The museum is currently planning major interventions involving preventive conservation, restoration and display of the State Rooms. One of the main issues is the conservation or renovation of wall hangings. Important decisions have to be made about the presentation of these 19th-century interiors: the choice between the reproduction of the original textiles (based on photographs and early inventories) and the restoration of the existing silk dating from the 1950s

is based on philological, practical and economic reasons. The Italian approach to restoration of cultural heritage generally tends to save any original material, even in the case of textiles in historic houses and royal residences: but what to do with reproductions from the 1950s and how to deal with original hangings on walls and furniture that lost their qualities due to damage from use and light exposure?



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AUTHOR BIOGRAPHIES



Mario Epifani. Born in Rome in 1974, Mario Epifani studied in Viterbo, Rome and Naples, where he got his PhD in 2008 with a dissertation on 17th- and 18th-century Neapolitan drawings. Stagiaire at the Louvre's Département des arts graphiques, he got a grant from the Fondazione Roberto Longhi in Florence and was a fellow at the Getty Research Institute in Los Angeles in 2009-2010.

Epifani joined the Italian Ministry of Cultural Heritage in 2010: he worked in Turin at the Soprintendenza, as director of the Royal Armoury and then curator at the Royal Museums. He was later in charge of the Palazzo Chiabrese, seat of the local Soprintendenza. In 2020 he moved to Naples to work as curator of 17th- and 18th-century paintings, drawings and prints at the Museo e Real Bosco di Capodimonte. He is director of the Royal Palace of Naples since November 2020.

His publications focus on painting, drawing and collecting in Rome and Naples in the 17th and 18th centuries.



Francesca di Martino. Born in Naples in 1977, she graduated in Visual and Performing Arts at the Academy of Fine Arts with a specialization in Painting. In 2000 she won the competition for Cultural Heritage and Activities as a museum technical assistant. Afterwards she carried out an educational training at the restoration laboratories of Suor Orsola Benincasa University in Naples.

She has been working in the restoration laboratory of the Royal Palace of Naples since 2012. In 2014 she got the qualification as a assistant conservator of cultural heritage. Since then she has been working on movable cultural assets and decorated surfaces.

She is currently included in the team in charge the maintenance of furnishings and paintings in the State Rooms of the Royal Palace as an operative director as well as in the working group for the restoration and rearrangement as a designer and operative director for restoration works.

CASTLE D'URSEL, BELGIUM

Historical Wall Hangings in Castle d'Ursel: Digital Print on Cotton as an Infill for Lacunas



The Castle d'Ursel in Hingene, Belgium, was originally a summer residence of the Ursel family. It came in their possession in 1608. During the years successive generations collected several hand-painted and printed cotton textiles. A large number of them are Indian and European sits. The oldest textiles date from the second half of the 17th century, the newest textiles from ca 1967.

The family left the castle in 1973 after it was sold. After years of abandonment, the castle became the property of the province of Antwerp in 1996. By then it had already been neglected for years and the interior was almost in ruins. The textiles were still there, but in a bad state.

The panels were removed, cleaned and packed for storage in 1997. During these years of storage, the rest of the interior was fully restored. In 2015 the conservation project of the 82 panels and smaller fragments started. The goal of the conservation project was to preserve the construction of the panels and textiles as much as possible and to restore the textile front so that they could be reinstalled. A general approach was set up for every room and adjusted per panel

where needed. In general the panels were conserved in their original state as much as possible. Smaller lacunas were filled in with a neutral colored backing. In some cases where the lacunas were rather small and inserting a backing meant too much disassembling, and other approach was chosen. Here the underlaying paper was tinted with aquarel. Where a larger backing was needed in some cases the sides were opened and the nails removed. The backing was then put in place and sewed onto the canvas. Preserving the original construction was not always possible. In some cases the esthetics were more crucial than would be the case in a museum context. In one room the fabric was affected by iron gall corrosion. The design was so disfigured that the room was not recognizable for what it once was. Here it was chosen to redecorate the room with a digital reconstructed version of the fabric. The original fabrics were stored.

In another room the original textiles were heavily discolored, dirty and torn. This salon is part of the reception rooms and has a more formal function, both now as in the past. Here as well the fabrics were digitally restored. The biggest issue were the large missing parts in the fabric in about 30 of the

panels. These lacunas needed to be filled in with a matching pattern, a neutral lining would not have worked. It was decided to reprint the missing parts on fabric to fill in the gaps. High resolution photos of all the panels were taken and a photo editor did the editing. The images were uploaded in Photoshop where the missing piece was cut out of the most matching part in the textile. It was scaled and the colors adjusted. Several shades of the infill were then test printed on a similar cotton fabric, varying in color (yellow, blue, gray and red) and brightness. The samples were compared with the original in daylight. When a matching print was found it was printed in the right size. The printing was done by House of U, a company that prints fabrics for the fashion industry. They were printed on an inkjet printer with reactive colorants. According to the company they are blue wool scale 4. Pigments are more lightfast but they don't allow such high resolutions.

The print was inserted in the gap and sewed onto the underlaying canvas. The original fabrics were put back in place. After the treatment, the panels were covered in a nylon net to sandwich the layers together. The net was sewn onto the infill, following the edges. This tightened the layers even more together, making the surface more smooth. One of the least anticipated difficulty was the communication of the colors for editing. The communication between the editor and the printing company proved more difficult than expected. It seemed that the calibrated color card was not enough to get the correct color. Both our editor and the editor from the printing company came to the castle to work next to the panels. Even for them it was hard to judge the effects on the end result. The prints often came out more yellow than appeared on the screen. Other impacting factors were small adjustments to the printing process, such as a new roll of fabric. During the process the printing company switched owners and became an online service based company. They offered no more editing services. In the end not every infill matched one hundred percent, but when re-installed the overall view took away these differences. Most of the public are unable to notice that there once were large gaps in the now complete fabrics.

AUTHOR BIOGRAPHIES



Jefta Lammens, Graduated in 2010 at the Royal Academy of Fine Arts Antwerp with an MA in Wood and Textile Conservation. This was followed by a Postgraduate Internship at the Museums of Antwerp, working on the move of the collection of the Ethnographic Museum and the ship model collection.

Several freelance jobs resulted in starting her private practice in 2015. The project in Hingene was one of the first big projects.

She specializes in upholstery conservation; both in furniture and interior context; textile and wooden objects. She has a special interest in 20th century furniture, certainly in combination with plastics.

The combination wood and textile resulted in working on objects of both materials, ranging from modern works of art to period furniture. She works for private clients as well as museums and institutions, such as The Victoria & Albert Museum, SMAK Ghent, Design Museum Ghent, KIK-IRPA, museum of Antwerp

REGGIA DI VENARIA REALE, ITALY

From past to new: upholstery and tapestries in Reggia di Venaria.
Studies, set-up choices and practice of conservation



La Venaria Reale has long become a symbol of modernity and culture, after having been restored to the Baroque magnificence of its creation in the mid-seventeenth century, commissioned by Charles Emmanuel II, Duke of Savoy. Nel 2007, after two centuries of neglect and eight years of intense restoration, the grandiose recovery project promoted by the European Union and managed by the Ministry of Culture and the Piedmont Region was completed, standing today as the largest reconstruction work on a cultural asset ever carried out in Europe.

Since the time when the teamwork of 'Back Office' of the Reggia di Venaria projected the reopening of Residence and directed the restoration of interiors, a special focus was aimed to identify upholstery and tapestries hanged on walls during over time.

Specific archival research involved the recognition of textiles originally placed in the Residence, through the inventory descriptions and accounting documents of Savoy court from XVII to XX Century. The intersecting of the documentary data with some fragments found during the restoration site (a small collection of paper and fabric fragments is preserved, an element of study for historians) allowed to guide the set-up choices of the visit itinerary, which necessarily had to restore "life" and "narration" to completely empty rooms, due to the events of history that have led to the loss of all types of fixed and mobile furniture.

Today in the Apartments of the Residence the new coatings evoke the colors coming from the ancient descriptions. The colors of the fabrics characterize the seventeenth-century

environments compared to those of the eighteenth century, as well as the private apartments compared to those of parade and, together with the furniture on display, help to reconstruct the ancient function of use of the rooms.

In some rooms, moreover, always recalling the original arrangement of the halls, it was decided to hang ancient Flemish tapestries with stories of Diana, thanks to loans from public and private collections. In fact, the predilection of Duke Carlo Emanuele for tapestries was well known; in 1671 he commissioned, for the Reggia, the purchase of six tapestries with hunting scenes directly from Flanders, for the rooms overlooking the Gardens.

For the preservation specially of ancient tapestries the Consortium of the Savoy Royal Residences - Reggia di Venaria relies on Conservation and Restoration Centre 'La Venaria Reale' (CCR), the main partner for all preventive conservation projects for Savoy Museum-Residences. More interesting it is the case study about eight tapestries currently display, in the seventeenth century rooms of the Residence. The practical activities, carried out on a weekly basis make it possible to constantly check the state of conservation of the artefacts and detect any problems related to thermal-hygrometric variations in the environment. In cooperation with biologists, physicists and chemists, Integrated Pest Management projects have been defined for the detection and interpretation of environmental data that can indirectly influence the conservation of exhibits.

The organization and constant dialogue between the Reggia and the CCR are the great assets that make it possible to optimize the functionality and effectiveness of such complex Cultural Heritage management programs.

AUTHOR BIOGRAPHIES



Donatella Zanardo, Consortium of the Royal Savoy Residences – Reggia di Venaria Reale, Turin

Graduated in 2000 at the University of Turin with a research thesis in the History of Art Criticism, focused on the direction of the Civic Museums in Turin in the 1920s, she later joined the Structure of Monitoring and Documentation of the restoration sites within the Back Office of 'La Venaria Reale Project'.

From 2007 he moved to the Structure for the Setting-up of the Visit Path, taking care of the realization of the inaugural exhibition of the Reggia, collaborating in parallel with the Gallery of Modern Art of Turin and with the Fondazione per l'Arte della Compagnia di San Paolo, in cataloging and research activities.

Since 2008, with the birth of the Cultural Enhancement Consortium 'La Venaria Reale' - now Consortium of the Royal Savoy Residences – she's Assistant Conservator in the Conservation Office and Scientific Secretariat of the exhibition activities, in collaboration with the Study Center of Consortium.



Chiara Tricerri. Conservator qualified for the Ministry of Cultural Heritage with specialization on textile and leather artworks. Graduated in 2013 at the University of Turin in collaboration with the Conservation and

Restoration Centre 'La Venaria Reale' (Turin), she is involved in conservative restorations of archaeological textiles, tapestries, carpets, and leathers. Since 2016 she also works on maintenance projects on the collections of historic Residences.

MUSEUM OF KING JAN III'S PALACE, POLEN

Old silk - new history



King Jan III's Palace in Wilanów is a valuable Baroque royal summer residence located in the south of Warsaw - the capital of Poland. The residence consists of the palace, its decorations and works of art, gardens and sculptures located in the park, as well as numerous buildings and monuments erected on this site since 1677. This year King Jan Sobieski purchased land outside the city to spend time with his family. He expanded the manor house and arranged the surroundings. The later owners of the residence carried out further works, as a result of which we can now admire the rich residential layout of characteristic type of Baroque suburban residence built between the entrance court and the garden (*entre cour et jardin*). Currently, the museum manages an area of over 90 hectares, which includes not only parks and historical gardens, but also water reservoirs and the Morysin Nature Reserve.

Thanks to extensive conservation work and activities in the field of museum prevention, the museum is trying to implement a number of projects that will restore the former glory of the collections of monuments and the baroque character

of the residence. An important condition for this activities is aspecial care of environmental resources, implementation of the Sustainable Development Goals (the 2030 Agenda) and Green Conservation' topics.

The proposed case study concerns the scientific research of historical velours that have been creating magnificent wall decorations in the Royal Apartments of the palace for 300 years.

Analysis of research results on the level of diversity of microorganisms isolated from the surface of silk velours in the context of carrying out routine preventive work has become the basis for conducting a number of experiments for this work. The high biodiversity found temporary on ancient textiles was likely to represent the complex history of the velvets, not only the immediate past. Therefore, further studies were applied to elucidate the sophisticated processes of colonization of new museum objects (new copies), as well as relation between new and old objects in terms of biodiversity.

The aim of this study was to examine the microbe succession on silk velours in museum conditions and to compare diversity of microbial populations present on historical silk velvet decorations with contemporary modern copies.

Studied textiles represent three categories in respect to the time of applied preservation practices. They were subjected to restoration works carried out in the years 1955-62 and called "old conservation" for this work and in the years 2005-2007 called "new conservation". The more deteriorated silk fabrics which have been replaced by contemporary copies is called „new fabrics" and is made up of schappe silk and dyed with synthetics pigments. From that time the whole Royal Apartments area is under conventional preservative regime and is open for tourists. In fact, the newly woven decorations have never undergone special conservation works except for everyday museum practice. This enable more general comparisons contrasting textile samples representing two preservation events distant in time and the new ones.

The results of the metagenomic analyzes have greatly expanded the knowledge of the effects of using biocides in the collections care of works of art made of silk. They also made it possible to change some of the procedures in



preventive maintenance at the museum. The results of these studies indicated such methods of securing silk fabrics are the safest for the collection of sensitive historical works of art and for the environment. Scientific experiments done for this work will also be the basis for implementing new principles of sustainable collection management and green conservation measures in Museum Palace at Wilanow, not only focused on works of art made of silk.

This research was conducted in cooperation with Institute of Biochemistry and Biophysics, Polish Academy of Sciences, Warsaw, Poland - Urszula Zielenkiewicz, Iwona Brzozowska, Albert Bogdanowicz, and Faculty of Biology, University of Warsaw, Warsaw, Poland - Paweł Szczesny.

All research was done based on the financial support of two projects:

1. "Restoration of interiors of Poland's first museum of art - the Museum Palace in Wilanow stage II" with the financial support from the European Regional Development Fund and the state budget (44/PL001/EOG/2007).
2. "Revitalization and digitalization of the 17th century palace and garden complex in Wilanow e 3rd stage" with the financial support from the European Regional Development Fund and the state budget of the Operational Programme Infrastructure and Environment (POIS. 11.01.00-00-045/08)

AUTHOR BIOGRAPHIES



Agnieszka Laudy is a biologist, with PhD in microbiology at University of Warsaw. For 25 years she worked in various research areas - preventive conservation, environmental science, data management, new technologies.

She is a consultant, preventive manager and environment specialist in museums/projects in Poland and in EU. Since 2010 she is the Polish expert in the CEN/TC 346 Conservation of Cultural Property standards and in Polish Standardization Technical Committee. She is also an author and co author of many scientific publications and research projects. Her PhD topic was: Microbiological Quality of Indoor Air in the Wilanów Palace Museum and its Potential Impact on the Biodeterioration of the Genoa Velvets.

After completing studies at the Cambridge Institute for Sustainability Leadership, she focuses her interests and activities on the implementation of the SDGs principles (heritage, environment, socio-cultural, economic and green conservation issues). She has been working at the Museum of King Jan III's Palace at Wilanów since 2002, and since 2016 he has been acting as the director's plenipotentiary for the environment.

GUIDED TOUR AT THE ROSENBERG CASTLE

THE ROYAL DANISH COLLECTION

The private museum of the Danish royal family since 1834.



Rosenborg Castle is located in the King's Garden - today in the central part of Copenhagen. However, when it was built in 1606-34, in the countryside - outside the fortifications of the city.

The castle was built by Christian IV, the renaissance-king of Denmark, who built several of Copenhagen's most characteristic buildings. The castle was built as a "cottage" in the countryside - as a retreat to the king.

The tiny castle was only used by four generations of kings; Christian IV, Frederik III, Christian V and Frederik IV who died in 1730. Since 1660 the Danish kings had absolute power, and the castle became too small to fulfill the demands of absolutism. Frederik IV built a new summer house, and his successor a new residential palace. And Rosenborg was not used for living since the 1720's - and nobody has lived here ever since. The castle was preserved as the treasury of the realm, and home for many private memorabilia of the royal family through centuries.

In 1834 the king decided to transform the castle to a museum, presenting the story of succession from the times of Christian IV until "present" days. The castle opened to the public in 1838 as one of the first public museums in Denmark. And for the first time in European museum history the collection was presented in a chronological order, and not in a systematic order.

On the tour through the castle you'll visit a number of original 17th century interiors, that once were the private rooms of the royal family. You'll also visit the Long Hall in the castle, decorated with 12 large woven tapestries made in the 1680's, to commemorate The Scanian War.

AUTHOR BIOGRAPHIES



Peter Kristiansen Architectural Historian and curator at The Royal Danish Collection since 1992. Graduated 1988 from The Royal Academy of Fine Arts in Copenhagen. Peter's research concentrates on subjects as Heraldry, the use of seals and signets, royal and princely genealogies and architectural history.



Lydia Skov Andersen, development and teaching officer at The Royal Danish Collection. Lydia has a Master Degree in History from the University of Copenhagen. Lydia is responsible for developing and improving material for the guided tours at Rosenborg Castle and the Amalienborg Museum, and supervising the guides. Lydia has been at The Royal Danish Collection since 2017.

GUIDED TOUR AT THE HERMITAGE CASTLE

THE DANISH AGENCY FOR CULTURE AND PALACES, DENMARK

Reconstruction of hand-painted silks at the Hermitage Castle.



The Hermitage Castle in Dyrehaven outside Copenhagen is a beautifully situated small hunting castle from 1738. An extensive restoration of the castle was completed in 2013 and the beautiful rooms were restored to their original appearance.

The restoration of the castle and its return to original condition were based on the traces that were still present in the castle. Therefore, the decision to return the castle to its original state could be made because the original paint could be found only under 1-3 layers of paint.

The conservators uncovered pink putti, silver plating and blue skies on the ceilings and on the wall paneling they found exclusive paintings in white and black.

While color coverings brought great clarity to the history of the painted surfaces, there were no traces of the wall coverings above the panels. Here however, written sources could help. Inventory lists from 1742- 49 described the walls above the panels in three cabinets lined with three different types of "hand-painted silk tapestries".

This started a search for preserved Chinese hand-painted silks dating from the first half of the 18th century.

Important decisions had to be made and answers had to be found to many questions that arose: Should the silks be reconstructed at all – and if so, why? Would we be able to find references that were credible and could they form the basis for a reconstruction of the wall silk? Could we find a manufacturer that could supply hand-painted silks in 2012? How is a historical silk reconstructed and can today's technology be used? Lastly, can all this be done within the project budget?

During the visit to the castle, the decisions about the reconstruction of the wall silks, are put into perspective in relation to the overall restoration project and the questions above are answered.

AUTHOR BIOGRAPHIES



Annette Straagaard. Architect and senior project manager in the Agency for Culture and Palaces -educated in 1987 from The Royal Academy in Copenhagen.

Selected projects:

- Interior restoration of The Court Theatre at Christiansborg Castle
- Restoration of Nyborg Castle and interpretation of the medieval castle complex
- Interior restoration of The Hermitage
- Exterior of The Amalienborg Palaces
- Replacement of the silk velvet tapestries in The Velvet Chamber at Christiansborg Castle
- Restoration of The Marble Gallery at Frederiksborg Castle
- Restoration of Christian IV's Brewery at Slotsholmen in Copenhagen.

