

# MOBILITY GRANTS 2018-2019 1st Call





## SUMMARY OF THE 1<sup>ST</sup> CALL

---

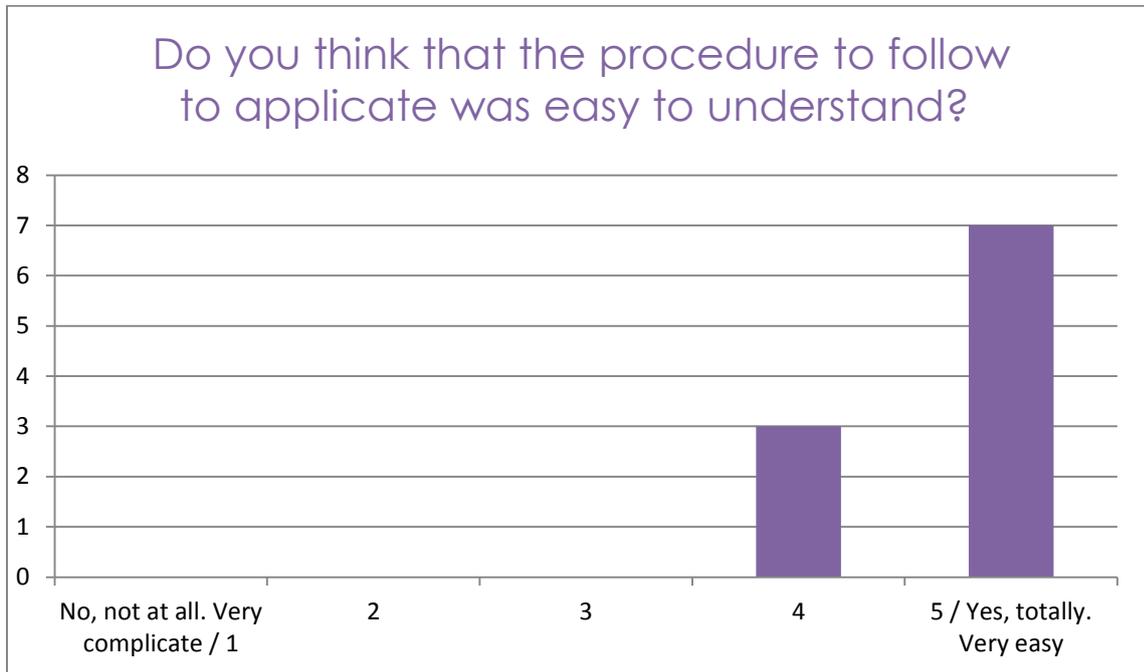
## Retroplanning

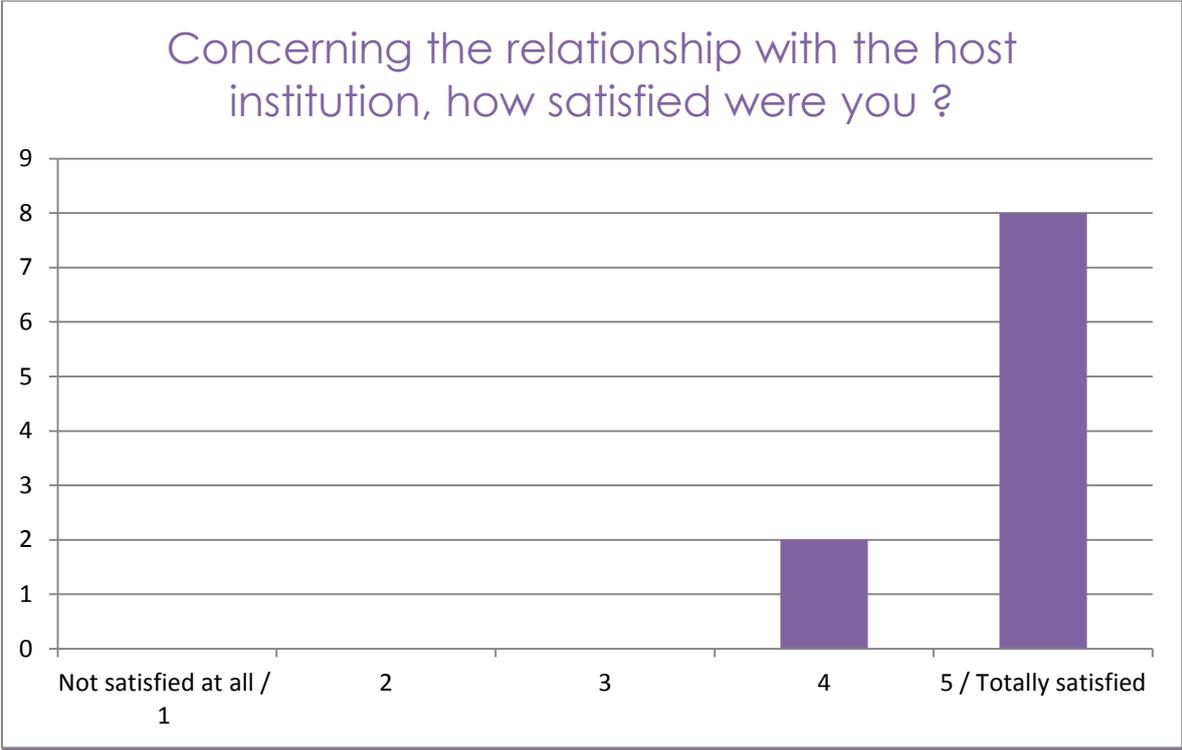
- Launch of the call: 10<sup>th</sup> August 2018
- Official Results: 3<sup>rd</sup> December 2018
- Mobility Period: 1<sup>st</sup> part of 2019

## List of the winners 2018

Name	Position	Sending Institution	Host Institution	TOT SCORE / 120
Ian Tocher	Garden nursery and plant production manager	Historic Royal Palaces, United Kingdom	Het Loo Paleis, The Netherlands	110,5
Giovanni Delù	Gardener-Kitchen Gardener	Palace of Versailles, France	Parques de Sintra-Monte da Lua, Portugal	109
Lukasz Przybylak	Head of Garden Department	Museum of King Jan III at Wilanow, Poland	Historic Royal Palaces, United Kingdom	109
Sabrina Müller	Textile conservator	Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Germany	Patrimonio Nacional, Spain	108,5
Sylvain Parrot	Gardener - Responsible of the wooden heritage	Palace of Versailles, France	Danish Agency for Culture and Palaces, Denmark	106
Melinda Nemeth-Kassa	Museum Educator	Royal Palace of Godollo, Hungary	La Venaria Reale, Italy	102
Ewa Paszkiewicz	Exhibition Designer	Royal Palace of Lazienki, Poland	Frederiksborg Castle, Denmark	101
Suzanne Evers	Curator of textile and glass	Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Germany	Historic Royal Palaces, United Kingdom	100,5
Marcin Mazur	Technician Electrician	Royal Castle of Warsaw, Poland	Palace of Schönbrunn, Austria	93
Maria De Carvalho	Cultural Programming Coordinator	Parques de Sintra-Monte da Lua, Portugal	Palace of Versailles, France	91

## Statistics of the 1<sup>st</sup> call





Sending Institution
Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg
Palace of Versailles
Royal Palace of Godollo
Museum of King Jan III at Wilanow
Royal Castle of Warsaw
Royal Palace of Lazienki
Parques de Sintra-Monte da Lua
Historic Royal Palaces

*TOT/ 8*

Host institution
Palace of Schönbrunn
Danish Agency for Culture and Palaces
Frederiksborg Castle
Patrimonio Nacional
Palace of Versailles
La Venaria Reale
Het Loo Paleis
Parques de Sintra-Monte da Lua
Historic Royal Palaces

*TOT/ 9*

⇒ **14** institutions from **11** countries

# INDIVIDUAL FINAL REPORTS

---

## Susanne Evers

Curator of Textile and Glass

Sending institution: Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Germany

Host institution: Historic Royal Palaces, United Kingdom

Date of Mobility: March 8 to 16, 2019



---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

From the network's contact person in my residence.

Do you think that the procedure to follow to applicate was easy to understand?

[Note from 1 to 5. 1= No, not at all. Very complicate / 5 = Yes, totally. Very easy ]

1      2      3      4      **5**

Would you have any changes to suggest concerning the procedure?

Perhaps it would be good to have a contact person in every member residence (in Turin it didn't work with my inquiry)

---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

I benefited a lot from getting to know the way the different colleagues worked. The problems, especially in textile conservation, are similar to ours, but at Hampton Court and

Kensington I got to know concepts and working methods that we have not yet applied here. For example, our colleagues' experiences with new light protection methods were very interesting. At the Great Hall at Hampton Court, they are testing new films in front of the windows that completely filter out infrared rays and UV, but only 25% of the light. With the help of an electrical impulse, controlled by a computer program, the films can be shaded. So it is possible to protect the room and thus the textiles or tapestries only at times of direct sunlight. The fire protection requirements are also much more extensive than ours. Especially for the state beds, I learned that all valuable textile hangings had been fastened with Velcro after restoration so that they can be removed from the room in the event of evacuation due to fire. Very interesting was the use of digital printing to make the pattern of the Queen Anne's state bed hangings recognizable. The pattern was printed on very thin gauze and is hardly visible to the bare eye. Despite my scepticism towards digital printing in textile restoration, the result was convincing for me. All in all, the methods of conservation and restoration of the historical beds were similar to ours. I have carefully studied a few striking differences: for example, the texture and filling of the mattresses. In Kensington I was impressed by the concept of the state rooms. In my opinion, the didactic value for the visitor is great there. My trip to Knole was another highlight. What is called the largest conservation project of the century there is a must-see for textile specialists, especially because of the many state beds of the 17th and 18th centuries. I will discuss the exemplary restoration methods here with my colleagues.

How much your experience answered to your expectations? [Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### AFTER THE EXCHANGE

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

I think we will stay in contact with the textile workshop to exchange methods and materials. In addition, cooperation on preventive conservation could be initiated by both institutions because there are so many similar fields of work. I will provide the relevant colleagues with comprehensive information here.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

The exchange was excellently organized, and still left enough freedom for individual decisions. It's good that with a fixed budget you can decide for yourself where and how you live, eat and travel. The personal commitment of the local supervisor, who is responsible for the programme, is particularly important. I am very grateful that Sebastian Edwards has organized such rich insights for me and hope that future grant holders will have just as much luck.

**Queen Caroline's State Bed - conservation of the finials**

This beautiful state bed was made in 1715 for George, Prince of Wales (later George II) and his wife, Caroline of Ansbach, for their apartments at Hampton Court Palace where it has remained ever since. It was designed in an elaborate style known as 'Marottesque' and stands almost five metres tall.

There are 38 separate silk textile elements to the bed in addition to six mattresses. All of the objects in our collection are checked regularly and this bed has been scheduled for full conservation over the next two and a half years. We have begun by removing the finials and some of the textiles.

**Conservation**  
On close inspection the finials were very dusty and the silk and braid were lifting. Cleaning, consolidation and adhesive support was necessary in order to enable this 300 year old bed to be around for future generations.

**Cleaning**  
The finials were cleaned using low-powered vacuum suction. Synthetic sponges were then used to remove the more ingrained and harder to reach dust.

**Adhesives**  
The loose fibres and braid were secured using conservation grade adhesive that would not alter the appearance of the object. Loose pieces of braid and textile were re-secured using adhesive patches, which were activated using a heated spatula. Where it was not possible to insert a patch, small dots of adhesive were applied under lifting areas.

**Surface cleaning the finials in the studio**

**Heated spatula used to adhere patches**

This work is being carried out by textile conservators from Historic Royal Palaces. We receive no funding from the Government or the Crown, so we depend on the support of our visitors, members, donors, volunteers and sponsors.

Your entrance ticket or membership will directly contribute to conservation work like this. Thank you for helping us to conserve this wonderful object for generations.



## Giovanni Delù

Gardener

Sending institution: Palace of Versailles, France

Host institution: Parques de Sintra – Monte da Lua, Portugal

Date of Mobility: February 28 to March 8, 2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

I've been informed by my hierarchical superior

Do you think that the procedure to follow to apply was easy to understand? [Note from 1 to 5. 1= No, not at all. Very complicated / 5 = Yes, totally. Very easy ]

1      2      3      **4**      5



Would you have any changes to suggest concerning the procedure?

Not really, but I think that the procedure could be a little faster if we use like first contact the project protocol.

---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      **4**      5

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

This trip was the first in my life to Portugal. I started my experience in the Queluz National Palace, it has a regular garden. The hedges of the Malta Garden and of the Botanical Garden

are completely restored with the Myrtus Communis Tarentina instead of Buxus. It was really interesting to see how the Myrtus could be a really good solution when we are obliged to replace the Buxus, after only two years is compact and covered like a Buxus hedge. During the restauration work, they restored really well even the Pineapple Green Houses. There they show and explain me how we need to build a green house for the pineapple cultivation, how to mix the soil to have the better conditions to cultivate it and how to harvest and reproduce it. I spent two days there and they told me everything about pineapple. After this experience they organized me every day a visit (with the excellent guide) and a meeting with the teams in everyone of the others palace (Palace of Pena, Palace of Monserrate, Moorish Castle, Convent of the Capuches and Palace of Sintra). The time spent to exchange with the gardener was really good we discuss of a lot of technical and organizing method, the time spent to visit permitted me to discover more about the Portugal history and on the wonderful romantic garden that we can find near the palaces. It's incredible how they have restored all the sites and the ability of the gardener to work on really different species of plants.

How much your experience answered to your expectations?

[Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### **AFTER THE EXCHANGE**

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

Yes, I hope. I think that could be a good thing even because the weather is going to change and we need to adapt our habitude.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

N/A

## Melinda Németh-Kassa

Museum Educator

Sending institution: Royal Castle of Gödöllő, Hungary

Host institution: Consorzio delle Residenze Reali Sabaude, Italy

Date of Mobility: March 23 to 29, 2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

From Director Tamás Ujváry, the network's contact person in the Royal Palace of Gödöllő

Do you think that the procedure to follow to applicate was easy to understand? [Note from 1 to 5. 1= No, not at all. Very complicate / 5 = Yes, totally. Very easy ]

1      2      3      4      **5**

Would you have any changes to suggest concerning the procedure?

No. It has worked well.



---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

I was in Venaria Reale because of the origami project, which was invented by Spreafico Maria Luisa and Ursula Zich, the professors of the Politecnico di Torino. I was very interested in this project, which connect geometry with origami technique, meanwhile it give an opportunity for the students to recognize the buliding and the history of the castle. This project's aim is to make geometry clear and



understandable for students. It's method is learning by doing and observing. It uses the buliding's architectural forms to realize geometry is not an incomprehensible stuff, but a vivid thing. The medium of this project is origami. The students fold the forms of the building, which previously they've discovered during the tour. (The last part of this discovering is treasure-hunting, when the students look for geometrical forms in Galleria Grande.) This project has shown me an absolutely different way in museum educating as usual. We speaks a lot about art and history to the children in the Royal Castle of Gödöllő, but we never mention geometry. If we would provide a geometrical style museum lesson we could reach much more teachers (and students). This origami project in Venaria Reale is a good example of cooperation too. The students of the Politechnique of Turin and the guides of Venaria Reale work together during the origami tours. So the cooperation between the two institutes not ended when the project started, but it has existed since then. During my stay I had the opportunity to know the reservation system of the schools in Venaria Reale. I think the way it works is very efficient. The other thing which helps the efficiency is the employing of the educators. It allows of accepting as many school groups as demand. I've spent an afternoon with the chief of the gardens. I was fascinated about their work. The gardens in Venaria Reale are very complex. The most part of it was reconstruected in the XVII-XVIII. century's style. But not only for walking and wondering, but for educating too. One part of it is cultered as it could have been in the past. They work on it in a cooperation with a botanical school. (So this is an educational project in the gardens.) Another part takes place for contemporary art. (It has been realized in a cooperation with a contemporary artist.) And there is an other educational cooperation with the Restoration Center, which is allocated in one side-part of the castle. So the educating programmes in Venaria Reale are very complex. They offer programmes for children from ages 5 to 18, and for families. Their programmes is

about history, art, geometry, restoration and the gardens. And the cooperation is a very important aspect in their work.

How much your experience answered to your expectations? [Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### AFTER THE EXCHANGE

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

Yes, I think so. The buliding of the Royal Castle of Gödöllő would be a good place for teaching geometry I think, if we would like to introduce the origami project. We could cooperate with the Faculty of Architecture of the local Szent István University to develop this programme. Spreafico Maria Luisa and Ursula Zich were so kind to offer their help too. So I think this would be work. I have an other idea in my mind in which we could cooperate with Venaria Reale and this is the „garden-project“. In Gödöllő most of the park, attached to the castle, is reconstructed, but there are some places which aren't. Maybe we could use this part for educating.



Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

I would like to mention, that everybody was very kind and helpful during my mobility. Spreafico Maria Luisa and Ursula Zich, the professors of the Politecnico di Torino, the museum educators, the chief of the gardeners, the whole staff of the Centro Studi in Venaria Reale. Especially Erika Paggiore, whose kindness and help I am very grateful for. And I would like to thanks the possibility for ARRE.



## Ian Tocher

Garden Nursery Manager

Sending institution: Hampton Court Palace, United Kingdom

Host institution: Paleis Het Loo, the Netherlands

Date of Mobility: March 11 to 15, 2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

Website

Do you think that the procedure to follow to applicate was easy to understand?  
[Note from 1 to 5. 1= No, not at all. Very complicate / 5 = Yes, totally. Very easy ]

1      2      3      **4**      5

Would you have any changes to suggest concerning the procedure?

No

---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

I learnt so much during my week working in the Paleis Het Loo's gardens department. I learned from garden's curator Renske Ek about how they manage their plant collections using the IrisBG database. This system means their key plants, such as the citrus trees, are catalogued and their cultural care can be carefully monitored. Other benefits of the database include being able to print plant labels, create seed lists and make garden trails for visitors. Seeing this system in use was interesting and relevant, as I'm considering using this for

Hampton Court Palace's plant collections. I learnt a lot of relevant horticultural information from Het Loo's head gardener Willem Zieleman. For example, about weed control. Strict environmental controls means that they cannot use chemical weedkillers and instead use other methods, including burning them off and using more garden volunteers in the formal gardens (who spend 3000 hours per year weeding). I learnt from gardener Martien Bouwmeester about caring for their citrus collection, which has some very old, significant trees, including a bitter orange (*Citrus aurantium*) that William III would have seen. I heard how in the spring their citrus go from the glasshouse into the shaded woods to acclimatize before going into the bright sun of the gardens. I heard how their citrus are repotted every 10-12 years, into new wooden tubs, using a special compost mix, made by a local company, and about how the citrus are watered and fed. All this information is extremely relevant to managing our own citrus trees at Hampton Court Palace, which are part of our Queen Mary II Exoticks collection. Other relevant horticultural skills and information learnt relates to their plant propagation methods. Willem told me that no plugs (small plants) are bought. All plants for the annual displays are grown from seeds and cuttings. It was interesting to hear that some historical flower seed is difficult to find and so they collect seed each year from Het Loo's gardens. This is something that I could consider doing in Hampton Court Palace's gardens, particularly the Privy Garden, which has many old plant varieties. Using Willem's seed sowing schedule, I carried out some practical seed sowing in the Victorian-era glasshouses, sowing antirrhinum seeds with gardener Gertjan Bekamp. I heard that their old glasshouses actually have computer controlled heating and about the old historic mustard coloured external shading screens, which are difficult to find now. Willem gave me a tour of their glasshouse plant collection. Highlights included a huge Large-flowered cactus (*Selenicereus grandiflorus*), orchids, including the Kandyan dancer orchid (*Oncidium sphacelatum*) and an unusual nasturtium (*Tropaeolum majus* 'Hermine Grashoff'), which can unusually only be propagated from cuttings not seed. Willem took me to visit two local nurseries: Van de Velde nursery, which could be a great source for unusual Pelargoniums for my collections, and Kwekerij Hartink, which supplies bedding plants to Het Loo and trials new plant varieties. Head of education Marlies van Ravenswaay told me how important the gardens are to education programmes at Het Loo, with strong links to the primary and secondary school curriculum. Other groups of students visit too, including those in higher education and some with special educational needs. The education team adapts their approach to the different audiences. Secondary school pupils learn about the Dutch Golden Age with references to the gardens globe fountains, which are related to the Dutch East India Company, and the way (expensive) tulips were planted far apart so they could be admired

individually. I learnt about the tours of the garden's fountain machinery room for visitors and how, like Hampton Court Palace, behind the scenes access is popular with visitors. I learnt about characters the education department has created, such as Rosie the Gardener, to enable children to learn about different professions. When I visited, Paleis Het Loo was a third of the way through a three year closure to remove asbestos and undertake a building project in the front courtyard to create an exhibition space. While the palace is closed, the gardens have become more important than ever in attracting visitors and they were getting ready to install architect Daniel Libeskind's sculptures in the gardens. This event I heard more about at the Het Loo all staff update that I attended (Willem translated from the Dutch). I think that regular all palace staff updates is something that Hampton Court Palace could benefit from (Het Loo has been doing these for seven years). The visit was good for strengthening links between the two palace's garden departments. During my visit I gave a presentation to Het Loo's gardeners about Hampton Court palace's gardens, which went down well and deepened their knowledge of our gardens. I think there could be the opportunity for further exchanges, as there are so many similarities between these two William and Mary gardens. I also discussed with the garden curator and head of education the exciting possibility of helping to organize a garden-related education workshop at Het Loo in the near future.



How much your experience answered to your expectations?

[Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### AFTER THE EXCHANGE

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

Yes, it has definitely strengthened the cooperative links between the two palace's garden departments. We have already exchanged practical gardening information since my exchange.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

I think this was a fantastic learning and development opportunity. I learnt so much that was highly relevant to my own gardens, which relates to practical gardening skills, garden history and plant collections management. I would like to thank all the staff that helped me at Paleis Het Loo, my manager for supporting my application and the Network of European Royal Residences for awarding me this mobility grant.



**Maria de Carvalho**

Cultural Programming Coordinator

Sending institution: Parques de Sintra – Monte da Lua DA, Portugal

Host institution: Palace of Versailles, France

Date of Mobility: April 8 to 10, 2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

From the network's contact person in my residence

Do you think that the procedure to follow to applicate was easy to understand? [Note from 1 to 5. 1= No, not at all. Very complicate / 5 = Yes, totally. Very easy ]

1      2      3      4      **5**

Would you have any changes to suggest concerning the procedure?

No



---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

Parques Sintra (my "sending" institution), among other monuments, manages three royal palaces and even though none of them have the dimension of Château de Versailles, many managerial issues are common. Therefore from the professional point of view it was a very interesting experience considering I had the opportunity to discuss with several people from the Chateau de Versailles team about subjects that are similar to the ones I have at my daily work in Sintra and understand how the Cultural Department there is organized. I had meetings with most of the Service Managers (cultural and scholar programs; editions; public studies; exhibitions ...) and that allowed me to compare their structure and their way of functioning with my own institution. I had the opportunity to observe different working methods and return home with a new vision of how things can be done. It was important to learn how Versailles team approach different publics and mediate the patrimony in a time of massive tourism; it also very useful to be told how surveys and public studies are conducted by Versailles team and what are their main conclusions; and last but not least, to understand

Versailles marketing strategy, a subject being currently discussed at Parques de Sintra. From the personal point of view it very rewarding to return to Versailles as a professional, with a new vision and questions, nine years after taking my École du Louvre Diploma.

How much your experience answered to your expectations? [Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### **AFTER THE EXCHANGE**

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

Not at current time; maybe in the near future.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

N/A

### **Marcin Mazur**

Specialist – Master HVAC Department

Sending institution: The Royal Castle in Warsaw, Poland

Host institution: Schönbrunn Palace, Austria

Date of Mobility: April 10 to 12, 2019

---

### **BEFORE THE APPLICATION**

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

Website

Do you think that the procedure to follow to applicate was easy to understand?  
[Note from 1 to 5. 1= No, not at all. Very complicate / 5 = Yes, totally. Very easy ]

1      2      3      4      **5**

Would you have any changes to suggest concerning the procedure?

No

---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

During our stay we focused mainly on the presentation of the complex, buildings and engineering HVAC and sanitary facilities. On this basis we discussed various aspects of the functioning of the system and the problems that exist, the defects and possible ways to solve and prevent them in the future. Both institutions modernized the installation and BMS (Building Management System) in the 1990s, and the use of humidifiers from the same manufacturer in 2018 was also interesting. Future investments and the use of manufacturing technology, used components translate into the methodology of subsequent operation, life time and efficiency for the entire facility. The division of buildings into different zones of use makes it easier to control the maintenance of appropriate physical and chemical parameters such as temperature, humidity, CO2 and others. Equally important are the organisation of events, visits to the exhibition and the region and its climate for the various locations, which have a fundamental impact on the internal environment and the use of equipment to correct the required parameters of natural or mechanical supplied air. They are different for both institutions and offer a number of opportunities for further analysis. Recording of the data is possible thanks to the use of the BMS system and other information such as the number visitors, weather and correlations between them affecting temperature and humidity fluctuations. These data are also used in the standard EN 15757:2012 Conservation of Cultural Property – Specifications for temperature and relative humidity to limit climate – included mechanical damage in organic hygroscopic materials and other such as EN

15759:2018 Conservation of cultural heritage – indoor climate and EN 16883:2017 Conservation of cultural heritage – guidelines for improving the energy performance of historic buildings. The visits allowed me to look from a different perspective at the use of building materials, techniques and subsequent exploitation in an objective manner and confirmed the validity of the applications or correction of organizational measures aimed at ensuring adequate parameters in the building.

How much your experience answered to your expectations?

[Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### AFTER THE EXCHANGE

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

Numerous technical similarities and the way in which they are used can be the starting point for further cooperation. Three days is not enough time to build a vision of where cooperation would be most effective.



Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

Exchange can be exemplary, very much information only time little.

Ewa Paszkiewicz

Exhibition Designer

Sending institution: Royal Łazienki Museum, Poland

Host institution: Frederiksborg Castle, Denmark

Date of Mobility: May 13 to 17, 2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

From the network's contact person in my museum

Do you think that the procedure to follow to applicate was easy to understand?

[Note from 1 to 5. 1= No, not at all. Very complicate / 5 = Yes, totally. Very easy ]

1      2      3      **4**      5

Would you have any changes to suggest concerning the procedure?

It wasn't quite obvious for me if I should find a partner myself and have him already confirmed in the frist step. Then everything became clear.

---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

The program of my visit at the Frederinsborg Castle referred to the application form and motivations I presented there. I could observe those aspects of their work, I was exactly interested in. I got to know how people responsible for temporary exhibitions actually organize the schedule and work from the very beginning of the project. There were two temporary exhibitions the time I visited the castle, so I could also see what's the idea for presenting an extra story in historic interiors. I could discuss certain solutions and ideas they presented. I also got to know about their strategy behind the topics of temporary exhibitions

they open. Moreover I could also see this more technical side of such project: how big such exhibitions are, what they consist of, special lighting solutions, displays, prints etc. I also had a meeting with people responsible for education space in Frederiksborg Castle. It was very inspiring because I saw many differences between their and our approach to educate children. I was very much surprised how consistent the offer for kids and adults is with the museum's main activities. They focus most on the main history of their castle based on the biography of its founder. You can see different ways of communication and interaction with kids. They don't do any extra classes or programs related to temporary exhibitions. In Royal Łazienki museum we do the opposite – we have two centers for education based on a permanent exhibition but the main education space changes together with temporary exhibitions. They invest a lot in the general aesthetic reception of interiors and the garden space, diversifying it with specially sewn costumes from the era worn by the volunteers. Costumes are sewn based on certain portraits from the permanent collection. Their methods



are simple but consistent and I would very much like to instill these ideas and solutions among my colleagues.

How much your experience answered to your expectations?

[Note from 1 to 5. 1= Not at all / 5 = Totally]

1      2      3      4      **5**

---

### AFTER THE EXCHANGE

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

I would very much like to think so. We could definitely find a common project based on portraits we have in our collections.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

N/A

Sylvain Parrot

Gardener

Sending institution: Palace of Versailles, France

Host institution: Danish Agency for Culture and Palaces, Denmark

Date of Mobility: May 20 to 28, 2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

My network's contact person in the castle of Versailles

Do you think that the procedure to follow to apply was easy to understand?

[Note from 1 to 5. 1= No, not at all. Very complicated / 5 = Yes, totally. Very easy ]

1      2      3      4      **5**

Would you have any changes to suggest concerning the procedure?

No

---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

My stay in Denmark has been very rich, both professionally and personally. Besides, I would need more than just a report to describe everything I've learned. Some of the Danish methods are easily adaptable in France; others seem to me more difficult to adopt. But all are ideas for the future. On top, I appreciated that the Royal Gardens are managed by a pair, often composed of a female and a male, who are technician and landscape architect. Both

approaches are viewed complementary. In addition, their work is placed under the sign of cooperation with gardeners, contractors, and all stakeholders in the gardens. I went to Denmark to see how Danish gardeners can combine public reception and respect for biodiversity. Mr. Niels Møllgaard, head of garden management of the royal estates of Denmark, has prepared a very good program for me with a daily visit following a particularly well-organized sequence. Indeed, I started with areas located in the city (Fredriksberg and King's Garden), and then go to castles located in the suburbs of Copenhagen (Frederiksborg, Fredensborg and Bernstoff). My last visit was for the Ermitage, a 1,000-hectare natural park with a population of about 2000 deer. I had a lot of discussions with



the managers of these areas, and the solutions they put in place are easily reproducible in France (sanctuaries for birds, solutions for crossings for animals, leaving dead trees in groves, etc. . .). But what was also very rewarding, is that we, the park managers, all face the same problems, and that the solutions can sometimes be different. I will therefore keep in touch with Mr John Noorgaard, Frederiksborg gardener, to discuss our mutual experiences of replanting adapted to new climate change. In addition, after a conference on the restoration sites of Versailles, which I gave on Tuesday 28 to the architects and gardener of the Danish Royal Office, I will contribute to enrich the Franco-Danish relations. Indeed, they showed interest in the work done by our fountains department and our archaeological research department. I will exchange the coordinates of everyone to promote the creation of bridges. I also learned of a more nature-friendly way of managing forests by interacting with the technical services of Copenhagen City Hall. This model, implemented on a European scale, will be an excellent vehicle for building new relationships with other forest managers in the royal domains.

How much your experience answered to your expectations?

[Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

## AFTER THE EXCHANGE

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

As I said in my last answer, I will keep in touch with danish gardeners to follow our experiences from both sides. Therefore, I will exchange mails adresses between danish landscape architects and the fountains services, and the archeological service in Versailles.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

I was very pleased to meet all the danish gardeners, landscape architects and technicians. My thoughts go also to M. Niels Møllgaard, who was the best host I could ever have dreamt of.



Lukasz Przybylak

Head of Garden Department

Sending institution: Museum of King Jan III's Palace at Wilanów, Poland

Host institution: Historic Royal Palaces, United Kingdom

Date of Mobility: May 17 to June 06, 2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

I've been informed by the Director of our Museum (who was informed by Elżbieta Grygiel).

Do you think that the procedure to follow to applicate was easy to understand?

[Note from 1 to 5. 1= No, not at all. Very complicate / 5 = Yes, totally. Very easy ]

1      2      3      4      **5**

Would you have any changes to suggest concerning the procedure?

No

---

### DURING THE EXCHANGE

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ? [Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      4      **5**

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

From my personal point of view this experience brought an extra portion of selfconfidence and feeling that I am doing a good job as a historic gardens specialist. It helped me as well to develop my language skills. From professional point of view, visit at HRP helped me to crystalize restoration's and management's goals at Wilanów. It helped me as well to clarify some aspects of my future career.

How much your experience answered to your expectations?

[Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### AFTER THE EXCHANGE

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

Yes definitely I think that my exchange will begin a new (and as I wrote in my mobility Grant's application, the first one) chapter of a cooperation between Hampton Court and Wilanów Palace.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

I would like to say Thank You to all of people involved in my visit at HRP. Many thanks to Nicola Andrews, Terry Gough, Sebastian Edwards and Ian Tocher who'd been coordinating my presence at Hampton Court, Kensington Palace and Kew Palace. Many thanks as well to the Director and the Financial Director of the Museum of King Jan III's Palace at Wilanów for a financial support of my visit in the United Kingdom.

### Sabrina Müller

Textile Conservator

**Sending institution:** Prussian Palaces and Gardens Berlin-Brandenburg, Germany

**Host institution:** Patrimonio Nacional, Spain

**Date of Mobility:** 20.05.2019 - 31.05.2019

---

### BEFORE THE APPLICATION

---

How have you been informed about this program (i.e on the website, from the network's contact person in your residence, etc)

From the network's contact person in our residence, Mrs. Gabriele Horn



Do you think that the procedure to follow to apply was easy to understand?  
[Note from 1 to 5. 1= No, not at all. Very complicated / 5 = Yes, totally. Very easy ]

1      2      3      4      **5**

Would you have any changes to suggest concerning the procedure?

No, everything worked perfectly

---

### **DURING THE EXCHANGE**

---

Concerning the relationship with the host institution (communication, organization of the exchange, supervision, etc), how satisfied were you ?

[Note from 1 to 5. 1= Not satisfied at all / 5 = Totally satisfied]

1      2      3      **4**      5

Please explain the added value this experience brought to you from both a personal and professional point of view (new competences, working methods, new vision, etc.). Minimum 200 words

The two weeks in the textile restoration department of the Patrimonio Nacional were incredibly eventful. The colleagues welcomed me warmly and hospitably in their workshop and took a lot of time to show me the broadest possible spectrum of their work within their palaces. As you can also see from the photographic report, we visited together many palaces, casitas and other sites of the Patrimonio Nacional in and around Madrid and were able to discuss the sensible use of conservation, restoration and reproduction work to restore the original spatial effect on the basis of measures already carried out. But I have also learned a lot about Spanish history, because dealing with national heritage is, of course, always very closely linked to the political and economic situation of a country. Thus the use of the palaces of the Kingdom of Spain for royal ceremonies and state receptions has an enormous influence on conservation and restoration decisions. In the throne halls, for example, great importance is attached to the representative and dignified effect of the rooms. In the case of heavily faded and torn textiles, they are more likely to be replicated based on historical examples than restored in this context. On the contrary, particularly valuable decorative elements, such as applied metal embroidery and the like, are instead elaborately restored and transferred to the copied fabrics. In the small casitas, on the other hand, which have never had an official purpose to fulfil, it is much more common to opt for pure conservation measures without reproductions. The Spanish colleagues were particularly competent and

knowledgeable in answering my questions about the complex restoration and assembly of throne and bed canopies and providing helpful tips for upcoming projects in our workshop in Potsdam, as they themselves have already gained extensive experience in this field within the framework of numerous restoration projects. I was very impressed by the wealth of decorative textiles that have survived from the 18th century, and not infrequently also from the 17th and 16th centuries. The enormously good condition of the textiles in many of the palaces was striking. In my opinion, this is due to the complete darkening of the windows. The shutters of the castle rooms are almost without exception closed and the rooms themselves are very professionally and evenly artificially illuminated. The view to the outside into the gardens and the castle grounds is only granted to the king and his guests, if the rooms are used exceptionally for official occasions. I can recommend such a professional exchange unreservedly! It opens the view for fresh approaches and thereby sets new impulses for one's own work at home. In exchange with other colleagues your own working methods are questioned and the horizon is broadened in constructive and fruitful dialogues. Linguistically, I was able to develop myself further, especially in Spanish, since English was not spoken by all colleagues. In particular, I was able to significantly expand my specialist vocabulary. I am very grateful that the scholarship enabled me to spend these ten extremely enriching days in Madrid. What I have experienced and learned will still echo after a long time!

How much your experience answered to your expectations?

[Note from 1 to 5. 1= Not at all / 5 = Totally ]

1      2      3      4      **5**

---

### **AFTER THE EXCHANGE**

---

Do you think that your exchange can be the starting point for a cooperation between the Host institution and your institution? If yes, explain in some words.

Yes, we are even already in active exchange with the Spanish colleagues of the textile restoration. They are very interested in the Department of Preventive Conservation, which does not (yet) exist in the Patrimonio Nacional. And we benefit from the practical experience of our Spanish colleagues, they have already been able to collect with the restoration and assembly of throne and bed canopies. We have also already exchanged sources of supply for very special fabrics distributed throughout Europe, as well as contacts with special weaving mills that are suitable for copying and reconstructing historical fabrics.

Will you recommend this program to your colleagues?

Yes

If you have any additional comments concerning the organization, your exchange, your host institution, etc, please indicate them below.

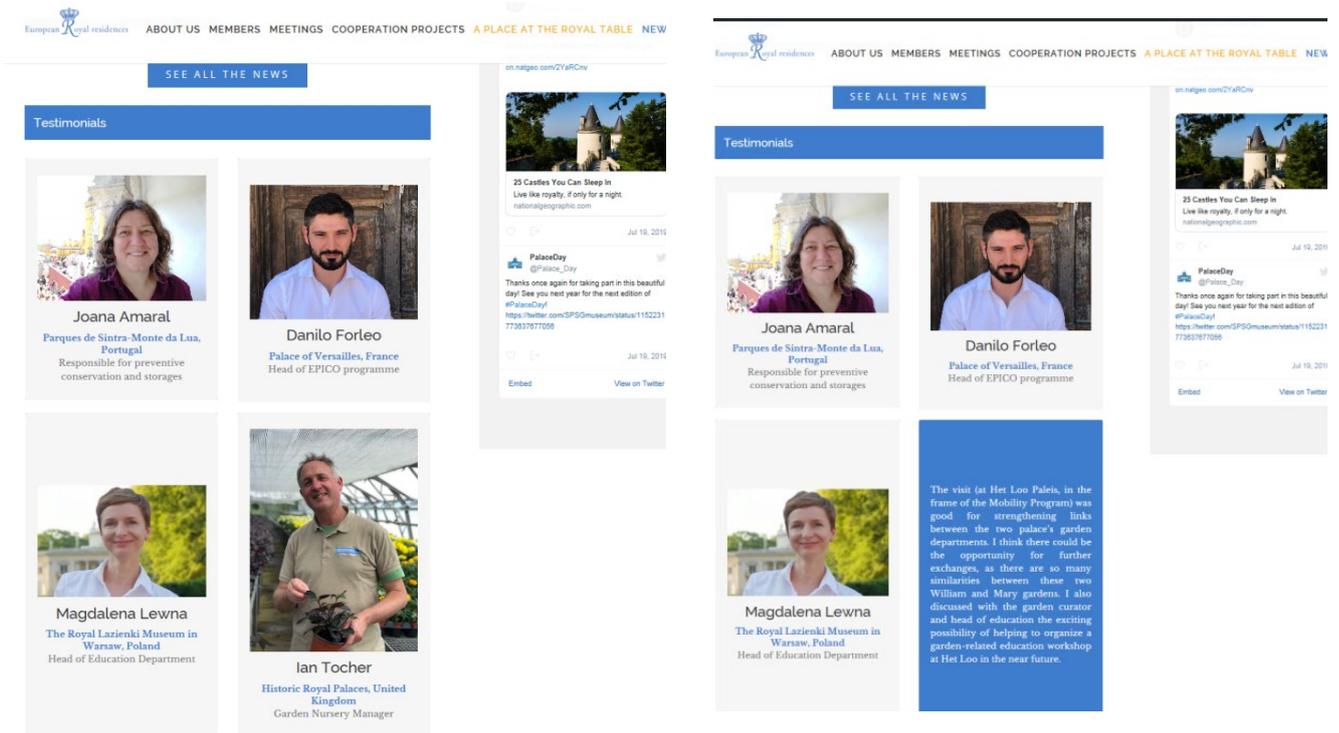
Everything has been fine!



# COMMUNICATION AND FEEDBACKS

---

## Website of the Network of European Royal Residences



## Strengthening of institutional links between Palace of Versailles and the Danish Agency for Culture and Palaces

Following the mobility of Sylvain Parrot (gardener at the Palace of Versailles) at the Danish Agency for Culture and Palaces



In the frame of the patronage programme of the 440 Oaks (Quercus robur) which are currently replanted in the park of the Palace of Versailles, one Oak will be offer to the the Danish Agency for Culture and Palaces.

Articles from the intranet of the Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg

# AUFENTHALT IN LONDON IM RAHMEN DES MOBILITY GRANT DER ARRE

Liebe Kolleginnen und Kollegen,

Susanne Evers, Sammlungskustodin für Textil und Glas, berichtet von ihrem Aufenthalt in London im Rahmen des Mobility Grant der ARRE (European Royal Residences):



Hampton Court Palace

Mitte März 2019 konnte ich mit Hilfe des Stipendiums „Mobility Grant“ der ARRE zehn spannende und lehrreiche Tage bei den Historic Royal Palaces (Vereinigtes Königreich) verbringen. Im Mittelpunkt standen die königlichen Paradebetten, die in Hampton Court und Kensington Palace noch in großer Anzahl und mit originaler textiler Ausstattung erhalten sind. Da wir hier in Potsdam gerade an zwei preußischen Prunkbetten arbeiten, waren die Diskussionen mit den Kolleginnen dort besonders spannend

und fruchtbringend.

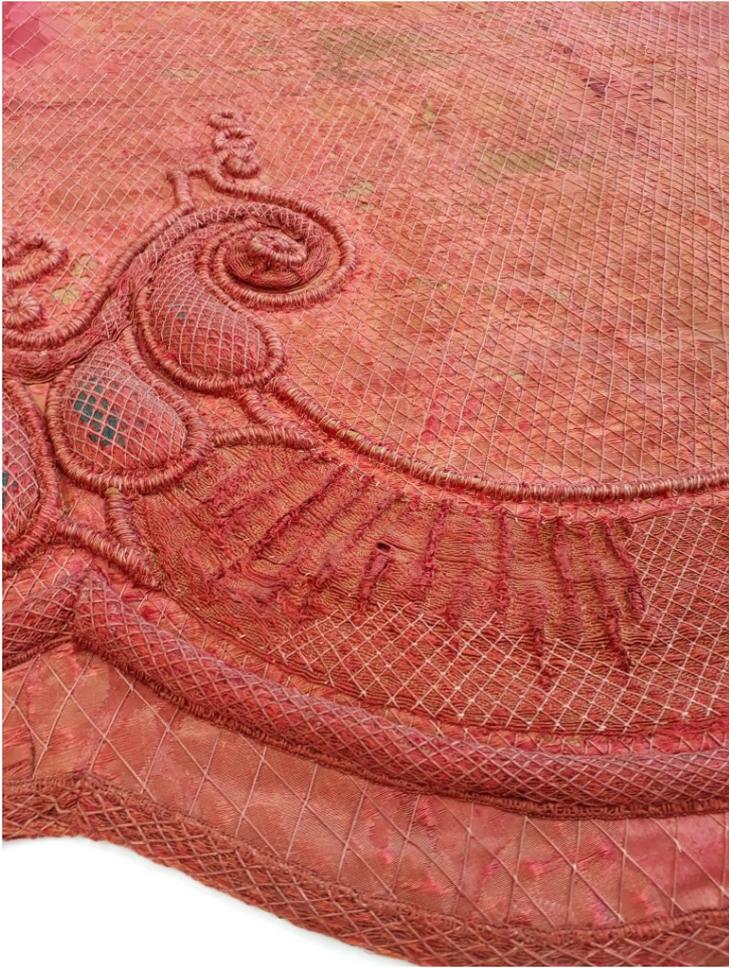


Queen Caroline's state bed



Die Querbehänge liegen auf dem

Restaurierungstisch...



...und können im Detail studiert werden

Im Archiv ließen sich interessante Informationen zur Restaurierung der Betten finden, wie zum Beispiel zum Bett der Königin, die bei den Kollegen nur „Mary of Modena“ genannt wird (reg 1685-1688). Das Bett ist heute im Kensington Palace ausgestellt:



Bett der "Mary of Modena"



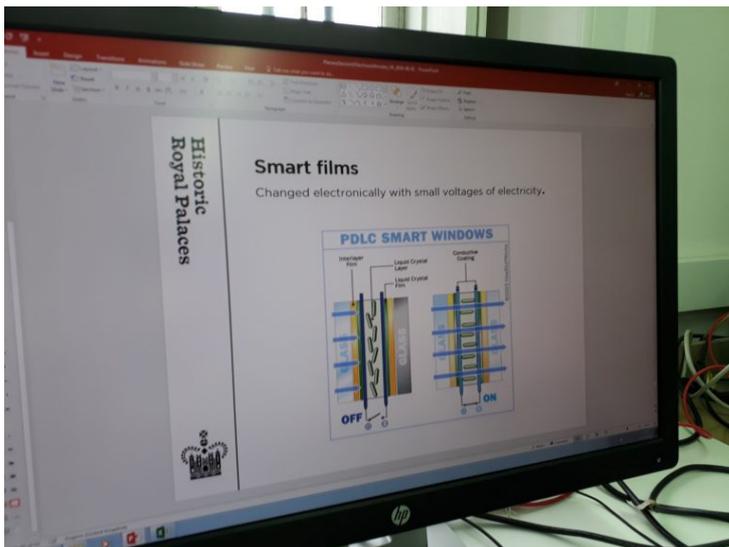
Archiv

Aber auch in viele andere Bereiche verschafften mir die Kolleginnen und Kollegen spannende Einblicke. So zum Beispiel in die enormen Aktivitäten der Präventiven Konservierung:



Broschüren zur Präventiven Konservierung

Oder in die Entwicklung neuer  
Lichtschutztechnologien:



Mein Mentor Sebastian Edwards ließ mich schließlich auch an den intensiven Vorbereitungen für die große „Queen Victoria“ Ausstellung teilhaben, mit der ab Mai 2019 der 200. Geburtstag dieser Monarchin im Kensington Palace gefeiert wird.

Ich kann allen Kolleginnen und Kollegen dieses Programm nur wärmstens ans Herz legen. Mit einem weiten Blick über

den Tellerrand bekommt die eigene Arbeit  
neue Impulse!

# AUFENTHALT IN MADRID IM RAHMEN DES MOBILITY GRANTS DER ARRE

*Liebe Kolleginnen und  
Kollegen,*

*Sabrina Müller,  
Textilrestauratorin, berichtet  
über ihren Aufenthalt in  
Madrid/Spanien im Rahmen des  
Mobility Grant der ARRE  
(European Royal Residences):*

Ich hatte das große Glück,  
Ende Mai 2019 mithilfe des  
Stipendiums „Mobility Grant“  
der ARRE (European Royal  
Residences) einen  
zweiwöchigen Aufenthalt zum  
Fachaustausch bei den  
spanischen Kollegen der  
Textilrestaurierung des  
*Patrimonio Nacional* in Madrid  
(Spanien) verbringen zu dürfen.

Das *Patrimonio Nacional*

verwaltet jene Objekte im  
Staatsbesitz, die vom König und  
der königlichen Familie und für  
Staatszeremonien genutzt  
werden. Diese Paläste, Gärten,  
Klöster, Kirchen, usw. sind in  
ganz Spanien, inklusive der  
Balearen, verteilt (was im  
Arbeitsalltag, wie man sich  
vorstellen kann, wegen der  
großen Distanzen nicht immer  
einfach ist). Die  
Hauptverwaltung des  
*Patrimonio Nationals* sowie  
sämtliche Werkstätten sind  
jedoch ganz zentral im  
Königspalast *Palacio Real* in  
Madrid untergebracht. Neben  
den Restaurierungswerkstätten  
für Textil, Möbel, Papier,  
Gemälde, Skulptur, Stein,  
Porzellan und Metall sind dies  
außerdem die Werkstätten der  
Tapezierer, Sattler, Tischler,  
Uhrmacher, Vergolder,  
Stuckateure und Steinmetze.



Palacio Real, Madrid, Seitenansicht von den Sabatini Gärten: Mein Arbeitsplatz in Madrid. Foto: DEA / G. Nimatallah

Die Kolleginnen der Textilrestaurierung haben mich sehr gastfreundlich und herzlich in ihrer Werkstatt empfangen und sich sehr viel Zeit genommen, um mir ein möglichst breites Spektrum ihres Wirkens innerhalb ihrer Paläste präsentieren zu können. Hauptaugenmerk lag auf dem sinnvollen Einsatz von Konservierungs-, Restaurierungs- und Nachwebungsarbeiten zur Wiederherstellung der ursprünglichen Raumwirkung. Gemeinsam mit meiner Mentorin, der Chefrestauratorin Lourdes de Luis, haben wir sehr viele Paläste und Casitas (kleine Lustschlösschen) des

*Patrimonio Nacionales* in und um Madrid besichtigt um somit vor Ort, anhand von bereits durchgeführten Maßnahmen, diese Fragestellung diskutieren zu können. Unsere Ausflüge führten uns unter anderem nach El Escorial, Aranjuez und El Pardo, wo wir jeweils den Palast und die Casita besichtigten.



Palacio Real de Aranjuez, ca. 50 km südlich von Madrid. Foto: Fernando García

In Madrid selber haben wir selbstverständlich den Königspalast *Palacio Real* besichtigt, der mit seinen knapp 3000 Räumen fast doppelt so groß ist wie Versailles oder Buckingham Palace. Außerdem standen das Kloster *El Monasterio de las Descalzas*

und die *Real Fábrica de Tapices*, also die Königliche Tapisseriemannufaktur, in der noch heute nach historischer Technik Tapisserien (Bildteppiche) gewirkt werden, auf dem Programm (um nur einige unserer Ausflugsziele zu nennen...).

Dabei habe ich auch sehr viel über die spanische Geschichte gelernt, denn der Umgang mit nationalem Erbe ist selbstverständlich immer auch sehr eng mit der politischen und wirtschaftlichen Situation eines Landes verknüpft. So

beeinflusst die Nutzung der Paläste des Königreichs Spaniens für königliche Zeremonien und Staatsempfänge die Konservierungs- und Restaurierungsentscheidungen enorm. In den Thronsälen beispielsweise wird sehr viel Wert auf die repräsentative und würdevolle Wirkung der Räume gelegt. Im Falle von stark verblichenen und zerschissenen Textilien werden sie in diesem Kontext eher erneuert als restauriert. Besonders wertvolle Zierelemente hingegen, wie applizierte Metallstickereien und ähnliches, werden stattdessen aufwendig restauriert und auf die kopierten Gewebe übertragen.



Palacio Real Madrid, Thronsaal: Der rote Samt, mit dem die Wände und Möbel bespannt sind, wurde in den 1980er Jahren erneuert. Die Metallstickereien hingegen aufwendig restauriert und anschließend auf das erneuerte Gewebe übertragen. Foto: Patrimonio Nacional und Ediciones es Viso.

In den kleinen Casitas hingegen, die niemals einen offiziellen Zweck zu erfüllen hatten und haben, wird sich viel häufiger für reine Erhaltungsmaßnahmen ohne Reproduktionen entschieden.



Casita del Príncipe de El Pardo, Madrid. Gabinete des las fábulas (Fabelkabinett): Bestickte Wandbespannung und Möbelbezüge aus dem 18. Jahrhundert, in situ restauriert. Foto: Sabrina Müller

Ich bin sehr dankbar, dass ich durch das erhaltene Stipendium diese 14 ausgesprochen bereichernden Tage in Madrid verbringen durfte. Die Zeit in Spanien war unglaublich ereignis- und lehrreich. Im Austausch mit den Fachkollegen konnten eigene Arbeitsweisen hinterfragt und der Horizont in konstruktiven und fruchtbringenden Dialogen erweitert werden. Das Erlebte und Erlernte wird definitiv noch lange nachhallen!



Palacio Real Madrid,  
Textilrestaurierungswerkstatt: Adela  
Martínez, Lourdes de Luis, Sabrina  
Müller, Purificación Cereijo (v.l.n.r.).  
Foto: Sabrina Müller