

VVER



CHÂTEAU DE VERSAILLES

SAILL

LES

CONTENTS

PRESS CONFERENCE - 26 JANUARY 2012

FOREWORD	4
VERSAILLES ON THE MOVE	7
THE EXHIBITIONS IN VERSAILLES	8
VERSAILLES TO ARRAS	12
EVENTS	13
SHOWS	15
VERSAILLES REDISCOVERED	19
REFURNISHING VERSAILLES	21
WHAT THE ROOMS WERE USED FOR	26
VERSAILLES AND ITS RESEARCH CENTRE	28
VERSAILLES FOR ALL	31
2011, BETTER KNOWLEDGE OF THE VISITORS TO VERSAILLES	32
A BETTER WELCOME, MORE INFORMATION	34
WINNING THE LOYALTY OF VISITORS	40
VERSAILLES UNDER CONSTRUCTION	42
THE DEVELOPMENT PLAN	43
SAFEGUARDING AND DEVELOPING OUR HERITAGE	48
MORE ON VERSAILLES	60
BUDGET	61
DEVELOPING AND ENHANCING THE BRAND	63
SPONSORS OF VERSAILLES	64
VERSAILLES IN FIGURES	65
APPENDICES	67
BACKGROUND OF THE PALACE OF VERSAILLES	68
VERSAILLES IN BRIEF	70
SPONSORS OF THE PALACE OF VERSAILLES	72
LIST OF THE ACQUISITIONS	74
ADVICE FOR VISITORS	78
CONTACTS	80

FOREWORD



This is the first time since I was appointed President of the Public Establishment of the Palace, Museum and National Estate of Versailles that I have had the pleasure of meeting the press. Flanked by the team that marks the continuity and the solidity of this institution, I will review the remarkable results of 2011 and, above all, the major projects of the year ahead of us. After less than four months at the head of this Establishment, I will try to throw as much light in as clear and fair a way as possible on my outlook on my remit.

If I have chosen for this first meeting a setting still in the project stage, the Palace History Gallery, it is because it seemed to me to be emblematic of several of our essential remits. More generally speaking, it seems to me to point to the echoes, correspondences and cross-level relationships that I intend to develop in all fields.

The work under way on the Palace History Gallery, which is due for completion in the spring, illustrates the saying that Versailles is a perpetual building site. The saying corresponds to the reality, and especially in this year that is beginning when

the effects of the work programme of the first phase of the “Grand Versailles” development plan will be considerable. But the creation of this gallery which will present the transformations of the estate since Louis XIII built his hunting lodge here marks our determination to provide better reception facilities for our constantly growing numbers of visitors by giving them more to see and in better conditions.

It underlines our commitment to the transmission of knowledge which is now reinforced by the more sophisticated possibilities offered by the new technologies. It also shows the essential role played in Versailles by its sponsors. Thanks to our partnership with Google, we are able to make further progress in the digital universe.

This gallery also points to the determination of Versailles not to remain confined in its prodigious history but also to live in its own time.

This press kit makes the presence of Versailles in all periods its “connecting thread”. The objectives that we have laid down take the approach of starting downstream, as it were, and moving upstream to our sources.

Downstream is Versailles “on the move” with a very varied but high-quality cultural offering that revives the grandiose royal festivities or confronts contemporary art with the historical heritage, explores the career of a general of Napoleon – Louis-François Lejeune – whose paintings provide an eye-witness report on the Napoleonic wars, or examines the confrontation between the Great King and Antiquity.

And Versailles relives also in the restoration and rebuilding projects, the refurbishing of the apartments of the royal couples and their families, as well through the scientific research, the publications and the symposia.

This energy devoted to blending past and present has only one objective: to win over, convince, and attract back our ever-increasing numbers of visitors who are ever more informed and coming from ever more distant lands, in reception and safety conditions that are constantly being improved.

This ambition would be vain if Versailles, with the support of the State, had not launched a series of phases of major modernisation and restoration programmes without comparison since the reign of Louis-Philippe. The work of the first phase will be completed in late 2012 to transfer the service departments and reserve collections to the old wing of the Grand Commun. The work of the second phase essentially concerns the southern part of the central section of the palace, programmed for 2013. These operations will require the closure of some areas to the public and the opening up of new ones to be visited, with special attention being devoted to the presentation of the apartments in the southern part of the central section...

This will require creativity from all of us to ensure that Versailles remains this unique setting of overlapping surprises.

Catherine Pégard

President of the Public Establishment of the Palace, Museum and National Estate of Versailles



VER
VERSAILLES
ON
THE MOVE
LES

Versailles on the move

THE EXHIBITIONS IN VERSAILLES

THE GREAT KING IN HIS GRANDIOSE CONFRONTATION WITH ANTIQUITY, THE WARS OF NAPOLEON REPORTED BY HIS GENERAL-PAINTER, THE PORCELAIN MASTERPIECES FROM SEVRES, A WOMAN REPRESENTING CONTEMPORARY ART...



VERSAILLES AND ANTIQUITY

22 OCTOBER 2012 - 24 FEBRUARY 2013

Curatorship:

Nicolas Milovanovic
Alexandre Maral,
conservateurs au château
de Versailles;
Geneviève Bresc-Bautier,
Jean-Luc Martinez,
conservateurs au musée
du Louvre

Places: Africa Rooms,
Stone Galleries
and Grand Apartments

The ambition of the exhibition *Versailles and Antiquity* is to bring back on centre stage the major antique sculptures that were on display in Versailles during the Ancien Régime — *Diana of Versailles*, *Venus of Arles* and *Cincinnatus* are the most famous of them—and to recall the artistic and also political significance of their presence.

The second section shows how the heritage of Antiquity provided a source of inspiration to the artists of Versailles to create masterpieces in the fields of painting and sculpture, but also in the decorative arts and furniture. Lastly, the third section explains the mythology of Versailles: it is centred on Apollo, but also on the figure of Hercules, and other outstanding men and women from Augustus to Zenobia.

Versailles was a new Rome in its grandiose size, its ambition to endure through the centuries, and the many references to the great models of Antiquity. In the 17th century, Antiquity was an incomparable absolute, which the most ambitious sovereigns wished to rival: Louis XIV created Versailles as the seat

of power to bring back the grandeur of Antiquity.

Louis XIV acquired or had copies made of the most prestigious antique pieces. Versailles offered the vision of an Antiquity recomposed for the glory of the king.

The universally known antique models, notably through engravings, were assimilated and reinterpreted. Artists did this so well that their works could be claimed to surpass the originals. The influence of Antiquity was felt in all the artistic fields, including architecture, garden design, decoration, the ephemeral arts, etc. Apart from their formal dimensions, the decors of Versailles and Marly highlighted the gods and heroes of mythology and ancient history. The palaces and their gardens formed a world dominated by the figure of Apollo.

The exhibition will bring back to Versailles about fifty antiques that it possessed during the Ancien Régime. About two hundred works from the principal French and foreign collections (Louvre, Bibliothèque nationale de France, Uffizi Gallery of Florence, etc.) will be presented.

**Versailles,
the new Rome**



Anselme Flamen I
*Callisto, companion of
Diana, walking with
a greyhound prancing
at her feet, and carrying
a net,*

1696

National museum of
the Palaces of Versailles
and Trianon © EPV

**NAPOLEON'S WARS,
LOUIS-FRANÇOIS LEJEUNE,
GENERAL AND PAINTER (1755-1848)**
14 FEBRUARY - 13 MAY 2012



A celebrated figure when he followed Napoleon around Europe, Lejeune was then forgotten for many years. Versailles dedicates an original exhibition to this colourful general and painter. It shows how a history painting is built up using

**Lejeune,
“reporter” of
the Napoleonic
wars**

military observations, topographical reports and sketches, and opens the debate on historical truth in battle paintings. Over a hundred and twenty works are exhibited: paintings, drawings, maps and scientific instruments from the artist's lifetime.

Curatorship: Valérie Bajou, curator in the Palace of Versailles. **Places:** Africa and Crimea Rooms.
Sponsorship: This exhibition is produced with the support of Renault Trucks Défense.

**PORCELAIN MASTERPIECES
FROM THE ROYAL COLLECTIONS,
CHARLES-NICOLAS DODIN**
14 MAY - 9 SEPTEMBER 2012



**A major painter
in the Sèvres
manufactory**

So many masterpieces have never before been brought together. Held by the most prestigious European and American collections, they demonstrate the artistic development of one of the most gifted painters of the Royal Porcelain Manufactory of Vincennes-Sèvres in the 18th century. The diversity of the sources of inspiration of Charles-Nicolas Dodin (paintings, sculptures, drawings, engravings and medals) testify to the correspondences that existed then between the different art forms and to the extraordinary emulation that they gave rise to.

Curatorship: Marie-Laure de Rochebrune, curator in the Palace of Versailles **Places:** Apartment of Madame de Maintenon and the King's Guardroom.

VASCONCELOS VERSAILLES

12 JUNE - 30 SEPTEMBER 2012

Pursuing its encounters between contemporary art and its historical heritage, the Palace of Versailles presents this summer a series of sculptures and installations of the Portuguese artist Joana Vasconcelos in the Palace and the gardens.

The approach of the Portuguese artist Joana Vasconcelos, born in Paris in 1971, consists of the re-appropriation of everyday objects which she transforms using inventive and unexpected techniques inherited from ready-made and Pop art. These displacements produce hybrid objects made with azulejos (glazed ceramic tiles) and crochet work: they are stitched together, welded, gilded, etc. In a word, they undergo a metamorphosis. A mass of saucepans is transformed into high-heeled court shoes and a pile of plastic plates becomes a spectacular Viana Heart (a traditional Portuguese piece of jewellery) in monumental format thanks to the artist's magic gaze.

Joana Vasconcelos seeks to create a dialogue between culture and personal history. Profoundly anchored in Portuguese culture, she proposes a visual language perceptible by all, questioning commonplaces of the collective identity. Pursuing her questioning of luxury and beauty, Joana Vasconcelos designed this exhibition at Versailles not as a decoration of the setting but as an appropriation of a legendary place. A moment of its history. **Curatorship:** Jean-François Chougnnet, Director General of Marseille 2013 **Places:** Grand Apartments and gardens.



Joana Vasconcelos is represented by the Galerie Nathalie Obadia, (Paris/Brussels); Haunch of Venison, (London/New York/Berlin) and the Galeria Horrach Moyà, (Palma de Majorca).

“In my reflection on European luxury and culture, I have always thought of Versailles.”

Joana Vasconcelos

Versailles en mouvement

VERSAILLES TO ARRAS

IN THE FRAMEWORK OF ITS PARTNERSHIP WITH THE NORD-PAS-DE-CALAIS REGION AND THE TOWN OF ARRAS, THE PALACE OF VERSAILLES MAKES AN ORIGINAL CONTRIBUTION TO CULTURAL DECENTRALISATION.



VERSAILLES TO ARRAS: *ROULEZ CARROSSES!*

18 MARCH 2012 - 10 NOVEMBER 2013

Curatorship:

Beatrix Saule, Director of the National Museum of the Palaces of Versailles and Trianon, Jean-Louis Libourel, honorary Chief Heritage Curator, H el ene Delalex, assistant Heritage Curator in the Palace of Versailles.

Place: Mus e des Beaux-Arts of Arras

For the first time and for a cycle of 10 years marked by five major exhibitions, Versailles presents its collections in the Abbey of Saint-Vaast which houses the Mus e des Beaux-Arts of Arras.

The opening exhibition *Roulez carrosses!* (Coaches for Courts) is an event. It is the first exhibition in France consecrated to coaches featuring royal and imperial *berlines* and carriages loaned from the Versailles collections.

The Mus e des Beaux-Arts of Arras will exhibit paintings, sculptures, sleighs, sedan chairs and horse harnesses, as well as several exceptional coaches such as those used for the wedding procession of Napoleon I, the coach of the coronation of Charles X and the impressive hearse of Louis XVIII.

In over 1,000 sq m, these exhibits will be displayed chronologically in an innovative museographic setting combining reconstructions, animated demonstrations and multimedia.

The exhibition will enable visitors to discover the collections of Versailles and the historical links between the Palace of Versailles and Arras, and to learn about the functioning and development of horse-drawn coaches.

A collection of 1,200 coaches and accessories

Versailles on the move

THE EVENTS

AS IT DOES EACH YEAR, THE PALACE OF VERSAILLES PARTICIPATES IN THE NATIONWIDE EVENTS OF THE EUROPEAN MUSEUMS NIGHT, THE RENDEZ-VOUS AUX JARDINS AND THE EUROPEAN HERITAGE DAYS.



EUROPEAN MUSEUMS NIGHT

19 MAY 2012

PASSION FOR ASTRONOMY

“The Planets Apartment”

As part of the “Looking Differently” register of the European Museums Night, Versailles will be highlighting and putting into perspective the “Planets Apartment”. It was in the 17th century that the first works of scientific popularisation appeared. Kepler, Huygens and, in a different genre, *Cyrano de Bergerac*, presented in a colourful and spectacular way the discoveries that fascinated the salons of the period. They thus led “public opinion” to move away gradually from astrology to astronomy. The idea is to highlight and compare the ceilings of the Grand Apartments presenting the seven planets then known, with the help of video projections and son et lumière features combining the texts of the period, and images from the past and the present.

RENDEZ-VOUS AUX JARDINS 2ND FESTIVAL OF GARDENING BOOKS AND MAGAZINES

1, 2 AND 3 JUNE 2012

To mark the 10th *Rendez-vous aux jardins*, the Palace of Versailles is organising the 2nd Festival of Gardening Books and Magazines in the gardens of the Grand Trianon.

After the success of the first year, this second Festival will be hosting all the publications relating to gardens and the art of gardening. Visitors will thus be able to explore the full range of printed sources and discover genres as varied as practical guides, books for children, fine illustrated books and essays on gardens, ancient treatises, books on botany and horticulture, books of photographs and the numerous magazines dedicated to the world of gardening. In 2011, the Festival attracted 26,000 visitors to the palaces of Trianon, and 1,000 participants in its workshops and lectures.

This year, the Palace of Versailles is launching its Gardening Book Prize which will reward the best publication of 2012 in three categories: “*Graine de jardin*” (books for children), “*Jardin pratique*” (guide books) and “*Esprit de jardin*” (books of description or essays on gardens). Chaired by Catherine Pégard, the jury will be made up by

Alain Baraton, head of the gardening department of Trianon, specialised bookshops and readers.

First edition of the Gardening Book Prize

Book-signings by authors, round table debates, workshops for adults and children, a photo exhibition, a competition, concerts etc. will enliven these days.

On Saturday 2 and Sunday 3 June, the gardens, the palaces of Trianon, and Marie-Antoinette's Hamlet will be freely accessible.

EUROPEAN HERITAGE DAYS

15 AND 16 SEPTEMBER 2012

NAPOLEONIC BIVOUAC IN TRIANON. SPECTACULAR RECONSTRUCTION OF AN UNKNOWN ASPECT OF VERSAILLES.

The visits made by Napoleon to Versailles are not well known. Visitors can rediscover them at the Grand Trianon, too often neglected. The very vast gardens of the Grand Trianon will be the setting

for an "Empire Bivouac" recreated by associations of volunteers who reconstruct past events and drawing on the expertise and the partnership of the magazine *Napoleon 1^{er}*. Infantry, music, cavalry, canteen, carriages, activities for children (roundabout, fencing, disguises, photos, etc.) will provide an original show and entertainment for the very numerous visitors during the European Heritage Days.

A Napoleonic bivouac in Versailles

In partnership with the town of Rueil-Malmaison and the Palace of Malmaison which is organising in 2012 a Napoleon Jubilee Year.

“Louis XIV and Le Nôtre walk in their dream: this park that they both created. Some days I tell myself that Versailles is only their footprints that have come down to us.”
Erik Orsenna



2013: YEAR OF LE NÔTRE

In 2013, Versailles will pay special and different kinds of homage to André Le Nôtre to mark the 4th centenary of his birth.

Thirty years of uninterrupted conversation between Louis XIV and Le Nôtre to design the history and the legend of the monarchy earned Le Nôtre this homage of a year dedicated to him. Indoors and outdoors... The Star Grove will be reborn following the instructions of the King's Gardener. The Round Green Grove will be reinterpreted by our contemporaries. Events in autumn and winter will focus on the unsuspectedly complex personality of this man who stayed in his place while sharing the intimacy of the monarch. **Enriched with unpublished scientific discoveries, the exhibition**

that will be dedicated to him will also show an artist and an aesthete through his collections. Contemporary art and music will also be on the menu for this rediscovery of Le Nôtre whose vocation was to create beauty.

General curatorship of the exhibition:

Béatrix Saule, Director of the National Museum of the Palaces of Versailles and Trianon.

Curators: Patricia Bouchenot-Déchin, associate researcher at the Research Centre of the Palace of Versailles, and Georges Farhat, full-time lecturer in the Ecoles nationales supérieures d'architecture.

Versailles on the move

THE SHOWS

THE MAGIC OF ITS ROYAL OPERA HAS MADE VERSAILLES A COVETED AND ACCLAIMED VENUE. SUMMER 2012 BRINGS A NEW FESTIVAL OF HOMAGE TO HANDEL, WITH THE GREATEST SINGERS AND MUSICIANS.



Press contact

Château de Versailles
Spectacles

Opus 64

Valérie Samuel

v.samuel@opus64.com

Tel. 01 40 26 77 94

PROMENADE IN THE GARDENS: THE FOUNTAINS OF VERSAILLES

THE MUSICAL FOUNTAINS SHOW

Every Saturday and Sunday from 31 March to 28 October 2012, as well as some public holidays (8 May, 17 May and 15 August 2012), every Tuesday from 22 May to 26 June 2012, as well as Friday 6 April 2012. From 9: 00 am to 6: 30 pm.

Discover the fountains and groves and water jets spouting to the rhythm of the music. Several circuits allow you to enjoy a series of masterpieces and some of the most secret places in the Gardens. Share the spirit of the creators of Versailles and relive the works composed here over two centuries. A collection of CDs has been recorded in partnership with the Outhere label: *Les Musiques retrouvées de Versailles* is a cycle of audio and video recordings made in the Palace by the Outhere label and Château de Versailles Spectacles. For this first year, released in April: *Les Grandes Eaux Musicales de Versailles*, a compilation of French baroque works played by Sempé, Dumestre, Café Zimmermann, etc.

THE MUSICAL GARDENS

Every Tuesdays from 3 April to 15 May 2012 (except 1 May) then from 3 July to 23 October 2011. From 9: 00 am to 6: 30 pm.

During the summer, to allow you to discover and enjoy the gardens to the full, the groves and preserved places of the park of the palace are accessible every Tuesday from June to September. A musical promenade and exploration of the French formal gardens designed by Le Nôtre, among the multitude of statues lining the walks and in the shade of the park's trees carefully tended by the gardeners of Versailles.

**1.4 million spectators
in 2011**

THE FOUNTAINS NIGHT SHOW

Every Saturday evening from 16 June to 8 September 2012 inclusive. From 9: 00 pm.

This year once more, lighting and stage-effects artists present surprising installations: aquatic effects in the Mirror Pool, a laser show in the Colonnade Grove, the spectacular overthrow of the giant Enceclade and the unreal and magical pathway through the Groves of the Girandole and the Dauphin. Groupe F will fill the Tapis Vert with monumental flames and produce a fireworks display on the banks of the Grand Canal, the Grand Canal, enriched by the masterpieces of French baroque music performed by Reinhard Goebel and his orchestra, Musica Antiqua Köln.

FÊTES À VERSAILLES: VERSAILLES FESTIVAL

8 JUNE-13 JULY

INTERNATIONAL MUSIC FESTIVAL

THE TRIUMPH OF HANDEL

After the success of *Venise Vivaldi Versailles*, the Palace of Versailles proposes a unique festival of baroque and classical music with a series of concerts and performances whose principal guest in 2012 is Handel. A brilliant composer of operas, oratorios with thrilling choral pieces and grandiose compositions for state occasions, Handel left his mark on his century and his successors. He remains to this day the most accomplished of baroque composers. Versailles hosts his great works and their most outstanding performers: **five operas in concert version, four oratorios, three virtuoso gala concerts, and the essential Music for the Royal Fireworks in a fireworks display** directed by Groupe F. The great singers and musicians of Handel's music will be performing: **Marc Minkowski, Jordi Savall, Jean-Christophe Spinozi, Cecilia Bartoli, Christophe Rousset, Max Emanuel Cencic and Alan Curtis.**

The oratorios will be sung by English ensembles: Paul McCreech, Robert King, Harry Christophers, Dunedin Consort, Academy of Ancient Music. Sir John Eliot Gardiner and Alexandre Tharaud are also on the programme.

Daniel Barenboim will conclude the festival with Beethoven's 9th Symphony in the open air, combining the West Eastern Divan Orchestra and the Choeur de l'Orchestre de Paris.

ROYAL FIREWORKS DISPLAY:**HANDEL ON THE GRAND CANAL**

22, 28 29 June, 5 and 6 July at 10: 00 pm

Fireworks display by Groupe F

In the unique setting of the Palace of Versailles, Groupe F restages the two open-air orchestral masterpieces of Handel: *Water Music* performed in 1717 on the Thames and *Music for the Royal Fireworks* composed in 1749.

THE GRAND COSTUMED & MASKED BALL

30 juin

After the success of the *Venice Carnival* of July 2011, the Orangerie of Versailles will be hosting a grand costumed & masked ball on 30 June from midnight to dawn. Guests wearing the finest costumes in Europe will dance to the frenzied music of today and enjoy the choreographies of Blanca Li who will be the night's hostess in Versailles. 1,500 costumed and masked dancers are guaranteed an unforgettable experience that will end at dawn in the Ballroom Grove, the finest spot in the Royal Garden.

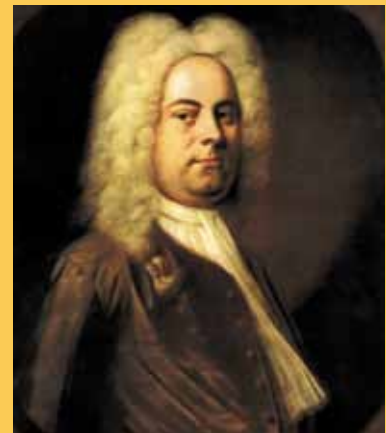
BEETHOVEN'S 9TH SYMPHONY

13 July, Terraces of the Palace of Versailles, Choeur de l'Orchestre de Paris - West Eastern Divan Orchestra

Conductor, Daniel Barenboim

Daniel Barenboim, music director of the Berlin Opera, will conduct Beethoven's greatest symphony in the exceptional setting of the terraces of the Palace of Versailles. Underneath the Hall of Mirrors at sunset, the virtuoso orchestra created by Barenboim with the best Israeli and Palestinian musicians will form a symbol of freedom and peace between the peoples, accompanied by the Choeur de l'Orchestre de Paris and exceptional soloists.

A universal masterpiece, the last symphony of Beethoven echoes the great choral pieces of Handel and has plunged audiences into the same intense emotional experience since its premiere.

**THE ROYAL SERENADE IN THE HALL OF MIRRORS**

Every Saturday evening from 16 June to 8 September 2012 inclusive.

At 6: 45 and 7: 45 pm.

Just before the Fountains Night Show, accompany the musical stroll from the King's apartments to the Hall of Mirrors. To the sound of a serenade, the musicians and dancers of L'Eclat des Muses - Cie Christine Bayle - will dance the rounds of a traditional French ball as they did in the 17th century court.

PICNIC ON THE BANKS OF THE GRAND CANAL - REPUBLICAN PICNIC

Thursday 14 July, from 11: 00 am to 4: 00 pm

In previous years, this event brought together nearly 10,000 guests. This year's picnic will be held once again on the bank of the Grand Canal, beside the stretch of water called the Bassin du Fer-à-Cheval (Horseshoe Pool). A "Local Produce Village" dedicated to local producers, brass bands, a dance with accordion music and other surprises will liven up this day. Conviviality, conversations, encounters and discoveries will make this event truly unforgettable! One simple obligation: **come dressed all in white.**

**THE GRAND CONCERTS
OF VERSAILLES**

AT THE ROYAL OPERA

27, 28 and 29 January

BÉJART BALLET LAUSANNE

Cantate 51; Ce que l'amour me dit; Syncope

Artistic director: Gil Roman

Choreographer: Maurice Béjart

4 and 5 February

MONSIGNY: LE ROI ET LE FERMIER

Dominique Labelle, William Sharp, Thomas Michael Allen, Thomas Dolie, Jeffrey Thompson, Dolores Ziegler

Directed by: Didier Rousselet

Conductor: Ryan Brown

16 February

RAMEAU: DARDANUS

Gaëlle Arquez, Konstantin Wolff, Benoît Arnould, Alain Buet, Sabine Devieille, Emmanuelle De Negri, Romain Champion

Ensemble Pygmalion

Conductor: Raphaël Pichon

10 March

HASSE: DIDONE ABBANDONATA

Theresa Holzhauser, Magdalena Hinterdobler, Valer Barna-Sabadus, Maria Celeng, Andréas Burkhart, Flavio Ferri-Benedetti Hofkapelle Munchen

Conductor: Michael Hofstetter

15 March

HANDEL: ARIODANTE

Joyce Didonato, Karina Gauvin, Marie Nicole Lemieux, Sabina Puertolas, Nicholas Phan, Matthew Brook, Aninio Zorzi Giustiniani

II Complesso Barocco

Conductor: Alan Curtis

23 and 25 March

ROSSINI: TANCREDE

Nora Gubisch, Elena de la Merced, Filippo Adami, Christian Helmer, Gemma Coma Alabert, Valérie Yeng Seng

Directed by: Jean Philippe Delavaut

La Grande Ecurie et la Chambre du Roy

Conductor: Jean-Claude Malgoire

2 April

**ROLANDO VILLAZON:
TREURES OF BEL CANTO**

Rolando Villazon, Tenor

Orchestre de Chambre Nuevo Mundo



4 April

**THE MASTERSINGERS OF
NUREMBERG**

Sacha Michon, Valerio Contaldo, André Gass, Marcos Garcia, Leana Durney, Elsa Barthas

Orchestre de la Haute Ecole de Musique de Genève

Conductor: Laurent Gay

Directed by: Alain Zaepffel

11 April

MOZART: SYMPHONIES N° 39, 40, 41

Orchestre des Champs-Élysées

Conductor: Philippe Herreweghe

3 May

MOZART: SYMPHONY N°38

– **CONCERTO FOR CLARINETTE**

Strauss: Romance for Cello and Orchestra

François Salque, Cello

Vicent Alberola, Clarinette

Les Dissonances

Conductor: David Grimal

11, 12 and 13 May

LULLY: ARMIDE

Peggy Kriha Dye, Colin Ainsworth,
Joao Fernandes

Directed by: Marshall Pynkoski
Choeur du Centre de Musique Baroque de
Versailles
Opera Atelier Toronto
Tafelmusik Baroque Orchestra
Conductor: David Fallis

21 May

MOZART – DA PONTE: PRIMA DONNA

Julia Lezhneva Soprano
Les Musiciens du Louvre - Grenoble
Conductor: Marc Minkowski

1, 2 and 3 June

VERDI: LA TRAVIATA

Nathalie Manfrino, Albane Carrere,
Elodie Kimmel, Enrique Ferrer, Javier Franco,
Patrick Kabongo, Guillaums Paire,
Arnaud Richard, Alain Herriau
Directed by: Claire Servais
Choeur Accentus
Orchestre de l'Opéra de Rouen Haute Norman-
die
Conductor: Luciano Acocella

24 and 25 June

GLÜCK: ORPHEUS AND EURYDICE

Varduhi Abrahamyan, Ingrid Perruche,
Maylis de Villoutreys
Directed by: Frédéric Flamand
Ballet National de Marseille
Orchestre Symphonique Saint-Etienne Loire
Conductor: Giuseppe Graziolli
Choeur Aedes, conducted by Mathieu Romano

28 June

ALEXANDRE THARAUD

HOMAGE TO RAMEAU

Alexandre Tharaud, Steinway piano

IN THE HALL OF MIRRORS

19 March

**SANDRINE PIAU: GEMS OF FRENCH
BAROQUE OPERAS**

Sandrine Piau, Soprano
Les Paladins
Conductor: Jérôme Correas

IN THE ROYAL CHAPEL

6 April

**MONTEVERDI, STRIGGIO, BENEVOLI:
SACRED EXTRAVAGANCES FOR 40 VOICES**

Le Concert Spirituel
Conductor: Hervé Niquet

7 and 8 April

**BACH: PASSION ACCORDING TO SAINT
MATTHEW**

Johanna Winkel, Elvira Bill, Michael Mogl,
Tobias Berndt, Manuel König
Kölner Kammerchor
Collegium Cartusianum
Conductor: Peter Neumann

8 June

**HANDEL: MUSIC FOR
THE ROYAL FESTIVITIES**

Academy of Ancient Music
Conductor: Richard Eggar

CREATION OF A CD COLLECTION in partnership with the Outhere label.

Les Musiques retrouvées de Versailles is a cycle of audio and video recordings made in the Palace, by the Outhere label and Château de Versailles Spectacles.

This first year, the releases are:

- *Les Grandes orgues de la Chapelle Royale de Versailles*, with the four permanent organists of the Royal Chapel: Michel Bouvard, Frédéric Desenclos, Francois Esplanasse, Jean-Baptiste Robin.

- *Rameau: Dardanus*, by Raphael Pichon, recorded at the Royal Opera. With bonus DVD of the concert in Versailles.



VER
VERSAILLES
SAIL
REDISCOVERED
LES

Versailles rediscovered

REFURNISHING VERSAILLES

THE AMBITION OF VERSAILLES IS TO ACHIEVE THE IDEAL SITUATION WHEREBY THE RIGHT FURNITURE RETURNS TO ITS RIGHT PLACE IN THE APARTMENTS OF THE KINGS AND THEIR FAMILIES.



In the early 20th century, the idea of restoring the former residence of kings was promoted by the curator Pierre de Nolhac and his scientific research. In 1939 the first piece originating in Versailles was acquired: the fireplace screen of the queen's bedchamber. After the work of Pierre Verlet, studies of the inventories and daybook of the Garde-Meuble (royal furniture store), which recorded the deliveries made every day, became systematic in order to identify the surviving pieces and, if possible, acquire them: a long-term task of acquiring individual items and involving considerable financial inputs, often fortunately made possible by sponsorship... An immense task undertaken with passion by generations of curators since Gérald Van Der Kemp.

Some coming from Versailles could be returned to their place of origin, while others were newly ordered for other royal residences. In our refurnishing policy, these "equivalences" are given priority over copies; the latter are accepted only when the original is definitively out of reach. This was debatable: Pierre Verlet, curator at the Louvre, advocated the refurnishing of Versailles with copies. A pragmatic approach was adopted, a compromise between the inventory reports and the real state of the collections. But the guidelines were firm:

- search for new pieces and acquire them,
- increase the highlighting of this treasure of

royal furniture so that people can better appreciate its exceptional quality,
- give back to Versailles the image of an inhabited palace.

RETURN TO VERSAILLES

The policy of refurnishing the Establishment could not work without the close collaboration that has been set up with the Louvre and the Mobilier National.

THE LINK WITH THE MOBILIER NATIONAL

Since 2007, an active deposit policy of the Mobilier National in favour of Versailles has enabled the return to the Palace of outstanding pieces of furniture and objets d'art: works made for Versailles and which escaped the Revolution's auctions, or others offering a perfect equivalence with those that have not survived or are in foreign collections. This collaboration between the institution that is the heir to the Royal Garde-Meuble and Versailles began in the 20th century, enriched by the rediscovery of the working methods of the Garde-Meuble, more accurate knowledge of its history and of the new sponsorship role of the Mobilier National: this for example is how the desk of the Dauphin by BVRB came back in 1953. These exchanges were given a boost recently following the signing of a proactive policy between the directors of these two institutions.

120 works deposited by the Mobilier National

Over a hundred works of royal provenance have thus rejoined the collections of Versailles, marking a decisive phase in this

immense task of refurnishing the Palace. The exhibition *The Palace of Versailles and the Mobilier National* presented in 2011 hailed the exemplary action of this institution.

AN ACTIVE POLICY OF EXCHANGES WITH MUSEUMS: THE EXAMPLE OF THE DOGS ANTECHAMBER IN THE INNER APARTMENT OF THE KING

Fitted out in 1738, the Dogs Antechamber featured fine wood panelling on the walls and a series of seven paintings from the former Billiards Room of Louis XIV. Thanks to recent exchanges with the museums of Rennes, Montpellier, Carcassonne and Dôle, the four paintings that formed the 'overdoors' of the Dogs Antechamber will be returning this year to the room they decorated until the Revolution.

They left Versailles during the Revolution and are now coming back...

They are:

- *Christ and the Samaritan*, School of Guido Reni. Musée des Beaux-Arts, Carcassonne.
- *Latona Transforming the Peasants of Lycia into Frogs*, Francesco Albani. Musée des Beaux-Arts et d'archéologie, Dole.
- *The Mystical Marriage of Saint Catherine*, after Parmigianino. Musée des Beaux-Arts, Rennes.
- *Adam and Eve Expelled from Paradise*, Francesco Albani. Musée Fabre, Montpellier.

The Dogs Antechamber is the only room of the Palace whose decor enables us today to show the taste of Louis XIV as a collector. The Public Establishment of Versailles is very pleased to announce these exchanges with regional museums. The three paintings originally set into the wood panelling and evoked today on 'grisaille' reproductions, *Jesus on the Way to Calvary* by Pierre Mignard, Eliezer and Rebecca by Antoine Coypel and *Moses Saved from the Water* by Charles de La Fosse, are kept in the Paintings Department of the Louvre museum with which the principle of negotiation has been agreed.

A REINFORCED ACQUISITIONS POLICY

The acquisitions policy of the Palace of Versailles is guided by the intention to throw more light on the function of the rooms. 2011 was a fruitful year for acquisitions, with over 80 objects entering Versailles (exhaustive list in the appendix).

WRITING TABLE DELIVERED FOR THE QUEEN'S HOUSE IN HER HAMLET BY JEAN-HENRI RJESENER

circa 1783, 76 x 111 x 63 cm. €6.75 million

Corporate sponsorship (artefact of major heritage interest) LVMH and Sanofi



Sold at the Revolutionary auctions of 1793-94, this writing table returns to Versailles after 217 years. Absolutely perfect in its execution, it impresses by the elegance of its proportions, the refinement of its exotic wood veneering and, especially, by the stunning quality of its gilt bronze decoration in the antique style or with floral motifs, so revealing of the queen's taste. It bears the circular mark of the queen's private furniture store, as well as the crowned CT of the Château de Trianon. Moreover, it bears a number in ink: No.84, which indicates its precise destination: the salon of the queen's house in her Hamlet.

It was one of the last pieces of furniture made for the Queen and privately owned which has now returned to its place of origin. As it cannot be replaced in the Hamlet, whose interiors were profoundly modified during the Empire period and are currently unprepared for refurnishing, this writing table is presented in the gilt cabinet of Marie-Antoinette located in the Queen's private apartments that were recently restored and are being refurnished.

**CHAIR WITH THE STAMP OF G. JACOB
DELIVERED FOR THE CABINET DE LE
MÉRIDIENNE IN VERSAILLES**

Purchase by private contract, Sotheby's. €420,000.



A chair made by Jacob recently appeared on the art market and seemed by all evidence to be part of a suite intended to furnish the boudoir of Marie-Antoinette in Versailles. The Palace of Versailles had already acquired two armchairs from this suite in 1980 and returned them to their place of origin. These two seats formed part of a larger suite of which the Museum of Decorative Arts of Berlin possessed three armchairs, one chair, a screen and the silk cover of the sofa until WWII. The Berlin seats bore the label of the Queen's boudoir in Versailles. They had also kept their original covering that no longer exists except in fragments on the armrests of the two armchairs in Versailles. It was probably after 1784, when the Queen's furniture store began to expand considerably, that a third suite was ordered from Georges Jacob, with a design that was not ordered or approved by the Royal Furniture Store and hence was not documented. The prototype had been developed in 1780 by Gondoin and Jacob for the Rock Pavilion in Trianon and from then on the pieces of furniture made for the Queen were given the same features,



**PUNCH-BOWL FROM LOUIS
XV'S DINNER SERVICE WITH
A SKY-BLUE BACKGROUND**

Vincennes manufactory, 1753,

marks painted in blue: two intertwined "L", date letter A for 1753, soft-paste porcelain, 12.6 (H) x 33.7 (diameter) cm.

Corporate sponsorship by KPMG (artefact of major heritage interest)

This perfectly preserved punch-bowl belonged to the large dinner service executed in French porcelain for Louis XV between 1753 and 1755 at the Vincennes porcelain manufactory.

It was ordered in 1752 and made in 1753, when the production of the sky-blue background, specially created by the chemist Hellot, was finally mastered. It was decided to give all the pieces a pattern of flowers and fruits set in cartouches underlined in gold. A total of 1,749 pieces were manufactured and delivered to the king in three lots between December 1753 and December 1755. The large number of pieces was justified by the demands of the service "à la française" and the decor of the table. This service instantly became famous. The punch-bowl, whose shape was designed by Jean-Claude Duplessis, the best ornamenter of the period, belonged to the first delivery of the service (marked with the letter A). It was a novelty in France: punch was an English drink served during dessert that became popular at this time. The service was used by the royal family until the end of the Ancien Régime, and queen Marie-Antoinette still used it in the Petit Trianon on the eve of the Revolution. After the Revolutionary dispersions it turned up in the mid-19th century in the collections of Gustave de Rothschild in Paris.

always in different combinations. For the boudoir of the Queen in Versailles, the sculptors employed by Jacob used the traditional pattern of bead and ribbon trim, the quiver legs, and the flaming torch design of the back-rest uprights; more original are the horns of plenty terminating in an eagle and cock head, and the arm-rests with their sphinx and pekinese carvings. The chair recently acquired by Versailles bears the traces of a label that has not survived, seemingly identical to that of the two armchairs brought back to the Palace. The quality and the details of its carved decoration are in perfect harmony with the two armchairs in Versailles. This chair returns to its place in the Cabinet de la Méridienne.

TWO HIGH-BACKED ARMCHAIRS, CIRCA 1680

Carved and gilt beech, Savonnerie carpet covering.
0.118 x 0.67 x 0.84 metres
Acquisition at an auction by pre-emption.
€187,500.



In the framework of the refurnishing of the Mercury Salon as the official royal bedchamber, the acquisition of these two remarkable carved and gilt wooden Louis XIV armchairs, still seemingly covered with their original Savonnerie carpet, was an unhoped-for opportunity. Large Louis XIV seats are very rare and particularly in pairs. Versailles possessed none, although the Etiquette required them in the royal alcove. The style of the armchairs corresponds to the 1680s and they go very well with the large 'duchesse' bed from the reign of Louis-Philippe decorated with embroidery from the earlier period. These two armchairs belonged to the collection of Jacqueline Delubac (1907-1997).

PORTRAIT OF THE COMTESSE DU BARRY AS FLORA

François-Hubert Drouais (1727-1775), Salon of 1769, signed and dated "Drouais 1769", 71 x 58 cm.

Acquisition thanks to the participation of the Société des Amis du Château de Versailles.



The Palace of Versailles possessed no painted portrait of Madame Du Barry. The acquisition at an auction of the portrait of the Comtesse Du Barry as Flora restores to her legitimate place in the palace this major figure from the last years of the reign of Louis XV. Exhibited at the Salon of 1769, this portrait was the first that Madame Du Barry commissioned when she became the official mistress of the King. Between 1770 and 1774, Madame Du Barry had her painter make seven or eight replicas of her portrait as Flora, each slightly different, intended for her entourage. The version acquired thanks to the participation of the Société des Amis de Versailles, signed and dated 1769, an "oval [...] without hands" according to the description of the works commissioned from Drouais by the Comtesse Du Barry, is the first of all the copies painted by Drouais. This copy was sent to Toulouse, probably to her husband's residence. At Versailles, the portrait was hung in her apartment.

VIEW OF THE BEDCHAMBER OF LOUIS XIV

Jean-Baptiste Fortune de Fournier (1795-1864)
gouache on paper, 1861, signed and dated, H. 36.8; W. 49.5 cm
Donation of Madame Lily Safra



Jean-Baptiste Fortune de Fournier (1795-1864) is celebrated for the numerous interior views that he produced during the Second Empire in the imperial residences: the Tuileries, Saint-Cloud and Fontainebleau. He is one of the rare representatives of a genre particularly appreciated in the Slav, English-speaking and Mediterranean countries in the 19th century. His delicately painted interiors are outstanding for their scrupulous historical accuracy. Until its acquisition, no view of Versailles by the artist was known; this one presents a very precise view of the bedchamber of Louis XIV as it was refurnished in the reign of Louis-Philippe. It contains furniture and pictures that are perfectly identifiable: balustrade, bed and armchairs by Jacob-Desmaller, Mazarin desk and Boulle cabinets from the Louis XIV period, a gilt wooden occasional table from the Hall of Mirrors, a wall hanging from the Throne Room in the Tuileries, a wax figure by A. Benoist and two paintings of the Virgin and Child, one formerly attributed to Rubens and the other after Andrea Del Sarto.

VIEW OF THE MUSIC ROOM OF MARIE-ANTOINETTE IN THE PETIT TRIANON

Franz Alt (1821-1914)
watercolours on paper, signed and dated (1868), H. 27.3; W. 37.7
Donation of Madame Lily Safra



This signed watercolour dated 1868 shows the music room of the Petit Trianon, just after the refurnishing ordered by the Empress Eugénie, who wished to evoke here the memory of Marie-Antoinette. It contains furnishings from the Louis XVI period intended to recreate the ambiance that the Queen had known. Most of the items on display here are identifiable and still in the collections of Versailles: an occasional table by Molitor, the 'Fontanieu' table by Riesener, Louis XVI seats from Fountainbleau, wall brackets by Galle, piano-forte, the music rest of princess Kinsky, etc. They form a truly precious testimony to the history of the Petit Trianon palace and to the tastes of the Empress Eugénie. Franz Alt is an esteemed Viennese painter of architecture, landscapes and interiors.

JUPITER'S CHARIOT BETWEEN JUSTICE AND PIETY

Noël Coypel, Paris,
1628-1707, circa 1671
Oil on canvas,
H. 74 cm; W. 76 cm

This sketch by Noël Coypel prepared the painting of the central panel of the Queen's Guardroom. It probably dates from 1671 when the work on the decor of the Grand Apartments began and when the sketches were submitted to Louis XIV and Colbert for approval. This project was to be executed in the Grand Cabinet of the King, in the north-west corner of the Grand Apartment of the King. But the replacement of this room by the War Salon in 1678 led to the placing of Coypel's painting in the Queen's Guardroom in 1680-1681. The sketch shows several differences from the painting: the most important is the gesture of Jupiter holding out the sceptre which no longer appears on the ceiling. We may also note the changed position of the allegory of Violence in the lower left corner of the composition. The acquisition of this sketch for the collections of Versailles is capital because it matches the other sketch by Coypel, acquired in 1994:



Saturn's Chariot between Foresight and Secrecy.

Versailles rediscovered

WHAT THE ROOMS WERE USED FOR

GRASPING WHAT EACH ROOM WAS USED FOR GIVES US
A BETTER UNDERSTANDING OF VERSAILLES AS A ROYAL RESIDENCE.



The general policy of the Establishment aims at offering visitors a better understanding of what the different rooms were used for. A committee was set up in 2010 bringing together the curators of Versailles, the Mobilier National, the Louvre museum and the interior decorator Jacques Garcia. This committee reread the inventories and examined various resources from the collections of the three institutions represented to draw up and carry out programmes, notably for the antechamber of the Grand Couvert of the Queen and the Cabinet Doré. The choices made were guided by the interpretation of the inventories of the royal residences and iconographic research work.

COMPLETION OF PROJECTS

Projects launched in 2010 will soon be completed or reach a decisive stage: the Games Room of Louis XVI, the Dogs Antechamber, the Maurepas apartment, the apartment of Madame Du Barry, the small rooms of the King and the sacristy of the Royal Chapel. Concerning the bedchamber of Louis XV, located in the inner apartment of the King, begun in 2011, we will have to wait until the end of the weaving of the figured lampas fabric based on the original model, which will not be completed until June 2013, to cover the bed and the folding stools.

REDISTRIBUTION OF THE COLLECTIONS IN THE VISIT CIRCUITS

The redistribution of the collections is being carried out in parallel to the restoration work on the decors of the royal residence, the latest acquisitions, the restorations and the preventive conservation operations. This year the emphasis will be on improving the presentation of the apartments in the northern part of the central section, despite

the closures due to this work, in order to maintain the interest of the visit both in the main circuit and in the rooms accessible on guided tours. The projects involve:

- **the Mercury Salon**, currently undergoing a radical restoration: new wall hangings and damask curtains with gold braiding, restoration of the velvet-covered platform, restoration and replacement of the bed-coverings, armchairs, folding stools, occasional tables, girandoles, etc.

Towards a better understanding of the rooms' functions

Four new rooms of the King's Apartment to be included in the visit in 2013

- **four rooms of the King's Apartment** (Guardroom, antechambers of the King's Grand Couvert and the OEil-de-Boeuf, Council Room) which, from January 2013, will all be included in the main visit circuit: armchair and folding stools by Foliot to be covered in brocade for the Council Room, complete refitting of the Bull's-Eye Salon, etc.



- **the apartments of Mesdames:** restored in the 1980s but with few furnishings. The nine rooms of the apartments of Mesdames Adelaïde and Victoire will receive special attention (curtains and hangings, beds and seats, all of royal or princely origin, whose wood are to be covered with fabric, notably the prestigious piece with eagles delivered by Jacob for Marie-Antoinette) which will require numerous orders from art craftsmen (Tassinari, Presle, Chauveau), to complete the programme undertaken by the art workshops of the Palace.

AN AMBITIOUS PROJECT FOR THE GRAND TRIANON

It is already 50 years since André Malraux took the initiative for furnishing the Grand Trianon which was entirely renovated. Now the textiles need to be replaced.

It was decided to do one room each year, starting with the most serious deterioration. After the Salon des Seigneurs in 2011, all the textiles of the Empress's Boudoir will be replaced.



Versailles rediscovered

VERSAILLES AND ITS RESEARCH CENTRE

SINCE 2004, THE VERSAILLES RESEARCH CENTRE HAS CONTRIBUTED TO ACADEMIC COURSES, TRAINING AND KNOWLEDGE IN THE FIELD OF COURT CIVILISATION IN THE 17TH AND 18TH CENTURIES.



THE RESEARCH CENTRE OF THE PALACE OF VERSAILLES

Apart from its major programme for the years 2011-2013 on “Foreigners at the Bourbon Courts of France (1594-1789)”, the Centre will pursue in 2012 the dissemination and transmission of its research findings in numerous ways: putting

several databases online (on the major historical gardens, on the galleries of European palaces, on outstanding courtiers, etc.); publication of works, including a fundamental study of

royal funerals in Europe which grew out of a research programme of the Centre and will be drawn on for an exhibition on the death of kings in 2015; and holding important international symposia (list below).

Furthermore, the Research Centre is deeply involved in courses for students with a series of joint operations with major higher education establishments; the MA seminar on “The Sorbonne at Versailles” with Université Paris

IV-Sorbonne, the “Versailles” research group and the thematic seminar on “Versailles: museographic and cultural choices for a major heritage site” with the Ecole du Louvre, the seminar on “Training in Historiographic Skills” with EHESS (Ecole des hautes études en sciences sociales), and the International Research Seminar on Versailles: “Art and Society in France, 17th and 18th centuries” with the Université de Versailles Saint-Quentin-en-Yvelines.

Apart from its website <http://www.chateauversailles-recherche.fr/> and its newsletter <http://crcv.revues.org>, the Centre publishes a new Research Diary specially dedicated to updates on its activities: <http://crcv.hypotheses.org/>.

THE SYMPOSIA

The Research Centre of the Palace of Versailles organises and hosts symposia throughout the year.

JOURNEES SAINT-SIMON

10 March

The Memoirs in the library of the Duc de Saint-Simon. This day’s symposium will focus on the different memoirs that Saint-Simon possessed in his library and how he used them.

**A large-scale study
on royal funerals
in Europe for
an exhibition in 2015.**

MARLY**31 May, 1 and 2 June**

Following the attachment of Marly to the Versailles estate, the time has come for a thorough study of this royal residence built by Louis XIV. After a historiographic review, the symposium will examine the estate and its water resources, its uses and functioning, Marly as a European model and, lastly, the research perspectives, the archaeological diggings and the estate today.

EUROPEAN ROYAL COMMISSIONS IN PARIS (1650-1800)**27, 28 and 29 September**

This symposium will examine the role of court practices based on French models by studying the commissions, i.e. for creating new art works, rather than the purchases of collectors. Each contribution will cover three principal angles while keeping in mind what justified the unique reputation and exportation of French works: the figures, the techniques and the commercial circuits.

THE HABSBURGS AND FRANCE**22, 23 and 24 November**

To mark the hundredth anniversary of the birth of Otto von Habsburg (who died in July 2011), this symposium will retrace the long history linking the Habsburgs to France. Since the 13th century, these family, diplomatic and conflictual relations illustrate the close connections between Vienna, Paris and Versailles. The symposium will focus in particular on the links between the Habsburgs and France from the 16th to the 20th century.

DANCE IN FRANCE AND ITS INFLUENCE (1600-1800) NEW SOURCES, NEW PERSPECTIVES**17, 18 and 19 November**

The ambition of this symposium is to unite theory and practice. It will tackle several themes: from Renaissance to Baroque, the turning-point of 1700 with the dance notation system and treatises, the evolution of dance in France in the 18th century, the performance of dance music and the dance environment, with a particular focus on the iconography, the costumes, the stage sets, the daily life of dancers, etc.

THE PUBLICATIONS**IN 2012**

- *Funerailles princières* (volume 1)
- *Les Mémoires de Plantavit* (volume 2) - *Duindam: Vienna et Versailles*, (CRVCV/FMSH,

“Aulica” collection)

- *La cour et les sciences. Essor des politiques scientifiques dans les cours européennes aux XVIIe et XVIIIe siècles* (symposium in February 2011).
 - *Actes du colloque Mansart* (ed. Alexandre Gady).
 - *Champs de bataille du grand siècle*
- as well as electronic publications.

ASSOCIATION OF EUROPEAN ROYAL RESIDENCES

The international scientific and cultural relations of the Palace of Versailles, apart from loans of works throughout the world, take the form of scientific contributions to exhibitions, as well as through the activities of the Association of European Royal Residences (exchanges of professionals, international training seminar, educational projects, co-production of websites and databases, etc.).

The European Royal Residences Network, set up in 1996 on the initiative of the Palace of Versailles in response to the stated goal of the European Union to bring its peoples together and inform them about their shared history, registered as a not-for-profit association in 2001.

The Network unites over sixty palaces in Europe, including those of the most historical significance, in fourteen countries and managed today by the following institutions: Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Germany; Schloss Schönbrunn Kultur-und Betriebsges.m.b.H., Austria; a.s.b.l. Palais de Charles Quint, Belgium; Danske Kongers Kronologiske saml. Rosenberg Slot, Denmark; Patrimonio Nacional, Spain; the Public Establishment of the National Estate of Chambord, France; the Public Establishment of the Palace, Museum and National Estate of Versailles which provides the President of the Network; Gödöllői Királyi Kastély Kht, Hungary; Ministero per i beni e le attività culturali, Italy; Regione Piemonte, Italy; Nationaal Museum Paleis Het Loo, Netherlands; Muzeum Pałac w Wilanowie, Poland; Historic Royal Palaces, United Kingdom; Royal Collections Kungliga Slottet, Sweden; Palácio Nacional de Mafra, Portugal.

Alongside these institutions, the Peterhof Palace in Russia, with which the Palace of Versailles has a project, this year, to set up a website presenting the voyage of Peter the Great to Versailles in 1717.

Contact : residences.royales@chateauversailles.fr



VERSAILLES
FOR ALL

Versailles for all

2011, BETTER KNOWLEDGE OF THE VISITORS TO VERSAILLES

KNOWING VISITORS AND THEIR HABITS BETTER
TO BE ABLE TO MEET THEIR WISHES MORE EFFICIENTLY



In 2011 the Palace of Versailles achieved record attendance figures with 5,279,354 visitors (for the Palace and the two Trianon palaces), an increase of 8% compared to 2010.

If one adds on the attendance figures for shows, the number rises to 6,550,036 people (+9% compared to 2010). To these must be added the visitors to the gardens and the park, more difficult to count owing to the free admission most of the year (except on the days of the Musical Fountains Show), which points to a global estimate of around **10 million visits during the year.**

**Record attendance figures
and a permanent visitor
observatory to know
visitors better**

A VISITOR OBSERVATORY

In 2010, the Public Establishment of the Palace, Museum and National Estate of Versailles set up a Permanent Visitor Observatory to get a clearer picture of the visitors and their habits, and hence to be able to meet their wishes more efficiently.

The remits of this Observatory are to:

- draw up the socio-demographic profiles of visitors;
- understand their behaviour on the site in terms of places visited and services used;
- identify their motivations and the information channels used;
- assess the existing cultural mediation materials;
- assess the satisfaction of visitors.

The first survey was carried out between May 2010 and April 2011 among 3,227 people aged from 11 upward.

It provided figures on the type of visits made.

39 % of the visitors came for the palaces of Versailles and Trianon as well as the garden and the park.

35% visited only the garden and the park,
26% only the rooms of the museum.

In the peak season, **54%** of visitors went around the rooms of the museum, compared to **75%** in the off season.

Average time spent on the Estate:

3h06.

The most popular visit circuit:

à **95%**, the Grand Apartments and the Hall of Mirrors.

ATTENDANCE FIGURES AT TEMPORARY EXHIBITIONS

EXHIBITIONS	DATES	NUMBER OF VISITORS
Science and Curiosities at the Court of Versailles	26 October 2010 to 3 April 2011	over 290,000 visitors
Thrones in Majesty	1 March to 19 June 2011	1.42 million visitors
Venet Versailles	1 June to 1 November 2011	nearly 4 million visitors
The 18 th century back in fashion	8 July to 9 October 2011	nearly 215.000 visitors
The Palace of Versailles and the Mobilier National	20 September to 11 December 2011	nearly 246.000 visitors
Total		nearly 6 million visitors

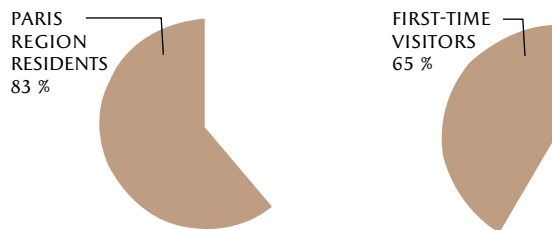
VISITOR PROFILES

41: average age of visitors.

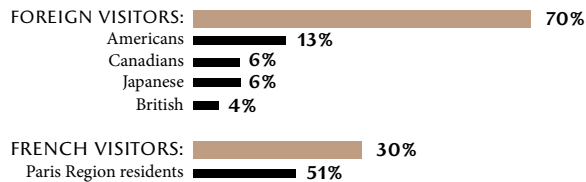
54% are women.

60% of visitors are employed and 19% are students.

THE TWO MAIN TYPES OF VISITORS IN THE GARDENS



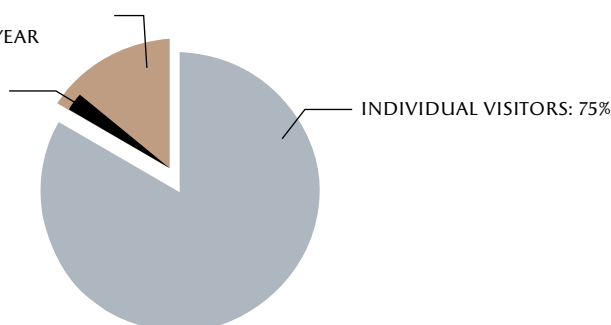
PROFILE OF VISITORS TO THE PALACE BY GEOGRAPHIC ORIGIN



TYPE OF VISITS

VISITORS IN A GROUP: 25%
= AROUND 980,000 VISITORS PER YEAR

SCHOOL GROUPS: 15%
(= AROUND 150,000 VISITORS)



Versailles for all

A BETTER WELCOME, MORE INFORMATION

WITH ITS AUDIO GUIDES, GUIDED TOURS, PUBLICATIONS, MULTIMEDIA TOOLS,
THE PALACE OF VERSAILLES ENABLES ALL ITS VISITORS TO HAVE AN INFORMED VISIT.



96% of visitors today say they are satisfied or very satisfied with their visit. That is why the Palace of Versailles is pursuing its policy of improving its reception and visit conditions with related services.

THE PALACE HISTORY GALLERY

2012 will be marked by the opening of the Palace History Gallery in the North Wing, a project launched in 2010 in partnership with Google, which will form a prologue to the visit and explain to the visitors the complexity of the site. The gallery will alternate rooms for the presentation of works and multimedia rooms to explain the main stages in the creation and the transformation of the royal residence from the hunting lodge of Louis XIII up to the national estate of today.

The fitting out of eleven rooms requires large-scale restoration work on the collections as well as structural work (including the installation of a lift to provide much easier access, notably for people with reduced mobility, to the 19th century collections presented in the attic).

This work will include rehangings the paintings in the 17th century rooms on the 1st floor of the North Wing, as the work of the development plan requires changing the presentation of the 18th century collections. In the Apartment of

the Guards Captain affected by these changes, this will provide the opportunity to display in rotation the finest of the hundred or so pastels in the collections of Versailles.

The gallery will alternate rooms for the presentation of works and multimedia rooms

Lastly, while the redeployment of the entire collections of the History Gallery is not feasible before 2017-2018, these five years will be used to prepare for their transfer.

CONTINUED IMPROVEMENTS TO THE ACCESSIBILITY OF THE SITE

The programme of the Royal Opera, the dynamism of the temporary exhibitions in the Africa and Crimea rooms, and the forthcoming opening of the Palace History Gallery have raised the question of making the rooms accessible to all visitors. A new lift in the northern end of the gallery giving on to the gardens, at the Questel staircase, will serve all the levels from the ground floor up to the attic, without interfering with the majestic layout of the stone galleries. It will give access to the toilets fitted out for the Opera on the lower level.

THE PUBLICATIONS

The publication policy that completes and enriches the cultural offering for visitors pursues its activity by developing the offer for children, with publications for exploring the Palace at attractive prices for a wide circulation (paperback guides, etc), new editions of the visitor guides proposed in 10 languages, with the multiplication of editorial projects in the sections "Fine Illustrated Books", "Encyclopaedias" and "Essays" and the development of new sections such as comic-strip and fiction.

PUBLISHED IN 2012

CHILDREN

- *À la découverte de Versailles* by Nicolas Milovanovic, January
- *1^{er} volume série BD Versailles* by Convard, Liberge, September
- *DocSciences junior. Mythologie à Versailles* by Nicolas Milovanovic and Alexandre Maral, October

FINE ILLUSTRATED BOOKS

- *Versailles, 400 ans d'histoire* by Frédéric Lacaille, April
- *Petit Trianon, côté jardins*

- by Pierre-André Lablaude, April
- *Versailles caché*
- by Vincent Noce, October
- *Les Trianon et le domaine de Marie-Antoinette*, collective, May
- *Cent tableaux racontent l'histoire de France (Collections de Versailles)*
- by Guillaume Picon, October

CATALOGUES

- *Les guerres de Napoléon, L.F. Lejeune, général et peintre* Valerie Bajou (dir.), February
- *Roulez carrosses, exhib. cat.*, Béatrix Saule (dir.), March
- *Dodin* by M.-L. de Rochebrune, May
- *Versailles et l'Antique* by Nicolas Milovanovic and Alexandre Maral, October

VERSAILLES MAGAZINE

The Palace of Versailles continues to support the circulation of this quarterly which is a big success. (Forthcoming issues: April, July, October)

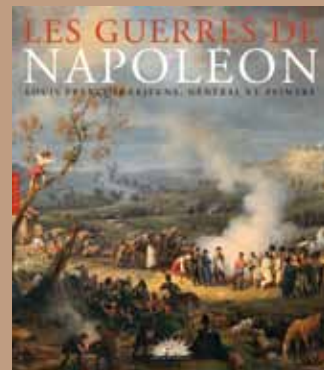
VISIT GUIDES

- *Poche Versailles*, 10 languages by Béatrix Saule, January
- *Guide jardins* (totally redesigned),

- by Alain Baraton, March
- *Visiter Versailles*, 10 languages, by Béatrix Saule and Mathieu da Vinha, April
- *Parcours mythologiques dans les jardins de Versailles* by Alexandre Maral, June

ESSAYS, DOCUMENTS, DICTIONARIES

- *Louis XV*, by Alexandre Maral, May
- *Marie-Antoinette* by Alexandre Maral, May
- *Henri IV*, by Nicolas Milovanovic, May
- *Métiers de Versailles 1 et 2*, October
- *Lettres de Mme de Maintenon*, tome V, coll., October
- *Dictionnaire de la mythologie à Versailles* by Nicolas Milovanovic, October



FREE WI-FI ACCESS IN THE COUR D'HONNEUR

The Cour d'Honneur (main courtyard) is the entrance point and the meeting-place for visitors to the Palace.

The development of the use of connected mobile devices enables this place to be made into a reception and information centre.

The project involves setting up a Wi-Fi network freely accessible to all visitors. This free access will be very much welcomed by foreign visitors who cannot use their smartphone owing to the cost of 3G connection. This network will give access to a mobile version of the website specially designed for mobile telephones.

The principal objectives are:

- to facilitate the preparation of the visit by answering the practical questions of the visitor

arriving in Versailles (geolocation of the entrances and services on a map of the estate of Versailles, information in real time on the cultural offering and the visit conditions, etc.);

- to provide simple cultural and historical information to enable visitors to get the most out of their visit;
- to make this area more functional, allow the visitors to network and obtain answers to their queries, improve the reception facilities and the quality of the service proposed;
- to enable visitors to make good use of the waiting time at the ticket counters and at the entrance by browsing on the Internet.

Tested and improved progressively throughout 2012, the system will be operational in the autumn.

The Wi-Fi network is offered for free to visitors thanks to our partnership with Orange.

OFFERS FOR INDIVIDUAL VISITORS

AUDIO GUIDES

4 permanent visit circuits, 13 languages,
2 million devices distributed in 2011.
The audio guides made freely available
for the different visit circuits or
the exhibitions are popular with visitors.

GUIDED TOURS AND THEMED VISITS

In 2011: 1,361 guided tours for adult groups,
1,853 guided tours for school groups,
3,285 guided tours for individual adults.

For a more informed visit or to discover lesser-known places, the Palace of Versailles proposes a programme of guided tours and themed visits that meet the different needs of the public: on its history and symbols, the places, the figures, the life of the Court, the decor and furniture, etc..

New themes of visits in 2012:

- **The Crusades Rooms entirely restored**
- **Madame de Pompadour and Mesdames**
- **The Scheffer brothers**
- **Marie d'Orléans and the romantic circles**
- **Louis XVI and the reforms**

An annual cycle of visits is proposed around the programme of the exhibitions with a cycle of "twinned visits" in partnership with other cultural institutions such as the Louvre, the Muséum national du Palais Malmaison, the Cité de la Musique and the Muséum national de la Céramique...

Owing to the future restoration work in the apartments of the Queen and the Dauphin planned for the second phase of the development plan, the emphasis this year will be put on the refurbishment of some rooms of the Palace including:

- **the 17th century galleries;**
- **the apartments of Mesdames;**
- **the Grand Couvert installed in the first antechamber of the King;**
- **the Mercury Salon.**

The programme of themed visits for January to June 2012 covers the life of the Court and the restorations and returns of furniture to the royal apartments which also offer the opportunity to rediscover rooms newly fitted out or refurbished: the Cabinet Doré (gilt room) of Marie-Antoinette, the Bathroom of Marie-Antoinette on the ground floor, the Games

Room of Louis XVI, the bedchamber of Louis XV, etc.

OFFERS FOR CHILDREN

As it welcomes each year a very large number of children, the Palace of Versailles has chosen to put the emphasis on the cultural offering for children and has developed numerous projects this year:

- PARTNERSHIP WITH THE VERSAILLES EDUCATION DEPARTMENT AND THE CRDP

In the framework of the actions undertaken with the Académie de Versailles, the cultural development department of Versailles and the Schools Inspectorate of the Yvelines department, linked with the Education Office (*Rectorat*), have signed a 5-year agreement to pool their resources and develop a partnership to achieve their shared objectives for schoolchildren.

Each pupil during their schooling will have the possibility of getting to know the Palace, the museum and the national estate of Versailles, and will discover its places and art works in compliance with the programmes and guidelines of the Ministry of Education on the educational cultural and artistic activities.

New amenities will soon be installed in the Palace to increase the number of workshops on offer and to provide improved conditions for school group visitors as an extension of the cloakrooms and reception facilities opened in 2011.

This year, the Palace will carry out a study, in parallel with the opening of the future new reception facilities located in the old wing and the Dufour pavilion, on fitting out a large relaxation and picnic area intended mostly for school groups.

11 themed visits in 2012

Les projets en cours sont :

- the redesigning of the educational portal with the creation of documentary and educational resources for all the media;
- the development of innovative digital cultural services giving access for all the pupils and teachers to digital cultural contents;
- the pooling of the contents produced in class projects, notably those involving their visits to the Palace of Versailles;



- the communication to the education world of an offering of specific actions undertaken by the Palace (examples: educational projects, the programme of encounters and lectures for teachers, etc.).

In 2011, 18,240 pupils were received in the Palace of Versailles. Nearly 500 teachers benefited from an encounter linked to a topical cultural event and the range of visits and activities for schoolchildren.

- THE PARTNERSHIP WITH THE YVELINES DEPARTMENT

The partnership with the General Council of the Yvelines department, renewed in 2012, enables Versailles to enrich the activities to which Yvelines pupils get free access (5 visit themes proposed throughout the school year: the talking museum, the pocket museum, the Tennis Court Oath, the four faces of Versailles, Let's Build the Palace of Versailles!). This programme will concern 8,430 pupils.

- THE OTHER SPECIFIC EDUCATIONAL PROJECTS

- Artistic and cultural projects on the themes of contemporary art in the gardens, the heritage professions, photography with primary and secondary classes;
- Preparation of mediation actions for the exhibition "Versailles and Antiquity" (doc'art with the CRDP de Versailles, activities, game booklet, multimedia resources) and for the exhibition of the works of Joana Vasconcelos (specific materials, teacher's kit);
- finalisation of 3 educational projects undertaken in the framework of a partnership with the vocational schools of Prony (Asnières) and Jules Verne (Sartrouville).

THE NEW TECHNOLOGIES PROVIDING MEDIATION TOOLS

VERSAILLES LIVE

An experimental project of video-conferences for schools **in partnership with the Orange group**. 74 sessions organised in 2011 allowed nearly 2,300 primary and secondary school pupils from the school authorities of Versailles, Lille, Reims and Aix-Marseille to discover the palace at a distance. Some visits were also organised in European French lycées, notably in Warsaw and Brussels. Owing to the success of this experiment, the Palace of Versailles wishes to pursue the Versailles Live project. In 2012, 250 educational workshops are programmed. In parallel, experimental video-conferences intended for a wider public will be organised (for example with prisons, hospitals, retirement homes).

REDESIGN OF THE EDUCATIONAL PORTAL

With the support of 10 teachers seconded by the education authorities of Versailles and Yvelines, it is planned to set up workshops using the new technologies (touch tablets), the creation of a Timeline in partnership with the Palais de Charles Quint (Brussels) and the European Royal Residences Network. This Web application will enable net surfers to situate the history of the different European royal residences in relation to each other and with the national history of the country where they are located.

KEY FIGURES

- approx. 148,000 visits in independent school groups;
- approx. 430,000 visits of under-18s in the rooms of the museum;
- approx. 866,000 visits of visitors aged 18-25 in the rooms of the museum;
- 2,500 individual children and families made a visit or attended a workshop.



OFFERS FOR SPECIFIC VISITORS

In 2011, the Palace of Versailles received over 13,000 visitors who are disabled or living remote from museums, including 4,500 disabled visitors on an unguided visit or lecture-tour, and 9,000 visitors living remote from museums on an unguided visit or guided tour. There was also a 10% increase in the number of guided tours reserved by groups of visitors living remote from museums and an almost 30% increase in the number of unguided visits organised for groups of disabled visitors.

2012 will be marked by the development of video-conferences for prisons and hospitals, by the setting up of cycles of visits for people with Alzheimer's disease with the association ARTZ, by the development of local partnerships with various structures for larger-scale projects such as for example the French Language Week during which a dozen structures will be received on the site.

OFFERS FOR PEOPLE LIVING REMOTE FROM MUSEUMS

An agreement will be signed with the association Connex'cités and its partner the Deloitte Foundation with the goal of favouring successful schooling for all young people.

This project will start with a first initiative associating two schools in Sarcelles (lycée) and Gonesse (technical school). It will include the organisation of a video-conference in these establishments, followed by a visit of the pupils to Versailles accompanied by their families, making these pupils ambassadors of Versailles.

Moreover, an educational project will be set up with teachers of these two establishments for the academic year 2012/2013.

Following the signing of a **partnership agreement with the DAP (Penitentiary Administration)**, several projects for visits and specific activities will be implemented in order to favour the reinsertion of prisoners after completing their sentence and to contribute to improving the detention conditions of long-term prisoners.

The French Language Week, March 2012

In preparation for this week dedicated to the French-speaking world, ten structures in the social services sector are working jointly with the Public Establishment of Versailles on a literary project to be announced in March. With the "Solidarité Vacances" grant, the Public Establishment is examining the setting up of a project for organising a week of activities for families living remote from museums based on a theme shared by Versailles and other museums, recreation centres, etc. (example: exploring the heritage on the theme of water.)

Versailles wishes to develop video-conferences to make the Palace more accessible to people living remote from museums.



OFFERS FOR DISABLED PEOPLE

Numerous activities are programmed by the Palace of Versailles for these visitors.

- To mark the Year of Autism in France in 2012, operations to receive these visitors will be organised in the Palace of Versailles with Charcot hospital.

- A partnership with the association ARTZ (Action culturelle Alzheimer), which accompanies patients with Alzheimer's disease in cultural venues, has been set up for the 2012 season with the partnership support of the University Hospital of Versailles and the Town Hall.

The video-conferences now experimented on with schools will be offered to people hospitalised for long periods in the framework of the Culture/Health agreement and more particularly the "Culture in Hospital" programme.

Moreover, various 1-day events will be organised in 2012 on various themes and with specific reception conditions for physically disabled people, cultural centres and people with intellectual disabilities.



Versailles for all

WINNING THE LOYALTY OF VISITORS

TO APPRECIATE ALL ITS RICH DIVERSITY, IT TAKES MORE THAN ONE DAY TO VISIT THE PALACE OF VERSAILLES. IT HAS ADOPTED A PROACTIVE POLICY TO WIN THE LOYALTY OF ITS VISITORS, NOTABLY THOSE LIVING IN THE PARIS REGION.



THE SUBSCRIPTION CARD

Apart from the easy access and price advantages, the subscription card allows you to benefit from an exclusive cultural programme in addition to the main cultural programme (events, cycles of encounters, official openings, visits to partner museums, exceptional themed visits, privileged encounters with the conservation staff, exhibition curators, art technicians, historians, etc.).



CULTURAL PROGRAMME FOR THE SUBSCRIBERS

The principal objectives are:

- to maintain the high level of diversity and dynamism of the cultural programme;
- to adapt it to the rise in the number of subscribers and to the growth of their expectations.

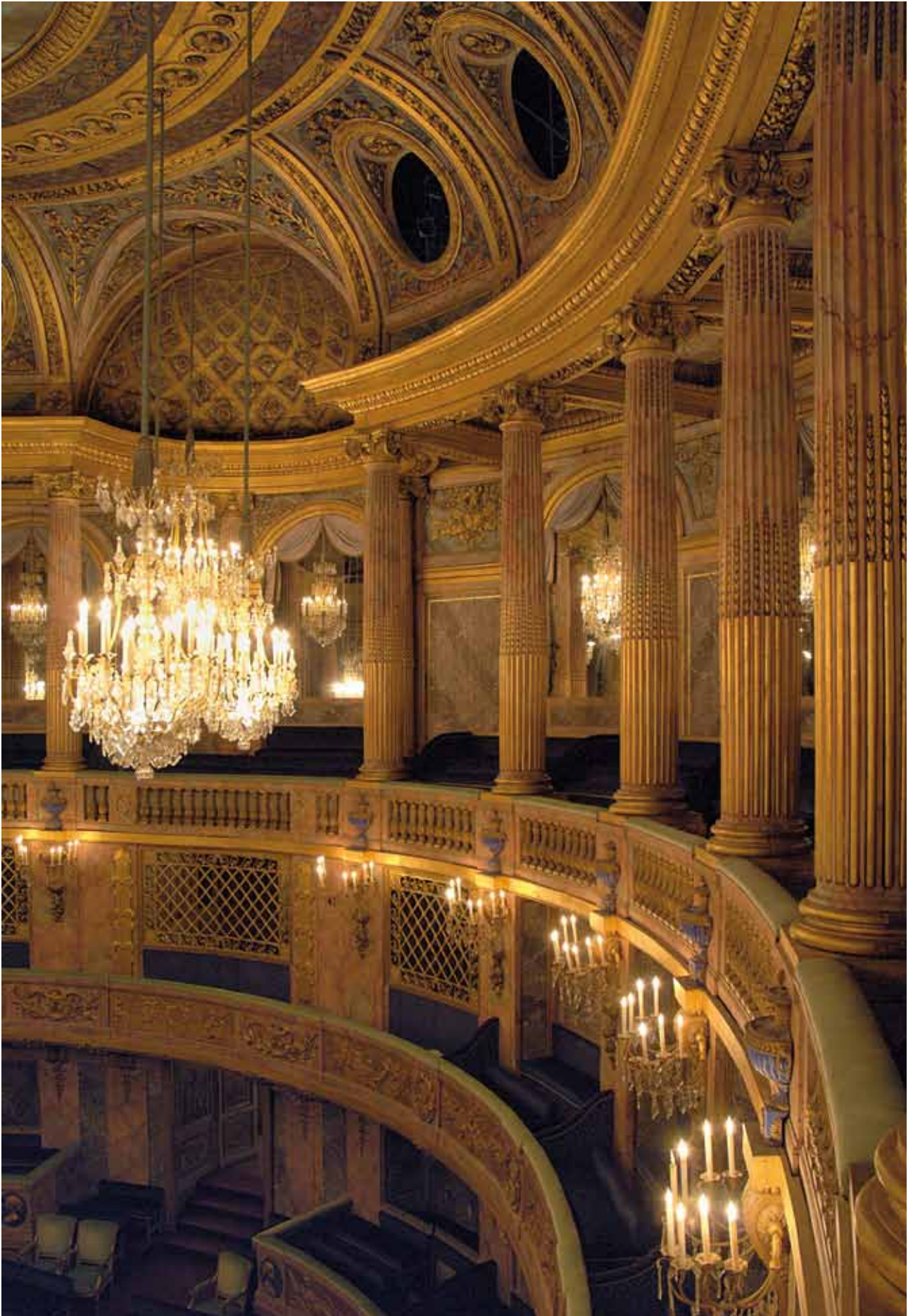
Cultural trips and excursions are proposed on themes linked to Versailles and its great figures: Vaux-le-Vicomte and Fontainebleau, the childhood of Marie-Antoinette in Schönbrunn, the voyage of Louis XIV and his wedding in St-Jean-de-Luz, etc. The idea is to combine the discovery of an evocative place with a current cultural event. (3-4 trips in the year).

KEY FIGURES

- 8,700 subscribers
- Card valid for one year
- Two subscription possibilities: Solo Card (€50) or Duo Card (€80)
- Subscription renewal rate after the first year: nearly 50%
- 85% of subscribers are Paris Region residents

Invitations to the official openings of exhibitions in dedicated time-slots.

2012 will see the launch of “**In the Shadow of Kings**”, a new cycle of visits and encounters in honour of those discreet but key figures who kept away from the pomp of the Court while serving the king in his privacy. First encounter in January with Mathieu Da Vinha and the history of Bontemps, the First Valet of the King’s bedchamber.



**VERSAILLES
UNDER
CONSTRUCTION**

Versailles under construction

THE DEVELOPMENT PLAN

IN 2003, THE PUBLIC ESTABLISHMENT OF THE PALACE, MUSEUM AND NATIONAL ESTATE OF VERSAILLES AND THE MINISTRY OF CULTURE AND COMMUNICATION ANNOUNCED THE IMPLEMENTATION OF THE "GRAND VERSAILLES" PLAN: A LARGE-SCALE DEVELOPMENT PROJECT. IT IS THE LARGEST PROGRAMME OF WORKS IN THE FORMER ROYAL ESTATE SINCE THE REIGN OF LOUIS-PHILIPPE.



THE DEVELOPMENT PLAN PROGRAMME

THREE PRIORITIES

- Restoration of the historical monument and its decoration;
- Safety upgrade of the entire site by improving the safety systems for visitors and buildings;
- Improvement of reception facilities for visitors with a wider range of visits and a simplification of the access modes.

END OF THE FIRST PHASE

The work undertaken in the first phase (2004-2012) concerned the safety update and modernisation of the utility networks, the improvement of the reception conditions, restorations and replacements. After the restoration of the Hall of Mirrors

thanks to the sponsorship of Vinci, important sponsors invested in this first phase of work: Nexans for the supply of cables, Monnoyeur for the rebuilding of the Royal railings and gate and the restoration of the roofs of the central section, and Montres Breguet for the restoration of the Petit Trianon. Apart from some safety update work remaining to be done in the Palace, the final project of the first phase concerns the Dufour Pavilion.

Announced in 2011 after the invitation to tender procedure, the project presented by **Dominique Perrault** was chosen for the refurbishment of the **Dufour Pavilion** and the old wing of the Palace of Versailles.

The Dufour Pavilion and the old wing of the Palace of Versailles currently houses the administrative and technical departments which, following their move to the Grand Commun – currently being restored – will be assigned to four principal functions:

- the ground floor of the Princes Courtyard, the corridors and services (cloakrooms, toilets, etc.),
- the courtyard ground floor, reception, inspection and information for individual visitors. Lastly, the reception of the public will

be simplified and identified. For this purpose, the principal visit circuit will be slightly modified so that all the visitors can exit the Palace by the Princes Courtyard.

- On the 1st floor they will find a tearoom;
- On the 2nd floor an auditorium and its equipment will be installed.

This part of the palace, considerably renovated in the 19th and 20th centuries (the frame is concrete), shows very few signs of historical developments, but these will be preserved.

In general, the treatment of the parts whose heritage value is recognised will be entrusted to the Chief Architect of Historical Monuments, Frédéric Didier. So the project will have two architects, **Dominique Perrault** for the functional aspects and **Frédéric Didier** for the walls and roofs.

The project of Dominique Perrault includes the installation on the side of this Old Wing of a stairway to permit the organisation of exit circuits for visitors from the ground floor of the South Wing (*Aile du Midi*).

THE PROJECT PLAYERS

Team 1

Architect: Dominique Perrault, in partnership with Khephren/Inex/G. Lauriot Prevost/Lamoureux/FCBA/AADT/F. Folacci

Team 2

(civil engineering work on the Princes Courtyard and underpinning)
Architect: 2 BDM, Frédéric Didier, ACMH, in partnership with Khephren/Alternet/Cabinet Votruba/Prévention Consultant

Team 3

(restoration of the exterior window frames)
Architect: 2 BDM, Frédéric Didier, ACMH



DOMINIQUE PERRAULT

Dominique Perrault, a French architect and urban planner, won the international competition for the design of the Bibliothèque nationale de France (1989) which opened up a worldwide career for him. Examples of his work include the velodrome and the Olympic swimming pool in Berlin, Ewha University for women in Seoul, the extension of the Court of Justice of the European Communities in Luxembourg, the Olympic tennis centre in Madrid and the Fukoku Tower Block in Osaka.

Dominique Perrault was appointed curator of the French Pavilion for the 12th Venice Architecture Biennale. Numerous prizes have rewarded his work such as the Mies van der Rohe prize (1997), the Grand Prix national d'Architecture (1993), and the Grande Médaille d'Or of the Académie française d'Architecture (2010).. www.perraultarchitecture.com

KEY FIGURES

- 3,708 m² of which 2,251 m² for the Old Wing and 1,261m² for the Dufour Pavilion.
- Schedule: designation of the prime contractor: September 2011 (team 1), December 2011 (team 2 and 3). Design studies ongoing.
- Completion due in 2014.
- €15.3M

Views of the new reception structure of the Dufour Pavilion, by Dominique Perrault & associés.



2ND PHASE (2012-2017)

The second phase of the development plan, announced on 5 December 2011 by Frédéric Mitterrand, Minister for Culture and Communication, marks the continuity of the state's commitment to the Palace of Versailles.

This programme will consist of:

- the conclusion of the modernisation of the technical infrastructures of the central section of the Palace accompanied by the restoration of the decoration of the grand apartments;
- the rehabilitation of the water tower and the installation of a cooling system;
- the completion of the operation on the Grand Commun (eastern part),
- the completion of the primary technical tunnel under the North Wing;
- the pursuit of a programme of "ordinary" restoration of buildings and the park.

The budget allocated for this second phase of the development plan is €171M.

The Public Establishment of Versailles will provide about one third of this budget.

THE OPERATIONS OF THE SECOND PHASE

RENOVATION AND MODERNISATION OF THE UTILITY NETWORKS, SAFETY AND SECURITY UPGRADES, AIR-CONDITIONING SYSTEM FOR THE GRAND APARTMENTS OF THE CENTRAL SECTION OF THE PALACE OF VERSAILLES.

All the heating installations will be replaced by a system that is modern, energy-saving and made safe against fire risks. This will also stabilise and improve the conditions for the conservation of the collections and decors.

A first phase of work involving the southern half of the central section is scheduled for November 2012 to April 2014. It will involve the

garden level apartments of the Dauphin and the Dauphine, the apartments of the Queen on the first floor as far as the Peace Salon, part of the Hall of Mirrors and the Bull's-Eye Salon, as well as three rooms of the History Galleries (from the Coronation Room to the 1792 Room).

In parallel to this technical work and in order to use the opportunity provided by the closure of rooms, the large-scale decors of ten rooms or salons of the royal residence will be restored. The specific financing of these restoration operations will come from the Public Establishment and sponsorship.

CENTRAL SECTION

- 5 500 m²
- Schedule: November 2012 — June 2015 for the first phase on the southern part.
- €43M excl. sponsorship

A second phase of work, from November 2014 to April 2016, will concern the Northern half of the central section: the apartments of Mesdames at garden level, the King's apartment (from the Hercules Salon to the War Salon), the second half of the Hall of Mirrors, the King's bedchamber and the Council Room.

The players of the project

Client

Public Establishment of the Palace, Museum and National Estate of Versailles (EPV)

Client representative

Oppic (Opérateur du Patrimoine et des Projets immobiliers de la Culture)

Prime Contractor

Architect: 2 BDM, Frédéric Didier, ACMH in partnership with Khephren/Altnet/Cabinet Votruba/Prévention Consultant

INSTALLATION OF A COOLING SYSTEM AND REHABILITATION OF THE WATER TOWER.

Constructed in 1680 by Mansart, the Water Tower, situated close to the North Wing, matches the Grand Commun. The building initially contained a tank providing water to the fountains and gardens of the Palace. Renovated in the 18th century, it carried out its functions as Water Tower until the early 20th century. Today it houses the fountains department of the Palace. The project consists principally of:

- **The installation of air-cooling towers** in the former tank intended to cool the production equipment installed in the basements of the Grand Commun (eventual power: 6MW).

WATER TOWER

- 3 600 m²
- Designation of the prime contractor ongoing
- Completion of the air-cooling system in June 2014 to supply the new air-conditioning systems installed in the palace and completion of the fitting out and restoration in 2016
- €13M



This equipment will be operational in mid-2014 for the commissioning of the air-conditioning installations for the central section (November 2012 — April 2013)

- **The restoration of the building** and the repairing of the roof, which will recover its original configuration and thus mask the technical installations.
- **The fitting out of the intermediary levels of the building** to house the architecture reserve collections, the fountains department and its lead workshop.

The players of the project

Client

Public Establishment of the Palace, Museum and National Estate of Versailles (EPV)

Client representative

Oppic (Opérateur du Patrimoine et des Projets immobiliers de la Culture)

Prime Contractor

Architect: 2 BDM, Frédéric Didier, ACMH, in partnership with a design office to be designated

COMPLETION OF THE REHABILITATION OF THE GRAND COMMUN

The rehabilitation of the Grand Commun, located to the east of the South Wing and built by Jules Hardouin-Mansart, is designed to enable the installation in this building of the electrical plant of the Palace and the principal reserve collections of works. But mainly, all the technical, administrative, logistics and scientific departments of Versailles (Dufour Pavilion and old wing) will be transferred here. The first phase of work, concerning the western half of the building and initiated during the first phase of the development plan, completed the fitting out work for the electrical plant, the architectural restoration of the walls

GRAND COMMUN

- Vast quadrilateral (82 m x 76 m), total area: 23,000 m²
- Listed as a historical monument in 1929
- 12,000 m² of work
- Start of “disruptive” work in December 2011.
- Completion October 2014
- Interior fitting out
- 2nd phase: €21m, €11m already financed for first phase of “disruptive” work.

and roof and some remarkable rooms, and the fitting out of the interiors. The Palace employees will move into their new offices in late 2012, when the “disruptive” work on the second half of the building is completed. This second phase also features restoration work and interior fitting out. The same Prime Contractor teams were chosen for the two phases. The end of the work and the installation of all the departments are due in 2014.

The players of the project

Interior fitting out

Architect: Bernard Desmoulin, water & drainage design office: René Cuilhe et Associés, Fire protection System Coordinator: BATISS, structure and economy, design office: ATEC
Architectural restoration of the walls and roof
 Architect: 2 BDM, Frédéric Didier, ACMH

COMPLETION OF THE PRIMARY TECHNICAL TUNNEL UNDER THE NORTH WING

The technical tunnel to supply water to the equipment rooms of the North Wing and the Opera will be completed. This work involves a very tricky operation under the Royal Chapel. This part of the tunnel fits into the general architecture of the utility networks supplying the Palace which calls for a new utility base to be created under the lowest current level of the Palace.

In fact, the Palace does not have proper basements suitable for these utility functions owing in particular to safety constraints. So a genuine utility stratum will be created, consisting of a large passage (the 240 m long tunnel located under the stone galleries), supplied from the equipment room under the inner courtyard of the Grand Commun and enabling the supply of all the fluids needed for the functioning of the Palace in new upgraded equipment rooms situated in priority under the courtyards or terraces..

The players of the project

Client

Public Establishment of the Palace, Museum and National Estate of Versailles (EPV)

Client representative

Oppic (Opérateur du Patrimoine et des Projets immobiliers de la Culture)

Prime Contractor

2 BDM, Frédéric Didier, ACMH, design office to be designated

“ORDINARY” WORK

Throughout this second phase, the Establishment will directly carry out a programme of “ordinary” restoration. The priority operations concern the roofs and the window frames.

Other work will involve the park of Versailles (southern groves of the park, requalification of the Plaine des Mortemets, Parterre du Midi, and walks of the park), but also the park of Marly once the development plan has been approved. The pools and the fountains will also benefit from this programme.

TECHNICAL TUNNEL

- 3 x 4 metres, over 250 m long
- accompanied on part of its length by a passageway intended for the circulation of the personnel under the Royal Courtyard.

Versailles under construction

SAFEGUARDING AND DEVELOPING OUR HERITAGE

THE RESTORATION OF THE MAJOR DECORS FROM THE TIME OF LOUIS XIV REMAIN A PRIORITY. THE EFFORTS WILL CONCENTRATE ON THE TWO MOST DETERIORATED SALONS OF THE GRAND APARTMENT, THE MERCURY SALON AND THE ABUNDANCE SALON.



THE INTERIOR

THE MERCURY SALON

Begun in April 2011, the restoration of the paintings and stucco decorations of the Mercury Salon will be completed in the first half of the year. The Mercury Salon is located in the long suite of rooms of the King's Grand Apartment, i.e. in the stone "envelope" that Louis XIV had

It took ten years to complete the paintings and stucco decorations of the Mercury Salon

built around the palace "of three colours" (brick, stone and slate) of Louis XIII in 1669-1670. The Mercury Salon was intended to be the antechamber of Louis

XIV, but when the king moved to Versailles in 1682 it became the ceremonial bedchamber.

In 1700, Philippe d'Anjou, the grandson of Louis XIV, who had become king Philippe V of Spain, slept here for two weeks.

The decoration of the Mercury ceiling was begun in 1671. The work lasted nearly ten years. The sculptors Gaspard and Balthazar Marsy moulded the stucco work.

All the paintings were executed by Jean-Baptiste de Champaigne. The god's chariot, drawn by cockerels, appears in the ceiling's central panel. Mercury presides over the work of Science, as god of the intellect, and of Embassies, as messenger of the gods. On these two themes, the ceiling paintings highlight great men of Antiquity: Alexander, Augustus, Aristotle and Socrates. They also feature allegories on Eloquence, Arithmetic and Diligence. The stucco decorations on the ceiling of the Mercury Salon were executed between 1671 and 1681 by the sculptors Balthazar (1628-1674) and Gaspard (1625-1681) Marsy. These stucco decorations gilded with gold leaf – borders with geometric and plant patterns, cornices, putti, garlands of flowers, etc. – frame the backed canvases painted by Jean-Baptiste de Champaigne. The putti bearing horns of plenty and garlands of laurel flowers that enliven the four spandrels of the ceiling are quite remarkable and demonstrate the excellent technical mastery and know-how of the Marsy brothers.

Owing to the overall good condition of the decorative stucco work, the restorers will concentrate essentially on the surface defects and the surfaces gilded with gold leaf that are very sooted up and clogged by repeated repaints. Moreover, the pilot study carried out revealed the fleurs-de-lys present in the mosaic

background of the şpandrels which were covered by a thick coat of brown paint during the Revolution. They will be entirely cleared of

RESTORATION OF THE MERCURY SALON

- Budget: €750,000
- 10 months of work
- Completion due in June 2012

paint during this restoration.

The restoration of the grand stucco decoration of the Mercury Salon will gradually reveal the materials and techniques used and show the traces of previous interventions.

The objective is to restore the quality of the original brushwork of Jean-Baptiste de Champaigne which was largely masked by older restorations. It is also designed to ensure the



long-term conservation of the canvases glued to this plaster shell, as well as the oil paintings executed directly on this shell. The project is managed jointly by the Conservation Department of the Palace of Versailles (Nicolas Milovanovic) and the Research and Restoration Centre of Musées de France (Pierre Curie and Claire Gérin-Pierre).

The C2RMF also handles the scientific monitoring of the project. The team of restorers working on the paintings is led by Florence Deltiel and consists of fifteen restorers and a photographer. The Prime Contractor for the restoration of the stucco decorations is Frédéric Didier, ACMH, agence 2BDM.

Jean-Baptiste de Champaigne was the nephew of the great painter of Flemish origin Philippe de Champaigne, to whom a retrospective exhibition was recently dedicated in museums in Lille and Geneva in 2007-2008.

Jean-Baptiste was trained by his uncle and learned to imitate his style to perfection. But he went on to develop his own style by refining the figures with particular attention to order and symmetry in the compositions. The refined art of Jean-Baptiste is now better known thanks to the exhibitions that were organised by the museum of Evreux in 2007 and by the Musée national des Granges de Port-Royal in 2009.

THE ABUNDANCE SALON

The restoration of the Abundance Salon will take place between July and December 2012. Formerly the antechamber of the Medals Cabinet of Louis XIV (then the Games Room of Louis XVI), entered from the door at the back, the Abundance Salon now forms the link between the Grand Apartment of the King and the Hercules Salon. Refreshments were served here in the evening. The painting of the vault of the Abundance Salon was executed by René-Antoine Houasse in 1683, helped by his master Charles Le Brun, as



indicated by several drawings kept in the Louvre. It was the first time in Versailles that a ceiling decoration was painted in oil in one block directly on the plaster. The trompe l'œil effect is impressive: we feel we are looking at a stretch of sky with some clouds on which are seated the allegories of Royal Magnificence and Generosity: the latter figure points to the Medals Cabinet where the treasures of the king's collection were kept, notably the green jasper bowl given by Rodolph II and the royal "ship" (a table ornament) (destroyed during the Revolution) which are painted in trompe l'œil on the cornice of the Salon. This decor is today in a poor state of conservation: patches of mould cover large sections of the vault. Numerous inexpertly done repainting operations have spoiled the quality of Houasse's painting. The preliminary study carried out in October-November 2011 showed that the original is still present underneath and can be uncovered during the future restoration.

In parallel to this restoration work, studies of the Queen's Staircase, the Queen's Guardroom, the Peace Salon, the Coronation Room, the Grand Cabinets of the Dauphine and the Dauphin and the Dauphine's Bedchamber will be undertaken to prepare for the restoration work that will accompany the technical aspects of the development plan for these rooms from January 2013 to June 2015.

THE PALACE HISTORY GALLERY

The gallery on the garden level of the North Wing consisting of a long suite of eleven adjoining rooms is currently being transformed into a section dedicated to the preparation for the visit on the theme of the history of the palace of Versailles.

This gallery will present the principal stages in the architectural evolution of the Palace, from the building of a hunting lodge by Louis XIII up to the major restoration work of the 20th and 21st centuries, as well as the transition from the royal residence of the last Bourbons to the history galleries of Louis-Philippe and to today's museum. It will display original works, paintings and sculptures, showing the places and the principal protagonists of this history, as well as scale models of the construction stages of the Palace. Multimedia aids will accompany the presentation.

The refurbishment design proposed by the architecture-museography team will create a neutral and unified setting to highlight the works presented and the mediation tools. An important part of the work concerns the lighting which is all the more necessary as the gallery is facing west.

Prime Contractor

Projectiles

Fitting out budget: €2.2M

Opening planned for April 2012

LIFT IN THE NORTH WING

A large-capacity lift (26 people) is being installed at the Questel staircase. It will serve the four levels of the wing and allow, firstly, more coherence between the visit circuits of all the visitors including those with reduced mobility and, secondly, access to two levels hitherto completely inaccessible: the attic and its present 19th century collections and the ground floor where visitors (including those attending the Opera) will have access to fully fitted rest-rooms.

Prime Contractor

2 BDM, Frédéric Didier, ACMH

Installation budget: €1.5M

Opening planned for June 2012

A CREATIVE WORK OF THE BOUROLLEC BROTHERS IN THE GABRIEL STAIRCASE

In 2011, Ronan and Erwan Bouroullec were chosen for the design of a mobile work for lighting and developing the Gabriel staircase. The Gabriel staircase, whose construction began in 1772 based on the plans of Ange-Jacques Gabriel, was intended to replace the Ambassadors staircase, destroyed in 1752. However, the work was soon interrupted. The staircase was completed in 1985, based on the original plans.

EXTERIOR WORK

THE ROOFS OF THE PALACE

2,400 m² de roofs restored

Several large-scale operations involving the roofs will be completed in 2012. Following on the operations already carried out on the roofs in the south and west of the Royal Courtyard, the roofs in the north of the courtyard in immediate proximity to the former Ambassadors staircase are to be restored.

The restoration work covers 3 aspects:

- **Restoring the shape of the roofs at the end of the Ancien Régime:** apart from the slate and lead roofing, major work will be carried out on the rafter structures, including the partial re-establishment of the upper floor under the roof added in the early 18th century and levelled in 1860. The small courtyard providing overhead natural light for the Louis-Philippe staircase will also be refurbished with the reconstruction of the glass roof and the restoration of its façades in plastered stonework.

- **Restoring the original decor:** in order to re-establish the symmetry of the rich ornamentation in gilt lead, installed in 1679-1680 by Jules Hardouin-Mansart, as well as the abundant allegorical stone statuary decorating the balustrades, the present project will restore or replace the decorative elements: skylights, bull's-eyes, statues, fleurs-de-lys, stone flame urns and moulded lead decorations. Some of the latter will be gilt with gold leaf again.



THE BOUROLLEC BROTHERS

Ronan Bouroullec, born in 1971 and Erwan Bouroullec, born in 1976, have worked together for ten years. Their collaboration is a permanent dialogue nourished by their differences but reinforced by their brotherly complicity. The chandelier that they have designed for the Gabriel stairway is for them a totally new development both in its design and execution.

www.bouroullec.com

- **Eliminate the sanitary problems** of the slate and lead roofing. The gutters and pipes will also be replaced.

Cost: €3.1M

Prime Contractor: 2 BDM, Frédéric Didier, ACMH

In the spring, the operation to repair the lead roofs over the Hall of Mirrors will begin.

Cost: €1.2M

Prime Contractor: 2 BDM, Frédéric Didier, ACMH.

Lastly, in November 2011, the Prime Contractor for the architectural conservation department of the Establishment launched the major repair work on the lead roofs above the Hercules Salon and the upper vestibule of the Chapel.

Cost: €0.45M

Work remaining to be done around the Royal Courtyard includes the roofs of the old wing in the framework of the refurbishment of the Dufour pavilion and the old wing, programmed in 2013 and 2014, and the roofs above the room of the Etats Généraux and the "régie" stairway also programmed in 2014.

THE WINDOW FRAMES

Over 500 windows restored

A vast restoration programme of the wooden window frames was also launched in 2011 and will continue in 2012 and 2013.

The project breaks down into three operations:
- the wooden window frames of the garden level and of the first floor around the Marble

Courtyard and the Royal Courtyard will recover the yellow tint of the Ancien Régime, as well as on the façade of the Garden;

- the repair and restoration of all the exterior wooden window frames of the Gabriel Wing will restore its homogeneous and consistent appearance thanks to the application of light grey paint on the window frames;

- Lastly, two operations will be carried out on the Ministers Wings which will recover the light ochre colour of the window frames of the Grand Commun.

Over €2m will be assigned to these works.

THE RESTORATION WORK IN THE PARK

235 vases, 86 sculpture groups, 155 statues preserved

THE RESTORATION OF THE GARDEN SCULPTURES

The sculpture heritage of the gardens of Versailles forms the largest and the finest collection of French sculptures from the end of the 17th century and the early 18th century. It is a coherent collection in stylistic terms and a perfect reflection of the French school of sculpture, forming a balance of grace and harmony, bringing together a unique assembly of exceptional talents. Girardon, Coysevox, Tuby, Marsy, Le Hongre and Legros are probably the best known, but they are far from being alone, as Versailles offers the possibility of admiring the works of over a hundred sculptors. This collection gives Versailles the sculpture counterpart of the paintings of the interior of the Château: it stages and showcases the royal power using a mythological and poetic language. It also testifies to the taste of Louis XIV and the architectural geniuses with whom he surrounded himself, such as Le Brun, Hardouin-Mansart and Le Nôtre, who all gave sculpture an important place in their commissions.

An original restoration campaign: "Adopt a statue"

THE STATUES OF THE "GRAND COMMISSION"

In the gardens, the preservation of twenty-four statues of the "Grand Commission" of 1674 for the Water Parterre will be pursued. So far, sixteen of them have been restored, put into shelter and replaced by plaster copies. The worrying acceleration of the deterioration of the surface of the marble sculptures calls for a speeding up of the pace of these operations.

Furthermore, in response to a wish expressed over many years, an opportunity is offered to us by the Louvre museum to make a direct mould of the original of the sculpture group of *Perseus and Andromeda* by Puget. This flamboyantly baroque group had been placed by Louis XIV at the entry to the Green Carpet (Tapis vert), to match the famous *Milo of Croton* whose replica will be made after the first one and placed likewise in its original position.

THE "ADOPT A STATUE" CAMPAIGN

141 statues adopted

Average cost of a statue:

€10,000 and up to €60,000

with a copy

Since 2005, a campaign for the restoration of the statues of the park, masterpieces damaged by the ravages of time, has continued thanks to an original sponsorship drive. This operation has proved very successful. So far, 140 statues have been restored thanks to donors of all kinds (French and foreign, SMEs, large groups, individuals, foundations, associations and local authorities) whose names appear on plaques at the foot of each statue in the gardens of Versailles.

RESTORATION OF THE OLD MARBLE AND STONE BENCHES

126 benches already adopted

Average cost of the restoration of an old bench: €3,800

The garden of Versailles currently has 170 marble or stone benches around its 90 hectares, which blend in perfectly with the decorative statuary of the Garden. Over the years, they have accumulated different superficial blemishes



(clogging, biological developments, etc.), as well as deeper defects (breakages, cracks or instability), necessitating cleaning or reinforcement work. A restoration programme, directed by Pierre-André Lablaude, Senior Historical Monuments Architect, is now under way thanks to the generosity of sponsors and local authorities that have made donations for one or more benches.

Alongside these restorations, the Danish Ambassador, the Belgian Ambassador and KUMHO TYRES have adopted 30 new wooden benches (based on ancient models). They were installed in the Main Courtyard and the Royal Courtyard to improve the comfort of the public during their visit.

RESTORATION OF THE GROVES

The operations for the requalification of the garden are being pursued following general principles, i.e. to restore the original design of *Le Nôtre* as often as possible, with some exceptions as in the Queen's Grove or the old Water Theatre Grove.

GROVES OF THE SOUTHERN FRINGE

The Southern fringe of the Garden of Versailles has three groves with an east-west axis:

- The Queen's Grove (former Labyrinth).
- The Mirror Grove.

- The King's Garden (former Isle Royale).

The replanting of the wooded fringes and the restoration of the edges of these three groves now form part of the last phase of the general programme to restore the tree cover of the different groves of the Garden in the wake of the great storm of February 1990. The tree cover of these groves was seriously damaged by the storms of 1990 and 1999, and the surviving trees have now become greatly overgrown, generating serious risks for the public and the preservation of the sculptures adorning the groves. This situation is combined with the necessity to undertake a process of replanting the trees of these groves in order to guarantee for the future the landscaping symmetry of the Garden from north to south. The replanting programme for the three groves of the Southern fringe of the Garden consists of a series of actions for the planting of wooded fringes and planted edges, along with the restoration of the trellis enclosures. For the **QUEEN'S GROVE** and the **KING'S GARDEN**, these operations will be concentrated on their peripheries so as not to interfere with the future projects for the restoration of the central parts.

THE MIRROR GROVE is receiving special treatment during this campaign. Seriously damaged by the storm of December 1999, the regeneration of its stands will be undertaken after the remaining trees have been felled. This grove stands out from the other compositions of the garden by its "full tree cover" without a central clearing decorated in a particular style. This vast wooded quadrilateral covering about two hectares is pierced by a fan pattern of five walks opening up perspectives towards the vast stretch of water of the "Mirror" in the western part. The work on the fringes concerns the complete reconstruction of the lost structures, mostly along the inner walks, and the densification of the existing structures around the outer rim of the grove. The trellis fences will be restored on the entire rim of the grove with high trellis structures. The low trellis fences will be re-established along the new inner walks. To complete the work undertaken over the past fifteen years for the re-establishment of the isolated curtains of hedgerows on the Allées des Saisons, equivalent work will be carried out on the last walks still lined with lime trees: Allée du Roy, Allée de Bacchus Sud (between the Queen's Grove and the Mirror Grove) and Allée de Saturne Sud (between the Colonnade Grove and the Girandole Grove). The return of the high

hedgerows will restore the landscape's harmony.

Cost: €3,5M

Prime Contractor: Pierre-André Lablaude,
Chief Architect of Historical Monuments

THE GROVES OF THE SOUTHERN FRINGE

These two groves are the last of the park not to have had their central areas or "rooms" restored: the Star Grove and the Round Green Grove (or Water Theatre). It has been decided that the Star Grove will be restored as it was laid out by Le Nôtre, while the Round Green Grove will be developed as a contemporary garden.

This latter grove with less than 4 ha has an empty central "room" covering 1.5 ha today, while the surrounding edges were restored after the storms of 1990 and 1999. So an untouchable frame has been created for a contemporary garden in this area hitherto used as a logistics base for events or work within the estate.

The programme, in complete coherence with the layout of the park designed by Le Nôtre and its history, requires that this garden must take into account the ecology of the surroundings, the needs for transparency, the use of water and the intended use for the visitors in the park.

An invitation to tender was issued to landscape gardeners; a choice will be made in spring 2012. In parallel, work will be carried out on the restoration of the Gilded Children fountain on its western rim. But this project depends on obtaining sponsorship.

The prime contractor studies for the **STAR GROVE**, whose condition in the time of Le Nôtre is fully documented, will be launched by Pierre-André Lablaude, Chief Architect of Historical Monuments, with the objective of undertaking the work in 2013, the year dedicated to Le Nôtre.



THE WALKS OF THE PARK

43 km of walks in the park

After the large-scale programme carried out with the skills sponsorship of the Colas company on the esplanade of Apollo's Chariot, the Horseshoe in Trianon and the Etoile Royale, other walks in very poor condition will be

The organisation of the site, brilliantly orchestrated by *Le Nôtre*, perfectly meets the definition of a garden totally annexing a landscape.

repaired in 2012, such as the Bailly walk whose original paving will be restored, as well as the Rendez-vous walk.

Two final large walks need to be dealt with: the Tuilerie walk in the south-west and the small Saint-Antoine walk in the north-east.



THE PLAINE DES MORTEMETS

The importance of the Mortemets site in the historical composition of the landscape of Versailles can still be seen today by contemplating the panorama on view from the terraces or the apartments of the Palace: the organisation of the site, orchestrated with virtuosity by Le Nôtre, perfectly meets the definition of a garden annexing a landscape. The views from the Palace towards the former Plaine du Mail (the present Plaine des Mortemets) remain primordial and it is necessary to manage the tree cover (lines, afforestation sections and copses) to preserve the screens of the urban developments that have sprung up to the south of the park of Versailles. The recomposition and replanting of lines of trees along the main walks of the Plaine des Mortemets is one of the priority actions programmed by the Public Establishment of the Palace, Museum and National Estate of Versailles to ensure its management of the overall landscape in its southern section.

The initial work on the recomposition of the landscape began in 1997, with the replanting of lines of trees along the Allée des Matelots, west of the Plaine des Mortemets, and in the western part of the Allée des Mortemets in the Plaine des Matelots. This action on the primary tree cover of the site is continuing today in the centre of the Plaine des Mortemets with the restoration of the historical layout. The planting of these lines of trees along these fine walks will create indispensable screens, viewed from the Palace, that will mask certain constructions and structures on the site or nearby. The work now under way on the main sector of the Plaine des Mortemets concerns the following walks (*Allées*):

- **ALLÉE DES MORTEMETS**, approximately 700 m long, with its quadruple line of trees. The western section of this walk, in the Terrain des Matelots, was already reconstituted and replanted in 1997 with *Quercus robur* (pedunculate oaks).
- **ALLÉE DES TILLEULS**, also approximately 700 m long, with its quadruple line of trees. This transversal walk is a prolongation of the Allée d'Apollon inside the garden.
- **ALLÉE DE L'ÉTANG**, 430 m long (excluding the Firing Range), with its double line of trees. In order to prepare the replanting of the lines of trees along these different structuring walks, a programme of felling, clearing of the undergrowth, earthworks and demolition has been scheduled in 2012.

Discussions are under way with the local authorities to include cycling lanes. In parallel to this restoration of the primary tree cover of the Plaine, a more global analysis of its future is being made. Today, the area is dotted with various and disparate uses that create excessive spatial anarchy.

So a more coherent overall layout is under consideration to enable its requalification as a landscaped park worthy of the surroundings of the Palace's park. This will require some activities to be relocated and in some cases their departure. For example, the warehouse of the Phebus company in the centre will have to move to another site, and the shooting range which creates a real north-south barrier will have to leave the Plaine des Mortemets. Only the logistics activities needed for the proper functioning of the estate and probably some social activities organised by the local authorities will remain.

THE HYDRAULIC SYSTEM



This major feature of the heritage of Versailles receives constant maintenance. Yearly operations are carried out to replace pipes or valves.

Other more large-scale operations such as those concerning the Latona Fountain, the Gilded Children Fountain, the Water Buffet in Trianon or the edges of the Water Parterre require sponsors which are currently being canvassed.

The reservoirs of the North Wing are located in the prolongation of the North Wing of the Palace. This imposing cut stone construction forms a monumental foundation for the two upper stretches of water designed at the end of the 17th century for storing water at a height of about 15 metres for the gravitational supply of the different fountains of the Garden connected to this principal structure of the hydraulic system of Versailles. The West wall of the reservoirs, on the Garden side, requires different repair work involving the chain bonding, cladding and coping.

The East wall has an average height of 16 metres and stretches for a total length of about 65 metres, between the Hôtel des Réservoirs (the former Hôtel Pompadour) in the North and the Actors Building in the South. The monumental stone face of this East wall is divided up by a series of seven piers; it forms a masterpiece of urban composition along the rue des Réservoirs, one of the principal thoroughfares of the town of Versailles.

Owing to its general deterioration, a programme of work was decided to ensure its necessary and urgent restoration.

The restoration of the West wall was completed in November 2011 and that of the East wall will continue until October 2012.

In parallel, the supply valves of the hydraulic

networks that were beginning to malfunction will be restored by the fountains department of the Establishment.

Cost: €1.5M

Prime Contractor: Pierre-André Lablaude, ACMH

LE BELVÉDÈRE ET LE ROCHER



The Jardin Champêtre (Country Garden) of Trianon was laid out in the 1780s for queen Marie-Antoinette, in the style of the landscape garden; the picturesque alliance of architecture and vegetation is brought here to its highest degree of refinement, dotted with the different “fabriques”, miniaturised decorative buildings associated with a particular plant or hydraulic feature. Devastated by the dramatic storm of December 1999, the Jardin Champêtre of Trianon benefited from a large-scale replanting and landscaping programme between 2002 and 2004. The restoration of the buildings also became necessary. One of the principal ones is the Belvedere (or Music Room), to which is associated the Rock and its pools.

Crowning an artificial hillock overlooking the Petit Lac of the Garden Champêtre, the Music Room of Marie-Antoinette (or Belvedere Pavilion) is a small octagonal building on a stone pedestal with a roof balustrade. Each of the eight sides is pierced alternately by a door or a window.

The doors are surmounted by triangular pediments decorated with carvings on themes of country life (duck-hunting, bundles of gardening tools, crowns of roses entwined in oak and laurel leaves, hunting trophy); while the windows are decorated with low reliefs evoking the four seasons and their ledges are adorned with balustrades. Inside, the rich stucco decoration has floral motifs painted in oil and the floor is paved with polychrome marble slabs forming a

pattern based on the principle of a projection of the ribs of a spheroid. Different types of deterioration and alterations both inside and outside the building call for its complete restoration.

A programme of work on its exterior (stonework, sculptures, decorative lead frieze and roof) and its interior (stucco decorations and painted motifs, bronzes, marble floor) began in autumn 2011 and is due for completion in April 2012.

The Rock of the Belvedere is the “mountain” element of the Country Garden of Trianon.

This construction in large blocks of stone has suffered different types of deterioration affecting the cut stone frame (displacement or disappearance of some blocks), the facings (peeling off or powdering) and the joints (deterioration, cement joints spoiling the overall effect). The restoration work is being carried out in parallel to that on the Belvedere (reinforcement of the stone blocks, repairs to the joints, treatment of the banks, recomposition of the plant environment and paths).

The hydraulic system is being upgraded by the fountains department of the Establishment.

All this programme of work benefits from the generosity of Vinci and the WMF.

Cost: €0.95M

Prime Contractor:

Pierre-André Lablaude, ACMH

THE PLACE D'ARMES

In the continuity of the work undertaken in 2009 for restoring the equestrian statue of Louis XIV to the Place d'Armes, a project was implemented on the central part of the Place



which is the entire responsibility of the Establishment. The traffic control system was completed by the installation of bollards and an extension of the paved sections, the central lane was resurfaced and the periphery of the half-moon was repaired. Moreover, to facilitate access for people with reduced mobility, specific paths were laid down to the right of the two side reserves. The latter will be completely rebuilt in March 2012 by the Colas company in the framework of its skills sponsorship.

The same surfacing as that used around Apollo's Chariot, Heliocol, will be laid down to further facilitate the circulation of pedestrians. In parallel, the municipality of Versailles will modify the two entrances to the car parks. The toll equipment will be modernised and, above all, moved away from the forecourt. The pavements will be widened by the Establishment as part of this shared operation.

All this programme is carried out under the supervision of Frédéric Didier, ACMH.

THE MARLY ESTATE

The Palace of Versailles began in 2009 a vast programme for the requalification of the Marly Estate.

The Marly Estate was attached to the Public Establishment of Versailles in 2009. A development plan for its requalification is being drawn up. While awaiting its completion and ratification, actions whose scientific pertinence is incontestable are already under way:

- after a drastic tree-felling campaign that removed the effects of the last two storms, a large-scale replanting campaign will be carried out by the gardens department before the end of March 2012 in the forest stands of the park (3,000 trees of varied species: oak, maple, lime, hornbeam, etc.).
- The campaign to replace the statuary may be pursued by taking moulds of *Callisto* and the *Two Companions of Diana* if the necessary credits are obtained from outside partners.
- The Mirror pool was given back its high water spout in summer 2011. Measures were taken to resupply the Abreuvoir pool to restore the



original water features (water blades and bubbling).

- The Royal Walk that formed the principal access to the royal pavilion of the park will have its two side walls reinforced and restored; in particular, the copings will be replaced as well as the two stone pillars under the walk. Lines of limes will be replanted on the upper sides of the embankments.

Cost: €0.70M

Prime Contractor: Gabor Mester de Paradj,
Chief Architect of Historical Monuments.

PROJECTS TO DEVELOP THE HERITAGE

On accordance with its basic mission which is to manage the various properties of the former royal estate, and to preserve, maintain and develop them, the Public Establishment, as is laid down in its performance contract for 2011 – 2013 and its multi-year property strategy, strives to develop the elements of its heritage that have changed their function and no longer have the immediate vocation of receiving visitors. In 2012, this will be the case notably for the Grand Contrôle which received the authorisation for its temporary occupation on 1 September 2011, and for the Grande Ecurie, progressively emptied of its current administrative functions.

THE GRANDE ECURIE (LARGE STABLES)

Facing the Palace, the Grande Ecurie and its matching Petite Ecurie were built in 1679 and 1680 by Jules Hardouin-Mansart to house the Royal Stables.

In spite of their status as outbuildings of the Palace, their role in the composition of the Place d'Armes is highlighted by the presence of sculptures by Jean Raon, Pierre Granier, Louis Le Comte and François Girardon. The Grande Ecurie, near the avenue de Saint-Cloud, got its name from its head equerry (“ecuyer”) Monsieur le Grand Ecuyer, known as “Monsieur le Grand”. It was intended for pack horses. Nearly 800 horses could be housed in the two stables which also contained maneges,



storerooms, saddlery workshops, forges, barns, as well as a school for the Pages, a chapel and countless accommodation units. After the Revolution, the Grande Ecurie housed the National Cavalry School, before it was transferred to Saumur. Shops, accommodation, offices and an artillery barracks occupied it successively. It now houses the Academy of Equestrian Arts, as well as various departments of the Public Establishment.

An invitation to tender was issued in 2012 after a study carried out with an assistant. The operation will be carried out in two phases: the first on the Paris wing already partly cleared, and the second on the Saint Cloud wing that will be cleared in 2014 following the departure of the Establishment's departments to the Grand Commun.

A HOTEL PROJECT IN THE HÔTEL DU GRAND CONTRÔLE

The Hôtel du Grand Contrôle is a building with an area of 1,700 m² built in the 1680s by Jules Hardouin-Mansart for the Duc de Beauvillier.

From 1723 to the Revolution, it housed the offices of the Comptroller General of Finance and great figures in the history of France such as Turgot, Calonne, Lomenie de Brienne and Necker. It was assigned to the War Ministry in the middle of the 19th century and transformed into an officers' mess, a function it kept until 2006.

The building was returned to the Public Establishment in 2008 by statutory decree. This set of buildings located on the rue de l'Indépendance américaine had not been maintained or heated for several years and today they are in very poor condition and threatened with ruin. The ceiling of the main staircase collapsed in 2004.

The Public Establishment invited bids from third parties interested in the project, and chose IVY INTERNATIONAL SA. This action fits in with the policy of developing economic activities in historical monuments announced in 2009 by the Minister for Culture and the Junior Minister for Tourism. It was the project for a "hotel of distinctive character" with 23 rooms, some of them looking out over the ornamental lake of the Pièce d'Eau des Suisses or the Orangerie, which was selected, while keeping all the building's architectural features. The work, expected to cost €5.5m, will entirely restore the building. It will also restore the historic appearance of the courtyards. The work will begin in early spring 2012 and last a year.

Opening due in April 2013.

VER
MORE
ON
VERSAILLES
LES

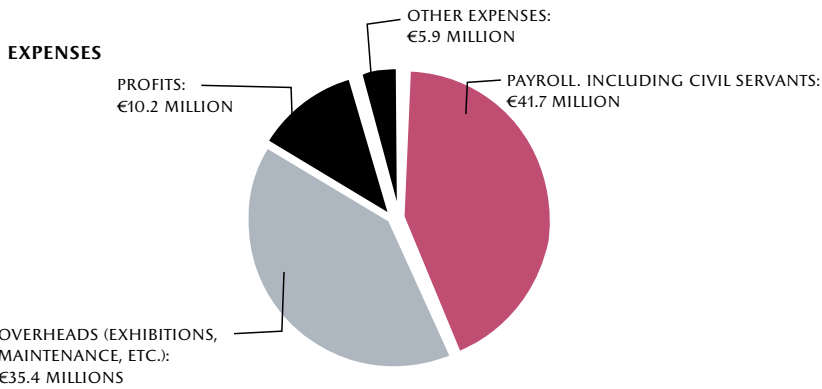
More on Versailles

BUDGET

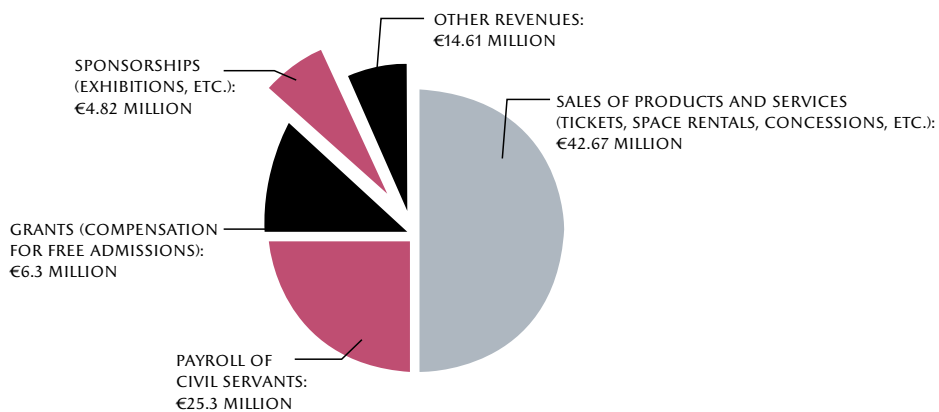
A BUDGET WHICH, TO MEET THE ESTABLISHMENT'S CONSTRAINTS, COMBINES DARING PROJECTS AND PRUDENT MANAGEMENT.



FUNCTIONING

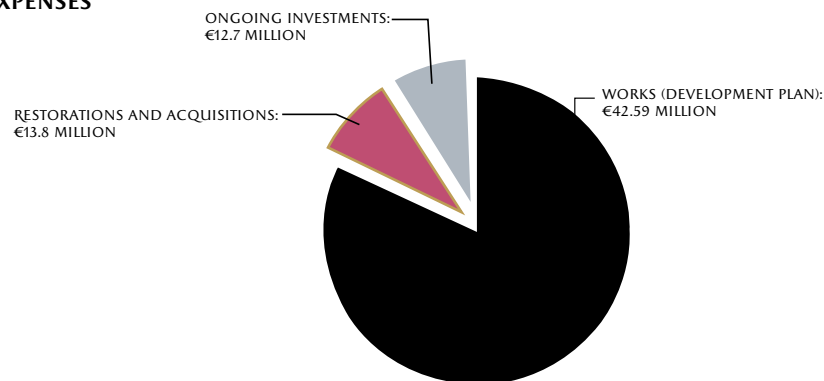


REVENUES

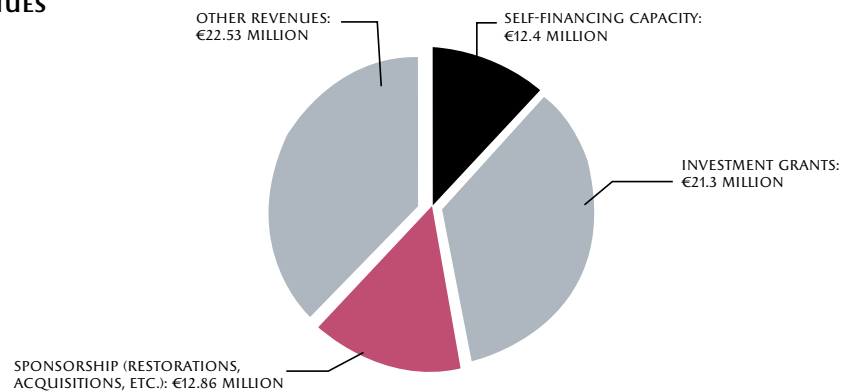


INVESTMENTS

EXPENSES



REVENUES



THE STATUS OF PUBLIC ESTABLISHMENT OF AN ADMINISTRATIVE NATURE

The status of Public Establishment of an administrative nature under the supervision of the Ministry of Culture and Communication was conferred on the Palace of Versailles by decree dated 27 April 1995, since rescinded by the decree no. 2010-1367 of 11 November 2010. It is an independently managed institution.

The particularity of the Public Establishment is that it receives no operating grant from the Ministry of Culture and Communication except, since 2009, a compensation to offset the free admissions given to visitors aged 18-25 and teachers.

Hence its own resources (entry tickets, sponsorship and partnerships, concessions, space rentals and investment income) represented 85% of its operating revenues and 73% of its consolidated revenues in 2011 (including the self-financing capacity of the Establishment).

The budget of the Public Establishment in 2011 amounted to approximately €130m. The sales of products and services were estimated at €42.67m in 2011, an increase of about at least 6% compared to 2010. There was a sharp rise in its activity in 2011 in spite of the difficult situation in other sectors.

The revenues from commercial and property concessions were estimated at nearly €5.5m, a rise of nearly 45% compared to 2010 (€3.8m), owing to the growth in the scope of concessions. The investment grants cover among other things the financing of the development plan by the Ministry of Culture and Communication.

More on Versailles

DEVELOPING AND ENHANCING THE BRAND

2011 MARKED A TURNING-POINT IN THE BRAND POLICY OF THE PUBLIC ESTABLISHMENT.



THE ORANGE- TREE TUBS

Twenty years ago, a note was found in the accounts of the King describing wooden tubs used for growing orange-trees. The only model remaining today is the one made of cast iron with an oak frame made in the middle of the 19th century. This model was copied identically by the “société des Jardins du Roi Soleil”. This enterprise owns the label “orangers du Château de Versailles” for marketing them.

THE CONCESSIONS

After a year that featured two major business launches (a boutique-bookshop for the general public and a tea-room of the Angelina brand with a service dedicated to groups), 2012 will be marked by the opening of a new restaurant at the head of the Grand Canal. This Brasserie with 1900-style architecture will have a large shaded terrace with a seating capacity for 140 surrounding a take-away sales counter. This new restaurant will operate in continuity with the à-la-carte restaurant “La Petite Venise” with Italian specialties (a nod to the history of the Palace): visitors will be invited to choose between these establishments for a light meal or a more complete one. This initiative is part of a diversification-complementarity approach.

THE BRANDS / THE BRAND LICENCES

2011 marked a turning-point in the brand policy of the Public Establishment. Encouraged by the results of the institutional brand image study carried out in 2010, an orientation towards a strategy of selective and targeted commercial development of the brands portfolio was decided. This involves two principal actions:

- the launch of an invitation to tender aimed at recruiting specialised brand licence agents. Their mission will begin in early 2012 with drawing up a licence plan (roadmap for seeking partners in the years to come);
- the direct signing of several brand licence contracts particularly involving the “official” orange-tree tubs of the National Estate, figurines reproducing statues recently sponsored in the Garden, and a lottery game inspired by the world of Versailles.

PERFUMES FOR 2012

The launch of a line of perfumes with the Conservatoire Français des Fragrances et Cosmétiques is planned.

Firstly, the line will consist of three fragrances:

- *Promenade à Versailles pour Lui* (Men’s, alliance of the freshness of citrus fruit and the tang of spices);
- *Promenade à Versailles pour Elle* (Women’s, associating the “green” scent of pineapple with the smoothness of cherry and rose);
- *Le jardin de Versailles pour Elle* (Women’s, composition of magnolia, melon and peach).

KEY FIGURES

- 2011: about €5.5m earned in 2011 from concession licence fees.
- 70 “permanent” licence-holders, including 25 providing services to visitors.
- 4 brand licences for products granted in 2011.

More on Versailles

SPONSORS OF VERSAILLES

A GESTURE EVERYONE CAN MAKE



Sponsorship fits into a long historical tradition in Versailles. As the royal residence and Museum of French History, Versailles has always stimulated the generosity of numerous French and foreign donors. One of the leading ones, John D. Rockefeller, even saved it in the 1930s. This generosity has never wavered and was given a new boost thanks to the law of 1 August 2003. In 2011, the contribution of sponsors amounted to €17.2 million.

The support provided by sponsors is more than ever indispensable to the Palace of Versailles. It enables it to carry out its missions more thoroughly, from the maintenance and development of its heritage to the enrichment and exhibition of its collections. The sponsorship operations also top up the state's investment in the development plan for the "Grand Versailles".

Sponsorship intervenes in all fields: the restoration of the art works, interior decoration, buildings and gardens, in the acquisition of art works and furniture, the cultural programme and activities, and the development of services made available to the public. There is so much

to do that each sponsor, whether a company or an individual, a multinational or an SME, in industry or the service sector, can find an attractive project. The contribution may be financial, in kind or the provision of skills.

**Les « adoptions »
en 2011 : 413 arbres,
145 statues, 126 bancs**

Each partnership is customized: from several thousand euros for the restoration of a statue or a bench in the gardens to several million euros for a major heritage

operation. A wide range of projects, reflecting the dizzying needs of the Palace, enable each sponsor to choose a project in tune with its image and capacity and thus contribute to the perpetuation and development of this exceptional heritage.

The objective of the Public Establishment today is to maintain a long-lasting and close relationship with its faithful sponsors and to forge new links with those around the world that recognise Versailles as a universal reference. Meetings will be intensified with the emerging countries such as China, India and Brazil, in keeping with the exponential growth of visitors from these countries to Versailles. At the same

time, “*Les Amis de Versailles*” (The Friends of Versailles), French – and henceforth Europeans – as well as Americans who are the constant supporters of the restoration actions of the royal residence, will remain the ‘historic’ sponsors of the Palace.

www.amisdeversailles.com

KEY FIGURES

- 2011: €17.2m
- Since 2007: over €52M
- 100 to 150 new proposals processed each year

VERSAILLES IN FIGURES

THE VISITORS

- 6,5 million visitors in 2011.
- Nearly 4.7m brochures, leaflets and various documents distributed to visitors (on or off site), including 66.75% in foreign languages. The three most popular languages are: English, French and Chinese.
- 12 languages for the direction-finding map of the estate and the visit back-up documents.
- 5,000 audio guides available in 13 languages, including a children’s version in French, and a video guide in French sign language for hearing-impaired visitors.
- 2,000,000 audio guides distributed in 2011

THE PERSONNEL

- 577 civil servants;
- 150 contract employees;
- 76 permanent part-time staff;
- 10 apprentices;
- 156 occasional and seasonal staff (yearly average);
- Total = 969 employees.

“6,5 million visitors in 2011”

MULTIMEDIA

- Internet audience: 7.7m visitors in 2011
- Videos viewed 1,439,579 times on youtube.fr/chateauversailles

MAINTENANCE

- 23,000 light bulbs per year;
- 2,500 litres of floor wax per year;
- 600 rolls of paper towels per month;
- 200 litres of liquid soap per month;
- 300 tonnes of rubbish per year, produced by the visitors.

VER

SAIL

APPENDICES

LES

Appendices

BACKGROUND OF THE PALACE OF VERSAILLES

1623-1683

THE MAIN DATES OF VERSAILLES

1623

Construction of the hunting lodge of Louis XIII.

1668

The old hunting lodge of Louis XIII was transformed and enlarged by Louis XIV after gigantic programmes started in 1668.

1682

Louis XIV installed the Court and the Government of France in the Palace of Versailles.

1789

The Palace was emptied of its inhabitants when the Revolution broke out. It continued to be maintained.

1793

En 1793, la Convention ouvre le Château au public.

1833

Louis-Philippe made it into a Museum of French History.

A CLASSIFIED HERITAGE

Over a hundred rooms testify to the ceremonial grandeur of the former royal residence, while another hundred cover over ten thousand square metres of the French History galleries.

Apart from the three historical residences of the Palace, the Grand Trianon and the Petit Trianon, the Estate de Versailles includes the baroque garden designed by *Le Nôtre*, the gardens of the Grand Trianon and of the Estate of Marie-Antoinette, as well as a wooded park on either side of the Grand Canal.

To these are added numerous buildings and outbuildings.

A Unesco World Heritage Site, former royal residence and Museum of French History, the Palace is also a national palace where the Parliament (National Assembly and Senate) meet in Congress. It was also in the Congress Room, during the 3rd and 4th Republics, that the Presidents of the Republic were elected. Since the election of the President by universal suffrage, the National Assembly and the Senate meet here only to revise the Constitution.

A PUBLIC ESTABLISHMENT SINCE 1995

By the decree of 27 April 1995, the Palace de Versailles became a Public Establishment of an administrative nature placed under the supervision of the Ministry of Culture. This transformation was designed to enable it to develop more effectively its essential missions such as the restoration of its heritage, the conservation, scientific study and enhancement of its collections, buildings and gardens, and to further education, training and research in the fields of history, art history, museography, music and the performing arts.

This status also confers on it greater management independence that enables it to carry out its major restoration projects, improve its reception facilities for visitors and maintain a cultural activity on the scale of the place.

The Public Establishment of Versailles intends to remain an important centre for creativity and cultural events. It proposes each year exhibitions, symposia, publications and shows which bring together in the Royal Opera, the Royal Chapel and in the gardens the greatest names in music, theatre and dance.



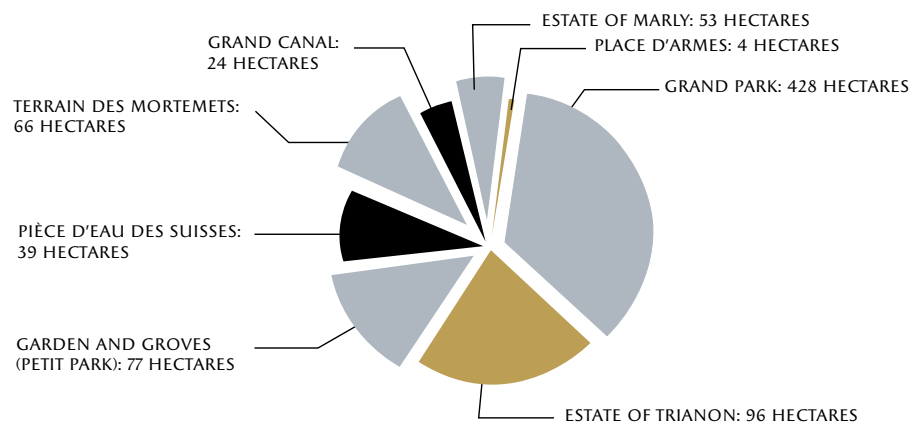
Appendices

VERSAILLES IN BRIEF

1888,8

THE ESTATE OF VERSAILLES

The total area: 787 hectares, of which:



THE PALACE

36,671 dedicated to the museum rooms:

- ROYAL OPERA: 7,420 m²
- HISTORY GALLERIES: 12,181 m²

- UNGUIDED VISIT OR GUIDED TOUR: 23,072 m²

2,300 rooms

1,944 windows in the Palace.

- WINDOW AREA: 18,000 m²

NORTH MINISTERS WING: 5,951 m²

SOUTH MINISTERS WING: 5,803 m²

ESTATE OF MARIE-ANTOINETTE

0,00211 acres

Grand Trianon

1,458 m²

Petit Trianon

THE GARDENS

THE PLANT STRUCTURES OF THE GARDEN



40 km of hedgerow.



32 hectares of lawn.



43 km of walks.



23 km of trellis.



700 topiary elements with 67 different shapes.



6,000 trees pruned regularly including 1,886 lime trees around the Grand Canal.



300,000 lowers planted each year by the gardeners, of which 260,000 grown in the greenhouses of the estate.



1,500 trees in tubs in the Orangerie, including 900 orange-trees.

THE EFFETS OF THE STORMS OF 1990 AND 1999



1,500 trees felled in February 1990.



10,000 trees destroyed in December 1999.

THE OPEN-AIR STATUARY

Sculptures in the Petit Park (vases, fountain basins, pedestal carvings, statues, reliefs, grotesque mask, busts, candelabras, capitals, groups):



235 vases.



155 statues, 86 sculpture groups.

OUTBUILDINGS

The outbuildings in the town: 56,000 m²

The outbuildings in the estate: 48,000 m²

The Establishment manages 188,894 m² of floor space (Palace, Ministers Wings, Trianon palaces and outbuildings).

THE POOLS AND FOUNTAINS



55 pools and fountains and over 600 water features.



35 km of water pipes (90% cast iron and 10% lead).

THE COLLECTIONS OF THE PALACE

60,000 works, including:



7,000 paintings



6,000 ancient books



4,000 pieces of furniture



2,900 sculptures, incl. 400 outdoors



2,500 objets d'art



800 frames



28,000 engravings



1,330 drawings



1,200 vehicles and accessories.

2,604 works deposited by the Palace of Versailles in other institutions.

4,560 works deposited in the Palace of Versailles by other institutions.

Appendices

SPONSORS OF THE PALACE OF VERSAILLES

THANK

COMPANIES

A-F

ACS Heritage
Alten
Arty Création
Athem
Aurime
BeicipFranlab
BETC Euro RSCG
BGSi
Bonaveri
Boulan, Koerfer Perrault
& Associés
Cartouche Utile
Chanel
Colas
Dalloyau
Delesalle, Dupui, Borremans
Didier Aaron et Cie
Dubocq
EO EDPS
Espace Harmonie
EuroFLConsult
France Telecom-Orange
France Tourisme

G-O

Galerie Michel Descours
GCC
GNC Media
Google
Groupe M6
HSBC France
Ideal Standard
Intercontinental Exchange-ICE
Interfel
Kinnarps
KPMG
Kraemer et Cie
Kumho Tyres
Laurus Heritage Conseil
LVMH
Mauboussin
Métaphore Production
Mobil Concepts
Moët Hennessy
Monnoyeur
Montres Breguet
Nexans
Orange-Pologne

P-Z

Pierre Frey
Plaza Athénée
Pomona
Provošt Distribution
Ruřtica SA
Saint Gobain
Samsung
Sanofi
Sevesc
Sites et Paysages
Swarovski
Vinci

FOUNDATIONS, ASSOCIATIONS, LOCAL AUTHORITIES

A

Ambassade Royale du Dane-
mark
American Friends of Versailles
Amis Européens de Versailles
Association des trailers Ile de
France

C-Z

Centre international des bulbes
à fleurs
Chambrier interdépartementale
des Notaires de Versailles
Conseil Général des Yvelines
Conseil Régional Nord-Pas de
Calais
Département de la Charente
Maritime
Département de la Moselle
Département de l'Orne
Fondation GDF SUEZ
Fondation Macdonald Stewart
Société des Amis de Versailles
Versailles Foundation
World Monuments Fund

INDIVIDUALS

A-F

M. Aurelien Alexis
M. Kamel Alzarka
M. Gérard Auguier
M. and Mme Jacky Baffalio
M. and Mme Michel Barassin
M. and Mme Thierry Béra
M. Benoît Berthou
Mme Liliane Bettencourt
Mme Marguerite Billon
Mme Nicole Bingler
M. Pascal Blat
M. Emmanuel Bocquet
M. Denis Bouchard
M. Guillaume Bouche
François Cailleteau
M. Jean-Claude Camus
Mme Nicolas Carlot
M. Hervé Carré
M. Philippe Copin
M. and Mme Michel David-Weill
M. Christian Deloffre
M. and Mme Jean-Luc Derouet
M. and Mme François Doligé
M. Frédéric Duchesne
Mme. Claire Dumas-Morel
Mme Marie-Christine Dupire
M. and Mme Jacques Durand
Mme Géraldine Emery
M. Jean-Claude Ferail
M. Jean-Louis Fleche
M. Grégory Flouriot
Mme Céline Foarte
M. Frédéric Forster
M. Robert Fuentes
Mme Odile Fulchiron

G-O

M. Jacques Garcia
Mme Monique Gassier
M. and Mme Patrice Gendre
M. and Mme Laurent Ghys
M. Julien Girard
Mme Annamaria Goetz-Joo
Mme Marie-Josette Gonon-
Maurange
M. and Mme Philippe Grard
M. Henri Grolleau
M. Michel Humbert-Gratry
M. Philippe Heck
Mme Sylvie Hel-Thelier
Anne-Marie Heloir
M. and Mme Hubert Jousset
M. Julien Huss-Braun
Yann Jiquel
M. Pierre Johannel
M. Philippe Julien
M. William Kadouch-Chassaing
Mme Sophie Karoly
M. Yannick Kerherve
M. Serge Lado-Bordowsky
Mme Marie-Claire Lansiaux-
Teillol
Mme Evelyne Landeau
M. Pierre Lanoë
Mme Laurence de Lanversin
M. and Mme Claude Laplanche
Mme Viviane Launay
M. and Mme Claude Laurent
Mme. Odette Le Jossec
M. Hervé Lego
M. Hervé Lemarechal
Mme Blandine Leroy
M. Christian Leroux
M. Pierre-Henri Leuliet
M. and Mme Bernard Lirman
M. Roger Lousteau
M. François Macé de Lépinay
Mme Roseline Mahé
M. and Mme Thierry Maillard
Mme Danielle Majani
Mme Amélie Marques
M. Gauthier Martin
M. and Mme Gilbert Martin
Mme. Catherine Michel
M. and Mme Philippe Mollier
M. Eric de Montlivault
M. Jacques Morau
Mme Danielle Morau
Mme Dominique Muller
Mme Dominique Odam
Mme Edith Ollivier

P-Z

Mme Marcelle Pecheux
M. and Mme Jérôme Péresse
M. Philippe Peny
Mme Hélène Petitdidier
Mme Yolande Charlotte Piccini
M. Edgar de Picciotto
M. Etienne Pinte
M. Jérôme Planté-Bordeneuve
M. Jérôme Plouseau
M. Olivier Poirier
M. Jacques Polain
M. Robert Polidori
Mme Catherine Posokhow-De-
pecker
M. Philippe Prevot
M. and Mme Jean-Claude
Privesse
Mme Laurence Prost-Gallion
M. J.F. Rauzier
M. Anthony Remaudière
Mme. Denise Ricardi
M. Damien Rhodde
M. Alain Roger Ravily
Mme Françoise-Charlotte
Romain
Mme Sylvie van Ryswyck
Mme Catherine Ripoll
M. Olivier de Rohan-Chabot
Mme Lily Safra
M. Gilles Salignon
Mme Aline Samson
M. and Mme Thomas Saltiel
M. David Sarda
M. and Mme Nicolas Savoye
M. and Mme Gérard Scagnelli
M. and Mme Stephen A.
Schwarzman
M. Bernard Siouffi
M. Guy de Soucy
M. and Mme Alain Sourisseau
Mme Marie-Andrée Thibaudet
M. and Mme Claude Tremoulet
M. François Trèves
M. Dominique-Paul Vallée
Mme George Vari
M. and Mme Olivier Varteressian
S.E.M. Patrick Vercauteren
Drubbel
M. and Mme Roger Vignelles
M. and Mme Ferdinand Virasak
M. Benoît Wateau
Mme Jeannine Watrin
M. and Mme Jean-Lou Weber
Lady Westmacott
M. Antoine Zacharias

LIST OF THE ACQUISITIONS



COLLECTION OF SONGS CHOSEN FROM THE FINEST COMIC OPERAS WITH ACCOMPANIMENT ON THE HARP OR HARPSICHORD
Music score with the coat of arms of Madame Elisabeth attributed to Philippe-Jacques MEYER and six sonatas for the harpsichord [...], music score with the coat of arms of Madame Elisabeth attributed to Johann Friedrich Edelmann
Purchase

CANDLESTICK OF THE "KING'S" MODEL
Circa 1760
Chased and gilt cast bronze
H.25 cm; D.13.8 cm
Purchase

PAIR OF TAPS WITH DOLPHIN'S HEAD
Circa 1730-1760
Chased and gilt cast bronze
Purchase

CEREMONIAL DRESS JERKIN
Circa 1770-1780
Dark blue wool broadcloth, red serge trim, red silk and cream linen braiding
H. 103 cm; W. 48 cm; D. 15 cm
Donation of the "Forum Connaissance de Versailles" via the Société des Amis de Versailles

CEREMONIAL DRESS JERKIN
Dark blue wool broadcloth, red serge trim, red silk and cream linen braiding
Circa 1770-1780
H. 105 cm; W. 60 cm; D. 14 cm
Purchase

ALMANACH DE VERSAILLES, YEAR 1784
Versailles, chez Blaizot, bookseller to the king and queen, bound in green morocco leather
Purchase

HISTOIRE DES ETATS BARBARESQUES
1757
2 vol. Bearing the seal of the King's library, Trianon
Purchase

MEDAL WITH THE EFFIGY OF CHARLES MAURICHEAU-BEAUPRÉ
Bronze
1954
6.2 x 0.8 cm
Signed and dated: Albert David
Donation by M. Alain Roger Ravily

MEDAL WITH THE EFFIGY OF GÉRALD VAN DER KEMP
Signed: Raymond Martin, bronze, 8 x 0.7 cm
Donation by M. Alain Roger Ravily

CASSEROLE COVER FROM THE SET OF KITCHEN UTENSILS OF TRIANON
1845
W.42.3 cm; L.24, 3 cm
Mark: LP
Donation by M. Philippe Copin

**SECTION AND PLAN OF THE
GROTTO OF THE BELVEDERE,
ELEVATION OF THE COTTAGE OF
THE BALBI GARDEN IN VERSAILLES**

Watercolour on paper.
W. 38.5; H.29 cm
*Donation by M. Gérard
Auguier*

**PASS FOR THE LUGGAGE
OF THE COMTESSE D'ARTOIS**

2 September 1789
Stamped paper with the
coat of arms of France
Donation by M. Didier Thiery

SAINT ATHANASIUS

Jean-Baptiste Poultier,
statuette, terracotta
H.59 cm
Purchase

MAHOGANY OCCASIONAL TABLE

Delivered by Riesener for
the service of the Queen
in the palace of Marly,
Louis XVI period
Oak, mahogany, white marble,
varnished bronze
H. 71; D. 0.64 cm
*Purchased at an auction
by pre-emption*

SELF PORTRAIT

François Gérard
Oil on canvas
H. 66; W. 55 cm
Purchase

TWO STOOLS WITH BACK FRAME

Jean-Baptiste Tilliard
(attributed to)
V. 1750-1751
Carved and gilt beech
H. 56; W. 64; D. 49 cm
*Purchased at an auction
by pre-emption*

EGGCUP

Marks of blue paint:
monogram of two entwined "L",
monogram of Marie-Anne
Gérard and Léopold Weydinger,
soft-paste porcelain
1781
H. 4.3 cm
*Purchased at an auction
by pre-emption thanks to the
participation of the Maison
Kraemer*

**PORTRAIT OF THE COMTESSE
D'ARTOIS**

Joseph Boze
1785
Pastel
approx. 58 cm in diameter
Purchased at an auction

**PORTRAIT OF THE COMTESSE DU
BARRY AS FLORA**

François-Hubert Drouais,
Salon of 1769
H.71 ;L.58 cm
Signed and dated "Drouais 1769"
*Purchased at an auction by
pre-emption, thanks to the
Société des Amis de Versailles*

**VIEW OF THE APOLLO FOUNTAIN
AND THE GRAND CANAL FROM
THE ALLÉE ROYALE,**

Jean-Michel Moreau, aka
Moreau le Jeune
India ink, pen,
16,7 x 30 cm
19 May 1770
(at the wedding festivities of the
Dauphin with the Archduchess
Marie-Antoinette)
Purchase at an auction

**PAIR OF WALL SCONCES
WITH TWO HOLDERS**

after François Rémond,
chased and gilt bronze,
1st half of 19th century
Donation by the Société des
Amis de Versailles

**OFFICE OF SAINT LOUIS
FOR THE CHAPEL OF THE
KING AT VERSAILLES
WITH MEDITATIONS**

FOR THE OCTAVE
Claude-Antoine Gallois
1760
in 12°, bound in red morocco
leather with the coat of arms of
Madame Adelaïde
Purchase

**PROJECT FOR THE CREATION OF
A WING OF THE GRAND TRIANON**

Plan provenant du fonds
Raffaele Stern, architecte du
Quirinal sous l'Empire, attribué
à Pierre-François-Léonard
Fontaine
1808,
Papier vergé, plume et encres
noire et rouge, crayon
64 x 102 cm
Purchase

SATURN BASIN

Positive photograph on
albuminous paper from
silver gelatino-bromide glass
negative
Eugène Atget
1901, 18 x 22 cm
Donation by the Société HSBC

FOUR PHOTOGRAPHI:

- "VERSAILLES"
- "QUEEN'S STAIRCASE"
- "HALL OF MIRRORS"
- "ROYAL OPERA"
Jean-François Rauzier
Digigraphic print,
inkjet on glossy film
2010
*Donation by M. Jean-François
Rauzier*

**ALCOVE OF THE BEDCHAMBER OF
LOUIS XV AND LOUIS XVI**

2006, printed 2009
Colour chromogenic print
mounted on Dibond
80 x 100 cm
Donation by M. Robert Polidori

**THE GALERIE BASSE
WITH LE FLEGMATIQUE
BY LESPAGNANDELLE**

2006, printed 2009,
Colour chromogenic print
mounted on Dibond
120 x 100 cm
Donation by M. Robert Polidori

**SESESSION OF THE PERMANANT
COMMISSION OF THE NATIONAL
ASSEMBLY IN 1871**

Michel-Charles Fichot
Lead pencil on paper
*Donation by M. François Macé
de Lépinay*

SATURN FOUNTAIN

Maurice Baquoy (1680-1747),
1715-1716
Colour engraving from the
Demortain collection
H: 28 cm; W: 42 cm
Donation by M. Jacques Polain

**PERSPECTIVE VIEW OF THE LARGE
APOLLO POOL AND OF THE
GRAND CANAL IN VERSAILLES**

Anonymous
Colour engraving from the
Demortain collection,
1715-1716
H: 28 cm; W: 42 cm
Donation by M. Jacques Polain

**PAIR OF PLATES, ROYAL
MANUFACTORY OF SEVRES**

1760
marks painted in blue:
monogram with two
intertwined "L",
letter dated H for 1760, stamp of
the painter Jacques Micaud,
soft-paste porcelain,
D. 23,5 cm
Donation by M. Jérôme Plouseau

**SIX PLATES FROM THE KITCHEN
SERVICE IN TRIANON**

Hard-paste porcelain, blue
stamp of Sèvres 1845; green
stamp of Sèvres 1846; red stamp
of the palace of Trianon and a
glass with the coat of arms of
Louis-Philippe
Donation by M. Alain Roger Ravily

**TWO PLATES WITH THE COAT OF
ARMS OF LOUIS-PHILIPPE**

Silver-plate metal
Provenance: palace d'Eu
*Donation by M. Alain Roger
Ravily*

**THIRTY-FOUR STEREOSCOPIC
VIEWS**

Photographic prints and
postcards of Versailles,
Trianon and the Tuileries
*Donation by M. Alain Roger
Ravily*

**BUTTER DISH FROM THE PRINCES
SERVICE OF LOUIS-PHILIPPE**

Royal Manufactory of Sèvres,
hard-paste porcelain,
Diam. 12.5; H. 2. 3 cm
Donation by M. Philippe Copin

**BERGERE CHAIR FROM
THE SALON DE COMPAGNIE
OF MADAME ELISABETH IN
MONTREUIL**

Stamp of Jean-Baptiste Sené
1789
Carved and gilt beech
H. 96,5; W. 71; D. 61 cm
*Purchased at an auction
by Pre-emption*

**SIX ARMCHAIRS AND TWO
CABRIOLE CHAIRS**

Adrien-Pierre Dupain
circa 1780-1785
Carved walnut painted grey
armchairs H. 89; W.60; D.51.5
and chairs H.87.5; W.48.5
Purchase

**PLATE, GLASS PAIL AND SAUCE
JUGS FROM THE "BEADS AND
CORNFLOWERS" SERVICE**

Delivered for Marie-Antoinette
in 1782
*Purchased at an auction by Pre-
emption, with the participation
of the Michel Descours gallery*

MAHOGANY WRITING TABLE

Delivered on the 6 August 1777
for the mezzanine room of the
lady in waiting to the Queen in
the Petit Trianon
by Jean-Henri Riesener
Mahogany, oak, white marble,
varnished bronze
H. 75; W. 65; D. 40 cm
Purchased at an auction

FOUR CHAIRS "À LA REINE"

Delivered in 1788
by Jean-Baptiste Sené
for the suite of Madame
Elisabeth in the palace of
Montreuil
Beech painted grey,
Petit-point tapestry
H. 90,5; W.50; D.51 cm
Purchased at an auction

**PAIR OF WALL SCONCES
LOUIS XVI STYLE**

19th century
Incised and gilt bronze
H. 57,5; W. 29 cm
Purchased at an auction

GALATEA

Pastoral novel set to music with
accompaniment on the piano-
forte or harp, and a part for flute
and violin ad libitum. Dedicated
to: *Monsieur le Chevalier
de Florian, de l'Académie
françoise, des académies de
Florence &. lieutenant colonel
de dragons, by M. C. N.
Gasseau, musician of the Swiss
Guards of the King. Paris, chez
l'Auteur, au caffè de Malthe,
quai Pelletier no27, [s.d.]*
Large quarto, bound in green
morocco leather with the coat
of arms of Marie-Antoinette,
smooth covers decorated with
a triple gilt fillet and flowerets
in the corners, coat of arms of
Marie-Antoinette
*Donation by Monsieur Olivier
de Rohan via the intermediary
of the Société des Amis de
Versailles*

**11 DOCUMENTS RELATING TO
OFFICIAL RECEPTIONS AND
FESTIVITIES AT VERSAILLES
IN THE 20TH CENTURY**

From 1901 to 1971
(photographs – programmes –
menus)
Silver prints, photoengraving,
*Donation by M. Alain Roger
Ravily*

**450 POSTCARDS
OF VERSAILLES AND TRIANON**
20th century
Photoengraving
*Donation by the Archives
communales de Versailles*

**PORTRAIT OF QUEEN
MARIE-ANTOINETTE**
Carlo-Antonio Porporati
1796
Print
H. 24,1; W.17, 9 cm
Donation by M. Jacques Polain

TINNED COPPER BATHTUB
19th century
*Donation by Les Amis
Européens de Versailles, via the
intermediary of the Société des
Amis de Versailles*

**PORTRAIT OF
MADAME DE LAMBALLE**
Elisabeth-Louise Vigée-Le Brun
1782
H. 80; W. 60 cm
*Purchased at an auction
by pre-emption*

**PROJECT FOR EX-LIBRIS FOR THE
DAUPHINE MARIE-ANTOINETTE**
Charles-Dominique Eisen
1770
H.15, 5; W.10 cm
*Purchase, with the participation
of M. and Mme Mollier and the
cabinet Bedert-Mollier*

**MAHOGANY AND MAHOGANY
VENEER BEDSIDE TABLE**
Delivered in 1783
by Jean-Henri Riesener
for Marie-Antoinette in Marly
*Purchased at an auction
by pre-emption*

Appendices

ADVICE FOR VISITORS



THE PALACES OF VERSAILLES AND TRIANON ARE CLOSED EVERY MONDAY.

THE GARDENS ARE OPEN EVERY DAY OF THE YEAR AND ADMISSION IS FREE, EXCEPT ON THE DAYS OF THE MUSICAL FOUNTAINS SHOW AND THE MUSICAL GARDENS.

TO GET THE MOST OUT OF THE ESTATE AND ITS VISIT POSSIBILITIES, IT IS PREFERABLE TO PLAN TO SPEND A COMPLETE DAY AT VERSAILLES.

WORTH KNOWING

- Tuesday is a day of large attendance figures at Versailles because most of the other big Paris museums are closed.

- **BEST DAYS FOR VISITING VERSAILLES:**
Wednesdays, Thursdays and Fridays.

- **BEST VISITING TIMES**
Visit the Grand Apartments from 9: 00 am or from 3: 00 pm to be able to enjoy the Hall of Mirrors and the other exceptional attractions when they are less crowded.
Pick noon to visit the palaces of Trianon and Marie-Antoinette's Estate to discover the more intimate and rural aspects of Versailles.

- **ESTIMATE OF THE TIMING OF THE IDEAL VISIT:**

Interior of the Palace

between 2h and 2h30

Going from the Palace to Marie-Antoinette's

Estate: between 20 and 30 minutes on foot, or 10 minutes on the Petit Train

Visit to the two palaces of Trianon and

Marie-Antoinette's Estate: between 2h and 3h

- **AVOID THE QUEUES AT THE TICKET OFFICES**

Buy and print out your tickets in advance on www.chateauversailles.fr

Direct access to the rooms for the beneficiaries of free admission (schoolchildren, young people under 26 resident in the European Union, teachers, disabled people and their companions, jobseekers).

- **AIDS FOR YOUR VISIT**

The audio guide is proposed for free to all visitors, and is available in 13 languages.

To understand the gardens better: download the free **iPhone and Android application** on www.chateauversailles.fr

- SUBSCRIPTION

To enjoy visiting the Palace of Versailles as often as possible, opt for the annual subscription, with the Solo card or Duo card (the subscriber and one guest on each visit).

It provides numerous advantages:

- Free and unlimited admission to the rooms of the museum and of the estate, the exhibitions, the Musical Fountains Show and the Musical Gardens;
- Priority access to the rooms of the Palace...

VISIT VERSAILLES IN A FAMILY GROUP

An audio guide version for children (8-12) exists in French. Numerous workshops are also proposed to young visitors during the school holidays.

Information and reservations:
activites.educatives@chateauversailles.fr

GUIDED TOURS

Exceptional places, usually closed to visitors, are visible all the days with a lecturer-guide approved by the National Museums. After the tour, the participants visit the Grand Apartments for free on their own.

Reservation on www.chateauversailles.fr
 Information and reservations:
visites.conferences@chateauversailles.fr

- AT THE HEAD OF THE GRAND CANAL, NORTH END,**PLACE DE LA PETITE VENISE**

La Flottille: restaurant, brasserie, tearoom, takeaway sales.

La Petite Venise: Italian cuisine, tearoom, terrace and takeaway sales.

- IN THE TRIANON ESTATE

Salon de thé Angelina: takeaway sales and terrace in the reception area for the Estate of Marie-Antoinette.

La Parmentier de Versailles: takeaway sales of oven-cooked potato dishes, in the peak season only (Place du Grand Trianon and south bank of the Grand Canal) and in the off-season (Allée du Bosquet des Dômes and Place du Grand Trianon).

ACCES FOR DISABLED PEOPLE

The Palace of Versailles, the palaces of Trianon and the gardens are accessible to disabled people.

To prepare your visit:
www.chateauversailles.fr

FOOD & BEVERAGES**- AT THE END OF THE VISIT CIRCUIT OF THE GRANDS APARTMENTS (INSIDE THE MUSEUM)**

Salon de thé Angelina: restaurant and tearoom for savoury and sweet snacks and dishes all day. Shop and takeaway section. A room is reserved for serving groups.

- AROUND THE COUR D'HONNEUR

The Grand Café d'Orléans: tearoom, takeaway sales.

- RESTAURANT IN THE GARDENS

Brasserie de la Girandole: terrace and takeaway sales, in the peak season only.

- REFRESHMENTS IN THE GARDENS

Buvette du Dauphin: takeaway sales, in the peak season only.

Appendices

CONTACTS

PALACE OF VERSAILLES

Press Office:

Hélène Dalifard, Aurélie Gevrey, Violaine Solari

Tel: 01 30 83 75 21 - presse@chateauversailles.fr

Information, reservations - Tel: 01 30 83 78 00

www.chateauversailles.fr

CHÂTEAU DE VERSAILLES SPECTACLES

Press Office:

Opus 64 - Valérie Samuel

Tel: 01 40 26 77 94 - opus@opus64.com

Ticket office - Tel: 01 30 83 78 89

www.chateauversailles-spectacles.fr

RESEARCH CENTRE OF THE PALACE OF VERSAILLES

Communication department: Etienne Chilot

Tel: 01 30 83 53 80

etienne.chilot@chateauversailles.fr

centrederecherche@chateauversailles.fr

Information and inscriptions for the symposia:

Tel: 01 30 83 75 12 - fax 01 30 83 77 49

colloques@chateauversailles.fr

<http://chateauversailles-recherche.fr/>

Photographic credits: © ARRE / © BNF / © Colas / © Danielle Pierre / © DPA, ADAGP / © D.R. / © EPV
© EPV, C. Milet / © EPV, J.-M. Manai / © Jorge Nogueira - Courtesy Galerie Nathalie Obadia, Paris—Bruxelles
© Ola Rindal / © Patrick Tourneboeuf, Tendance Floue, OPPIC / © RMN, château de Versailles, DR
© RMN, D. Arnaudet / © RMN, G. Blot / © RMN, M. Beck-Coppola / © RMN, Ojéda-Couto-Roux
© Rui Morais de Souza, DPA, ADAGP / © Thierry Bouet / © Thierry Nava

Graphic design: Direction de la communication, EPV