

**RESTORATION AND ADAPTIVE RE-USE OF THE  
ALEXANDER PALACE AS A MUSEUM**

Tsarskoje Selo, Russia



**WORLD MONUMENTS FUND  
COMMITTEE FOR THE RESTORATION OF  
THE ALEXANDER PALACE**

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**MISSION I — PRELIMINARY ASSESSMENT REPORT**

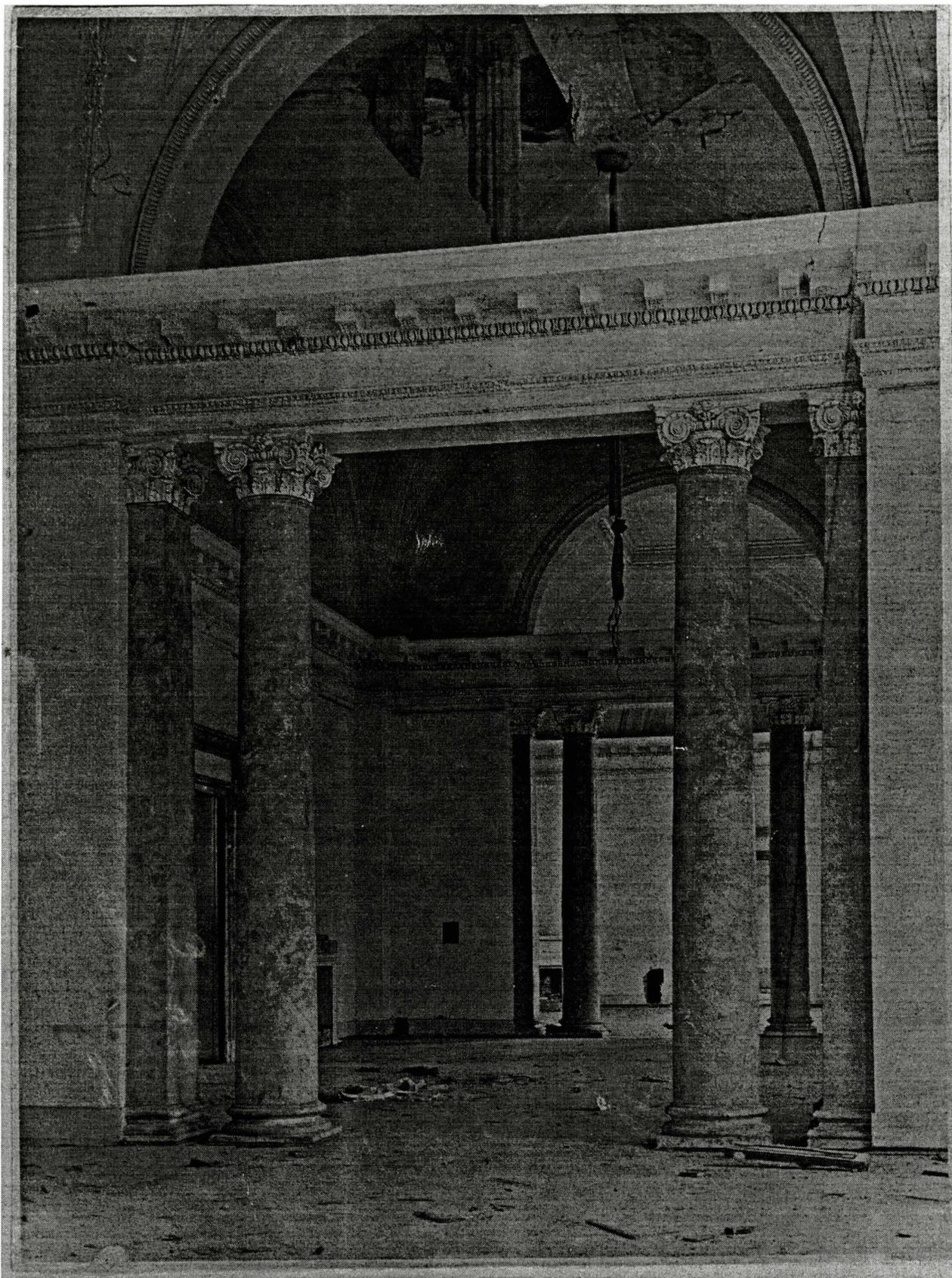
February 9-15, 1995

prepared by  
Page Ayres Cowley Architects in Association with Henry Joyce  
for  
World Monuments Fund  
Committee For The Restoration Of The Alexander Palace  
May 1995

Cover Illustration: Alexander Palace, February 1995.  
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ill. 1 Frontispiece: The enfilade of the south west parade rooms looking into the Semi-Circular hall. This photograph was taken after the German Occupation. Photograph courtesy of the Robert Atchison Collection.

## FOREWORD

This project was undertaken to determine the feasibility of adapting the magnificent eighteenth century Alexander Palace, presently a naval facility, to a house museum interpreting the history and lives of the last Romanovs - Tsar Nicholas II, Tsarina Alexandra and their children Olga, Tatiana, Marie, Anastasia and the Tsarevitch Alexis. Throughout the Tsar's reign (1894-1917), the Alexander Palace was the principle family residence and from where the Tsar ruled Russia during the pivotal years leading to World War I, the Bolshevik Revolution and his abdication. In their time Nicholas and Alexandra made significant contributions to the building, including a suite of unusually fine Art Nouveau rooms of outstanding artistic quality, including the Tsar's study, of the kind unknown in European royal palaces.

Located approximately 25 kilometers from St. Petersburg, the Alexander Palace is sited on land granted to Catherine I, wife of Peter the Great, which became known as "Tsarskoje Selo or Royal [Tsar's] Village".<sup>1</sup> Several other architectural and landscape commissions would be undertaken at Tsarskoje Selo under the patronage of the Romanovs. As such, Tsarskoje Selo represents one of the finest groups of royal buildings constructed between 1710 and 1917. The Alexander Palace was built between 1792 and 1796 by Catherine II as a gift for her eldest grandson, Alexander I. She chose the Italian trained architect Giacomo Antonio Domenico Quarenghi (1744-1817), one of several foreign architects working under the patronage of the Catherine II and her successors. Quarenghi, already well known for his urban and civic projects in St. Petersburg, designed the Alexander Palace in the fashionable Neoclassical style adjacent to Rastrelli's Rococo Catherine Palace. The Alexander Palace is sited in an exceptionally fine park with lakes and Romantic garden buildings reminiscent of the English landscape tradition of Humphry Repton and John Nash.

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1 Lapina, Liudmila. The Palaces and Parks In Pushkin, A Guide. Moscow: Raduga Publishers, 1985, p.9.

The Alexander Palace survived World War II with some structural damage according to archival military records<sup>2</sup>, unlike the Catherine Palace at Tsarskoje Selo, the Palace of Pavlovsk and the Great Palace at Petrodvorets (Peterhof) which were virtually destroyed during German occupation, and have since been completely reconstructed. Although the exterior was damaged, the majority of the Alexander Palace's interiors were reported as unharmed, with the exception of some rooms which received shell damage and were stripped of their decorative furnishings for safe keeping. Many of the paintings, furnishings, and personal artifacts, including a considerable collection of clothes and military uniforms, once belonging to the Imperial family were also saved.

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<sup>2</sup> Site translated chronology provided by GIOP

ill. 2 View of the Maple Room. Photograph courtesy of the Robert Atchison Collection.

These have been conserved and stored in several state museums and historic sites. It is not yet known how many of the architectural interiors remain in the Imperial Suite however, the few rooms visited to date suggest that some of the important Art Nouveau rooms have survived largely intact.

Since 1946 the palace has been used for government and military administrative facilities. As such, the building was altered fifty years ago to accommodate a variety of classroom and administrative uses for the military. Upgrading of electrical and mechanical services appears to have been minimal, and general repairs and maintenance have been limited to the interior over the intervening years.

This first reconnaissance mission of World Monuments Fund/The Committee to Save the Alexander Palace collaborative, undertaken in mid-February 1995, was designed to examine the feasibility of repairing the structure of the building, restoring selected rooms and returning to the palace its original Romanov furnishings, including Faberge objects, (mostly from other Russian museums) to authentically recreate the interiors and interpret the era of the early twentieth century and the life of the Tsar and his household. A rigorous schedule which included visits to related historic sites, conservation studios and meetings with representatives from the Mayor's Office, St. Petersburg, the Military, and museum officials filled five intensive days of survey and fact finding.

The tour of the Alexander Palace was limited to six rooms. However, these rooms were indicative of the different architectural period styles which exist at the palace and provided initial observations about the physical status of the building and possible interpretive themes. It was not possible during this brief visit to gain an overall impression of the structural integrity and condition of the structure, although the building is occupied in its entirety suggesting that the structure is sound. Preliminary inspection of the exterior suggests that there are substantial exterior repairs to be made to the stucco, cornices, balustrades and roof coverings and rainwater disposal system. Further study of the architecture and the structure is required to gain an accurate understanding of the overall condition and recommendations for repair and rehabilitation. This present degree of analysis does not even allow for an 'order of magnitude' project cost estimate. Based on current knowledge of the conditions of the building it is simply not possible to provide more than a general concept for how the project might be developed. We have, however, made a good start in defining the possibilities for and the challenges of conserving and presenting this building.

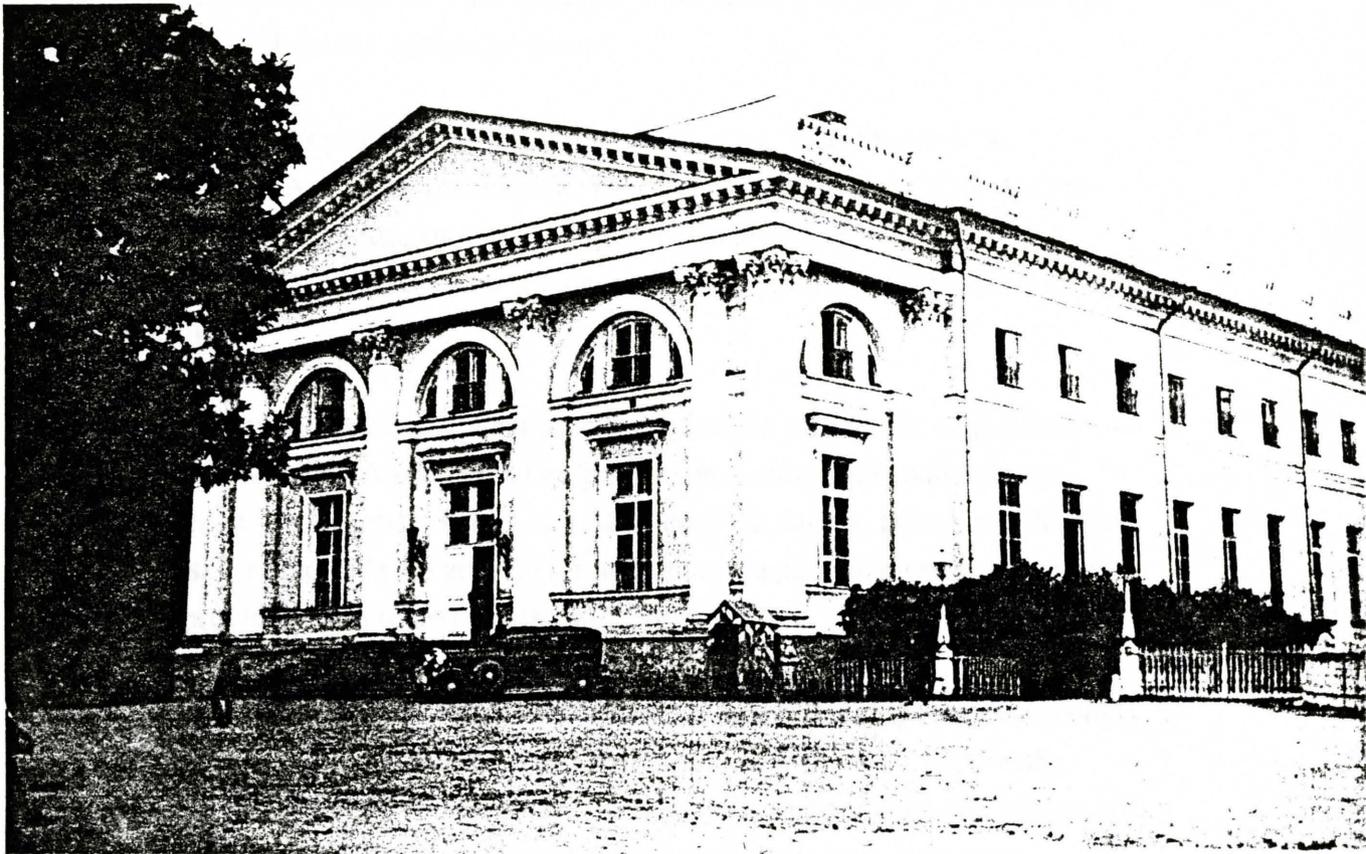
During this study/tour, visits were arranged to some of the museums which have stored Alexander Palace artifacts to learn about the extent of the collection that could be returned to repaired period rooms. Initial conclusions suggest that a significant repository of objects from the Imperial apartments survive. The authenticity of these collections is well documented through curatorial reports tracking their removal from the Palace prior to World War II. A wealth of photographic documentation also survives which records most of the interiors during Tsar Nicholas II's lifetime. Later photography undertaken in the 1930's records the Palace interiors prior to the stripping of the interiors, decorations and furniture for storage before the German invasion.

It is intended that with the publication of this report, a comprehensive prospectus for an international fund raising and restoration campaign can be inaugurated that will highlight the cooperative and professional ties between the United States and Russia. The primary goals of this report are to describe the unique history and circumstances of this palace, outline initial observations and suggest future tasks. This preliminary report has been prepared to serve the project in the following ways:

- To define the scope of the restoration effort and set a realistic framework for the professionals and liaison officials who will plan and guide the next stages.
- To determine the extent of the architectural repair work and replacement mechanical and electrical systems needed for the operation of a museum environment.
- To design the repair and re-installation of period rooms.
- To establish guidelines for museum-related research.
- To plan for the registration and cataloguing of art objects.
- To design an educational and interpretive program for the historic interiors and exhibitions.
- To determine the requirements for future administrative, curatorial and research facilities.
- To establish an initial "order of magnitude" budget for implementation of the project.

This restoration and museum project, once completed, will be an outstanding example of building preservation and historic house interpretation of the highest standards. It is expected that the proposed Alexander Palace Museum will promote domestic and international tourism, become a valuable historic resource and center for the study of Russian history, and lastly become an internationally recognized World Heritage Site.

As both a historic house and a museum about twentieth century history the Alexander Palace will be an extraordinary new museum.



ill. 3 Entrance to the Imperial Wing, for Tsar Nicholas II, of the Alexander Palace, photograph c. 1910, taken by Anna Virounbova. Reproduced, courtesy of The Beineke Rare Book and Manuscript Library, Yale University.

## **ACKNOWLEDGMENTS**

Under the auspices of the World Monuments Fund, a five-day study/visit to St. Petersburg was organized by The Mayor's Office, St. Petersburg and The Committee to Restore The Alexander Palace. We wish to extend our gratitude to the many Russian Officials, responsible for the stewardship and administration of the museums at Tsarskoje Selo, for their hospitality and generosity, particularly in sharing archival and current information about the Alexander Palace.

Government liaison was provided by Vladimir P. Yakovlev, Vice-Mayor of St. Petersburg and Oleg. A. Karchenko, Member of the Government, Chief City Architect and Chairman of the Committee on City Building and Architecture. They provided valuable insight into the administration and decision making process for planning the restoration project.

Access to the Alexander Palace could not have been possible without the cooperative efforts of Admiral Vladimir Vasilyevich Greshnov, representing the Naval military facility stationed at the Alexander Palace and Ivan Petrovich Sautov, Director of the State Museum, Tsarskoje Selo. We are grateful for their time and participation in attending meetings and providing staff to assist in the study of the Palace.

The guided tour of the Alexander Palace was led by Vladimir Alexandrevich Shygunov, Chief of Engineering Services, Marine Base Operations, St. Petersburg and Natalia Demichev, Tsarskoje Selo District Architect. They provided an excellent oral history of the current condition of the Palace and recent repairs carried out for maintenance.

Further curatorial assistance was provided by Victor M. Faybisovitch, Deputy Director and ????????????? Curator of the Storage Collection who arranged special permission to visit the Catherine Palace, its storage facility and permitted photography outside of regular working hours.

Thanks are also due to Richard Torrence, responsible for initiating and introducing foreign business and professionals to the city of St. Petersburg. His knowledge and

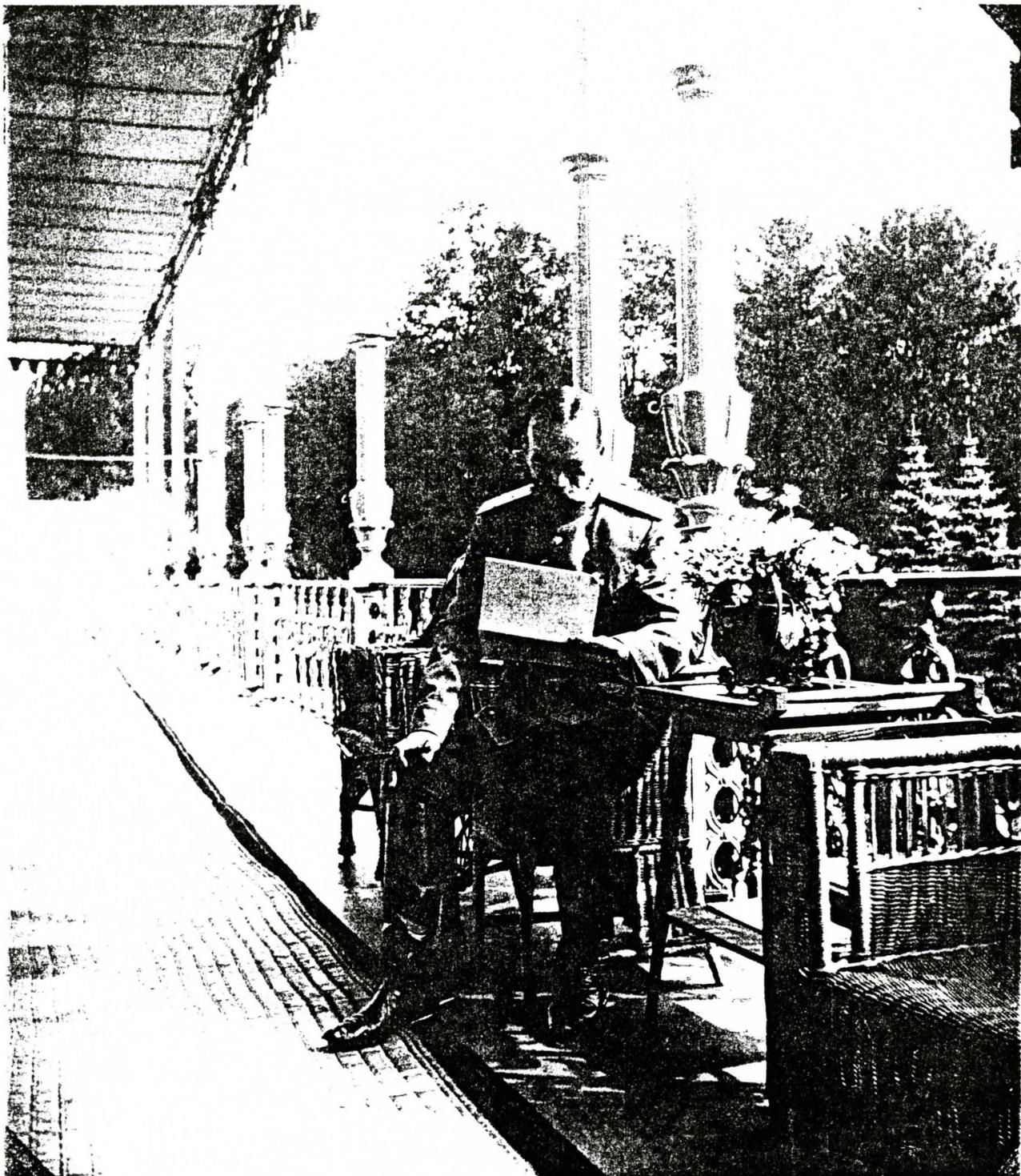
contacts with Government Officials added considerably to the success of this reconnaissance mission.

Special thanks are extended to Mrs. Ralph Falk, Trustee of the World Monuments Fund, who organized and coordinated the majority of the meetings, and cultural visits and who has done much to support research done to date.

The success of the meetings and tours depended on the accuracy and attention of the translators, Anna Chetverikova, Elena Ryjova and Zhenya Dyskova who provided a multitude of special duties including the arrangement of special tours and transportation. This preliminary report and study tour was made possible by a grant from the Samuel H. Kress Foundation of New York. Air travel to St. Petersburg was generously underwritten by Delta Airlines, in particular John Hanna, Regional Sales Director, Delta Airlines, Austin, Texas and Jack O'Neill, Vice-President Maritz Travel Co. in Fenton, Missouri.

The architectural drawings included in this report were produced using the AutoCad program (Macintosh version) and prepared by Scott Duenow, R.A. and Ingrid Bernstein from the office of Page Ayres Cowley Architects.

The principal author of the institutional alliance of non-government organizations formed for the purpose of developing this project was Robert Atchison, founder of the Committee for the Restoration of the Alexander Palace. Mr. Atchison's knowledge of and affection for the Alexander Palace and his tireless efforts to conserve this important site are recognized and greatly appreciated by all who are involved.



ill. 4 Tsar Nicholas II on the south-east balcony of the Alexander Palace c. 1910 taken by Anna Virounbova. Reproduced, courtesy of The Beineke Rare Book and Manuscript Library, Yale University.

## **1. THE ROMANOV DYNASTY**

**THE RULERS  
TSARSKOJE SELO**

# 1. THE ROMANOV DYNASTY

## THE RULERS

After the reign of Ivan The Terrible, political and economic upheaval, revolution and social reform, a period referred to as the Time of Troubles, the Government needed massive restructuring and consolidation. In 1613, a special council was convened, the Zemsky Sobor, to appoint a new Tsar. Michael Romanov was elected, partly because of his sympathetic view towards the service-nobility and because he was also a member of the aristocracy (a descendant of the first wife of Ivan The Terrible). Historians have described his appointment as a "compromise candidate". He ascended the throne at age sixteen. Below is a chronology of the Romanov dynasty.

Michael Romanov	1613 - 1645
Alexis I	1645 - 1676
Feodor III	1676 - 1682
Peter I "The Great"	1682 - 1725
Anna Ioannovna	1730 - 1740
Elizabeth Petrovna	1741 - 1761
Peter III	1762 - 1796
Catherine II "The Great"	1762 - 1796
Paul	1796 - 1801
Alexander I	1801 - 1825
Nicholas I	1825 - 1855
Alexander II	1855 - 1881
Alexander III	1881 - 1894
Nicholas II	1894 - 1917

## TSARSKOJE SELO

In 1708 Peter the Great gave the estate that became known as Tsarskoje Selo to his wife Catherine I. Today it is a town, renamed Pushkin in 1937 after the poet, of approximately 80,000 inhabitants in an area of about fifteen hundred acres, and now a suburb of St. Petersburg. A hundred years ago there was countryside all around. In the

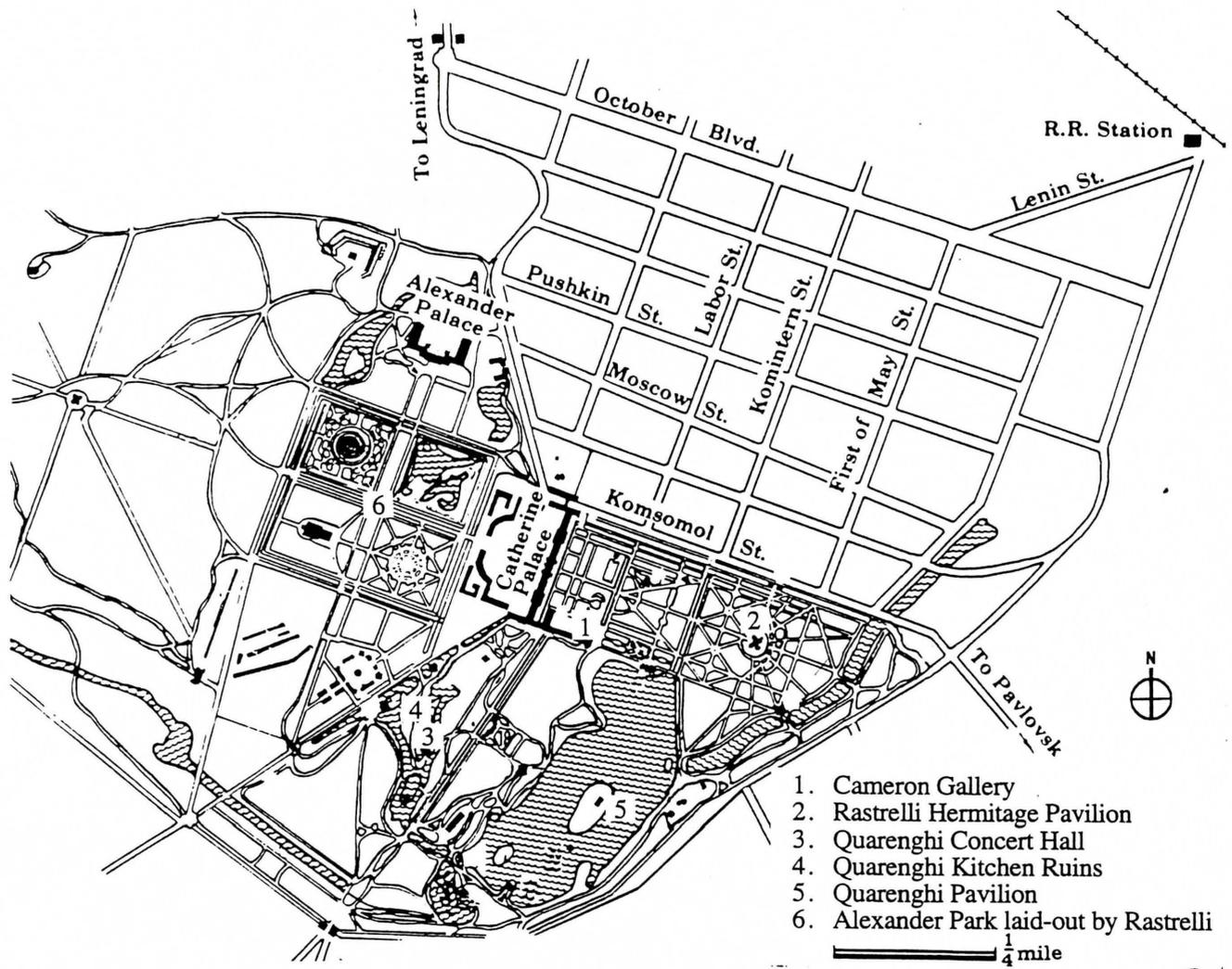
last years of the twentieth century Tsarskoje Selo, despite the accumulation of modern buildings ranging from five story apartment blocks to numerous dachas, still incorporates extensive park land and gardens which evoke the two hundred year Romanov era (1708 - 1917). The model for Tsarskoje Selo, for comparison in scale and grandness, is the royal palace complex of Versailles outside Paris, together with its palace, park, trianons, associated structures and town, once the center of French government and court life. Tsarskoje Selo, though significantly smaller, is nonetheless extraordinarily impressive.



Map 1 Location Map of St. Petersburg and Surroundings. Reproduced courtesy of Baedeker's, 1994.

The settlement began with a series of small farms which were amalgamated by Peter as he set about building his estate in this area. Today the Tsarskoje Selo historic complex includes about one hundred old buildings of which two are large palaces, one the Alexander Palace and the other, the earlier and larger Catherine Palace begun in 1717 during Peter the Great's reign. The original Catherine Palace, constructed of wood, was demolished and on its site a new building was erected in 1742 using some of the earlier foundations by Mikhail Zemtsov for Peter's wife, Empress Elizabeth. Around a new centralized building, four pavilions were added by students of Zemtsov, Andrei Kvasov and Saava Chevakinsky. By 1745 the Palace was completed and Chevakinsky became the chief architect of Tsarskoje Selo. His more recognizable contributions at the Catherine Palace included the five domed Church of the Resurrection and the conservatory which would later be redesigned as the Portrait Gallery.

Almost completely destroyed during World War II, the Catherine Palace has since been rebuilt. The majority of the work is finished, though the Amber Room, which is being totally reconstructed is still in progress, and other rooms less important than the state apartments have not been restored.



Map 2 Site Plan of Tsarskoje Selo showing the relationship of the Alexander Palace and Park to the Catherine Palace and Park and other notable buildings.

## **2. ALEXANDER PALACE HISTORICAL OVERVIEW**

THE PATRON—CATHERINE II  
ARCHITECTS ASSOCIATED WITH  
ARCHITECTURAL DESIGN & LANDSCAPE  
BUILDING CHRONOLOGY

## 2. ALEXANDER PALACE HISTORICAL OVERVIEW

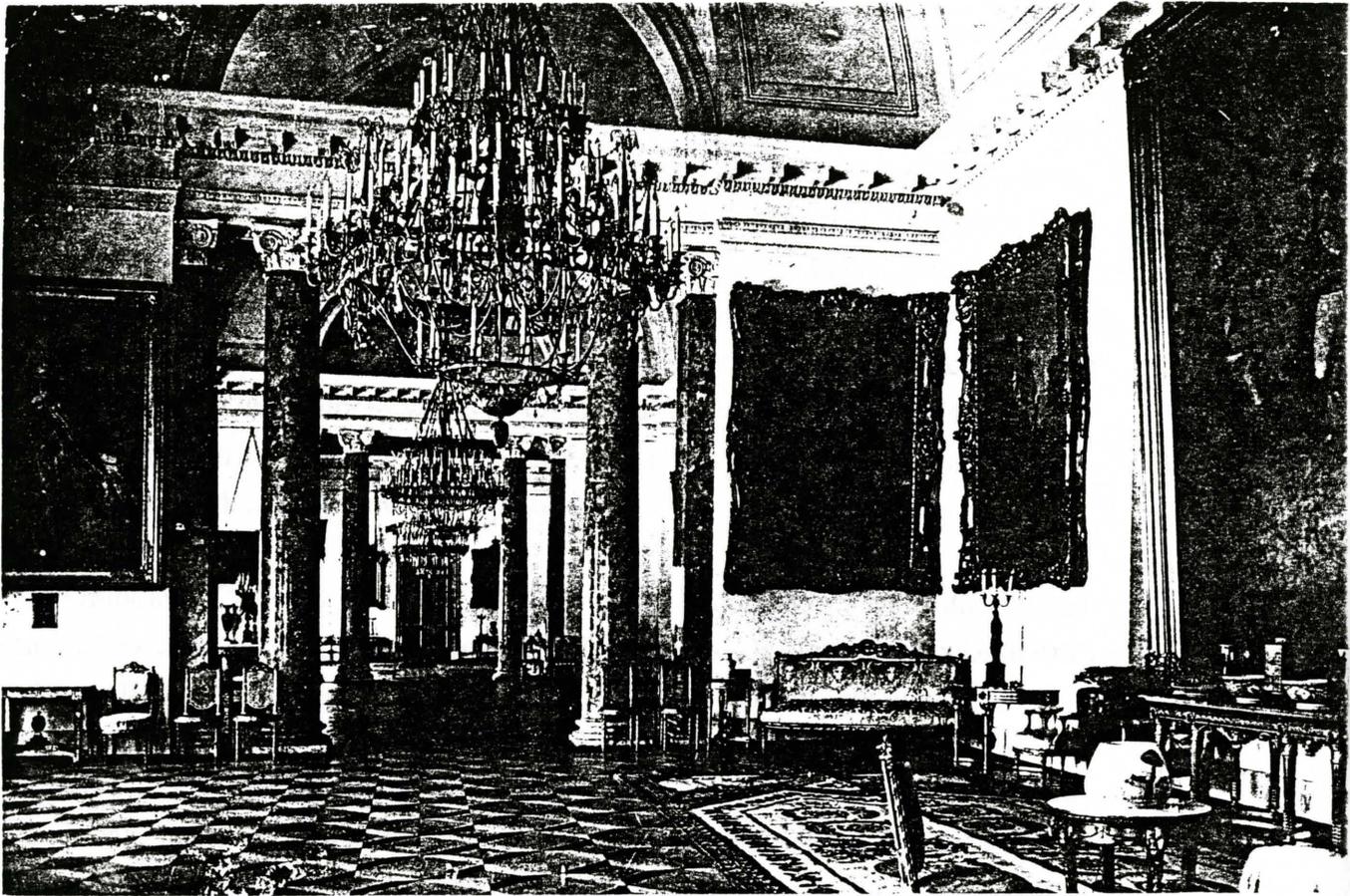
### THE PATRON—CATHERINE II

Catherine II, the patron of the Alexander Palace, was known as 'the Great' mainly due to her successful annexation, in the last part of her reign, of vast Polish territories and the Crimea. Catherine was born in Germany in 1729 and came to Russia as the wife of the future Peter III whom she usurped in 1762 only six months after his accession (within weeks of the coup d'état Paul was murdered). Catherine ruled until 1796. For several years before her death she had planned that her eldest grandson, Alexander, would become Tsar, hence her commission in 1792 for the new Alexander Palace. However she died before finalizing the succession, leaving her son Paul III to rule from 1796 until he was murdered in 1801, after which Alexander did indeed become Tsar, as Alexander I. He ruled until 1825.

In the first part of her reign Catherine was intrigued with the ideas of the French Enlightenment with its growing disillusionment with organized religion and a more humane attitude toward the government of men. The empress enthusiastically corresponded with Diderot and Voltaire, two important writers of Enlightenment sensibility (Catherine's letters were ghosted for her, probably by Andrei Shuvalov). French was the established language of Russian court life and French tutors were hired for Catherine's grandson Alexander, as in her youth Catherine had been taught by French governesses and tutors. The Empress bought fine French paintings, drawings, Sevres porcelain, and brought the important French sculptor Etienne-Maurice Falconet to St. Petersburg to cast the remarkable life-size bronze equestrian statue of Peter the Great. However, by the time Diderot visited St. Petersburg Catherine's passion for French reforming ideas were beginning to cool. Finally she banned Diderot's great work, *The Encyclopedie*, and after the French Revolution the Empress turned away from her former enthusiasm for intellectual debate. Nonetheless the influence of cosmopolitan and urbane French culture left an enduring mark on the trappings of Russian court life.

Catherine's political allies were Austria, and at least until the 1780's, England. It is said that she described herself as "frank and original as any Englishman" and she read the pro-British *De l'Esprit des Lois*, by Montesquieu. From 1779 the British architect Charles Cameron (1746-1812), a close follower of Robert Adam, worked for Catherine and lived in Russia for the rest of his life. For the empress he decorated several apartments in Rastrelli's Catherine Palace at Tsarskoje Selo and designed the Agate Pavilion and the Cameron Gallery there. Between 1782 and 1785 he built the great palace of Pavlovsk for Catherine's son, later Paul I. The park at Pavlovsk is in the Romantic English style and includes Cameron's Doric Temple of Friendship, the first of its kind in Russia. Her interest in classicism also led her to invite Italian architects to build for her including Antonio Rinaldi, who built several monuments celebrating military glory, and Giacomo Antonio Domenico Quarenghi, whose Alexander Palace is the subject of this report. Other buildings by Quarenghi in the Alexander Park include the Chinese Village, Greenhouse, Kitchen Ruin and Hermitage.

- ill. 5 . Design drawing of the Plan and Elevation produced by Giacomo Quarenghi taken from *Edifices construit à St. Petersburg*. Reproduced courtesy of the British Architectural Library, the Royal Institute of British Architects.



ill. 6 View of the Portrait Hall through to the other rooms enfilade , c. 1910 taken by Anna Virounbova. Reproduced courtesy of The Beineke Rare Book and Manuscript Library, Yale University.

## **ARCHITECTS ASSOCIATED WITH ARCHITECTURAL DESIGN & LANDSCAPE OF THE ALEXANDER PALACE**

The Alexander Palace is one of several extremely fine and imposing eighteenth century Romanov palaces outside St. Petersburg, built by Giacomo Antonio Domenico Quarenghi (1744 - 1817). Its history is compelling because many well known Russian architects are associated with its evolution and planning. The Alexander Palace is inextricably linked to the Catherine Palace and Park which is sited on an intersecting perpendicular axis which connects the buildings using formalized planning principles. The origins of the Alexander Palace and the Park begin with the early settlement of the region laid out by Peter I<sup>3</sup>. He engaged the services of a Dutch gardener, Jan Roozen, who cultivated the land as terraces referred to as The Upper Park and The Lower Park, which would later be developed as the Catherine and Alexander Parks. The Empress Elizabeth retained Bartholomeo Rastrelli (1700 -1771) to make alterations to the Catherine Palace Park. In addition to the Baroque modifications to the Palace, Rastrelli also re-worked the vast gardens which he organized following the formal French concept of geometrical planning. The parterres and allees of trees which exist today at the Alexander Park are Rastrelli's innovations.

By the middle of Catherine II's reign, scholarly interest in classicism and antiquity had formulated a new Russian architecture often referred to as Alexandrine Neoclassicism<sup>4</sup>. Catherine II endorsed this shift in aesthetic tastes and entrusted the continuing development and alterations at Tsarskoje Selo to Vasili Neyelov, also translated as Vasili Neelov, (1722 - 1782). Neyelov and his sons were commissioned to visit England to study Inigo Jones and other architects working in the Palladian style<sup>5</sup>. On their return, they were entrusted with enhancing the landscape by the construction of architectural follies and pavilions and the laying out of 'natural' park landscapes which favored

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<sup>3</sup> Peter I selected the area because of its landscape consisting of hills, sloping plains and natural springs. The earliest settlement followed Finnish building traditions of modest wood structures. The Finnish name for this site was "Saari muis" which translates as "farm on an elevated spot" and consisted of Peter's Estate. As the structures increased in size and scale the name Tsarskoye Selo (Tsars Village) became the name of his enlarged estate. This information was provided from a guidebook *The Palaces and Parks in Pushkin* by Liiumila Lapina.

<sup>4</sup> This term "Alexandrine Neo-Classicism" refers to the classical revival period from the later part of Catherine II's reign when she commissioned the Alexander Palace. The period generally ends with the death of Alexander in 1825. See Blumfield.

<sup>5</sup> Loukomski, p. 29.

English Palladianism and the Picturesque as promoted by Humphry Repton. It was at this time that Catherine also invited foreign architects and designers to educate and assist Russian architects in the understanding of classical architecture. The most influential of these guests was Charles L. Clerisseau (1721 - 1820).

Catherine's patronage of art and architecture continued as she retained two of the leading architects in the classical idiom for her most important palace commissions - Charles Cameron (1730 - 1812) and Giacomo Quarenghi (1744 - 1817). Both architects were involved in the design and planning of the Alexander Park and Palace. To Cameron she gave the commission of the Pavlovsk Palace and several pavilions in the Catherine and Alexander Park. To Quarenghi she gave the commission of the Alexander Palace. Giacomo Quarenghi, like Clerisseau and Cameron came to Russia at the invitation of Catherine II in 1779<sup>6</sup>. Within a few years he had completed several modest commissions at Peterhof, the English Pavilion and its surrounding landscape. Quarenghi received great praise for this project which launched his career as the leading Neoclassical architect in Russia. His work is identifiable by his extensive use of the Diocletian window, colonnades and the use of blind porticos. This can be seen in several of his civic commissions including, the Bourse (1783 - 1787), the State Bank (1783 - 1789), the menage of the Horse Guards Regiment (1804 - 1807), the Hermitage Theater (1783 - 1787), and the Smolnyi Institute for the Education of Young Noblewomen (1806 - 1808) which exemplify the quality of his work. The Alexander Palace, however, is considered by many to be his masterpiece. Quarenghi could easily be regarded as both landscape architect and planner.

The siting of the Alexander Palace and its relationship to the Park reveal his skill at manipulating scale and form. The building is set in its own park facing a Romantic pond shaped in a 'natural' form, in the style promoted in English parks of the period by Humphry Repton, whose work is undoubtedly the source for the north-west section of the Alexander Park. The Alexander Palace, with its giant entrance colonnade and its flanking temple-fronted wings is an impressive neo-Palladian ensemble. In contrast, the formal enfilade of the palace's parade rooms, by western European standards of its day a little retardataire, looks out onto a magnificent avenue of old trees that recall the baroque landscape manner of the Catherine Palace towards which the avenue leads. The palace plan of two wings joined by a suite of state apartments in the traditional Renaissance royal palace style, has its precedent in Hatfield House, Hertfordshire, built

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<sup>6</sup> Brumfield, p. 291.

by Robert Cecil, First Earl of Salisbury, and the Palace at Versailles built for Louis XIV. This practical form accommodates the apartments in one wing for the monarch and the other for his/her consort.

The Palace remained unchanged until 1826, the beginning of the reign of Nicholas I, when Vasilii Petrovich Stasov (1769-1848) was commissioned to redesign the interior of the south-western wing, which contained the private apartments of the Tsar. Stasov was one of several architects like Carlo Rossi and Thomas de Thomon who remained faithful to neoclassicism in the early Nineteenth Century. Stasov, born and trained in Moscow, had a very successful practice and he produced numerous projects in St. Petersburg. Among his more well known works are The Cathedral of the Trinity (1828 - 1838), the Court Stables (1817 - 1823) and several redecorations of many palaces including the Winter Palace where his alterations fit well into his predecessors design.<sup>7</sup> It is not yet known if any of his interiors survive at the Alexander Palace.

In 1837, Nicholas I commissioned Konstantin Ton (1794 - 1881) to undertake renovations to the Crimson Sitting Room. Ton, a graduate of the Academy of Arts in St. Petersburg, was greatly influenced by medieval Russian architecture. His architectural designs for churches reflected 'national' or 'traditional' architectural tastes which were easily adopted by the Russian Orthodox church as an acceptable architectural style for Russia. Nicholas apparently became familiar with these design ideals and endorsed them as they fit well with his policies of imperial autocracy.<sup>8</sup> Further research is required to determine the extent of his work at the Alexander Palace.

Innovation in design and decoration came to the Alexander Palace when Nicholas II and Alexandra renovated the south-east wing, which would become their Imperial private apartments. They chose not to occupy the north-west wing which reminded Nicholas of great sadness and the loss of his father. To refashion their living quarters, Roman Meltser (1860 - 1943), an architect and designer trained at the Academy of Arts, St. Petersburg, found his design taste rooted in Finish and Russian vernacular. He was also familiar with the work of British Architects Charles Voysey and H.M. Baillie Scott.<sup>9</sup> This British connection was also strengthened by Alexandra's familiarity with current fashion in England having spent much of her time there with her grandmother,

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<sup>7</sup> Blumfield p. 370.

<sup>8</sup> Ibid., p. 399.

<sup>9</sup> Ibid., p. 452.

Queen Victoria, prior to her marriage to Nicholas. Meltser, son of Fredrich Meltser, was well equipped to serve his patron having access to his family's manufacturing company which specialized in interior furnishings. His contributions to the Alexander Palace and the Winter Palace <sup>10</sup> are without comparison in other Royal residences, as it is unusual that an entire suite would have adopted the latest fashions at the turn of the century - Art Nouveau. The high style furnishings and decorations are direct from Paris and London, though sometimes via Darmstadt. It should be noted that Empress Alexandra's brother, Grand Duke Ernst Ludwig, was an admirer of the modern styles, particularly Jugendstijl and advised his sister on the purchasing of furniture of art for their rooms in the Palace. These period rooms therefore represent the best of art and architectural design of this creative period. Shortly after the collapse of Imperial Russia, Meltser emigrated to New York City and continued to practice as a designer and decorator, principally for the theater. Two of the theaters which he participated in their design survive at the Brooks Atkinson Theater and the Royale Theater.<sup>11</sup> Between the World Wars, with the Imperial wing still furnished as it had been at the time of Nicholas II and Alexandra, the Palace was shown as a museum. It opened to the public June 9, 1918. Though damaged during World War II, the palace, no longer a museum, was repaired and occupied as school, government administrative offices and as a military facility for the Baltic Fleet, its current role.

The Alexander Palace with its park, exquisite parade rooms and the suite of extremely fine domestic royal interiors is of extraordinary interest both aesthetically and historically. The building is not only a splendid monument, but a major work in the history of Russian architecture.

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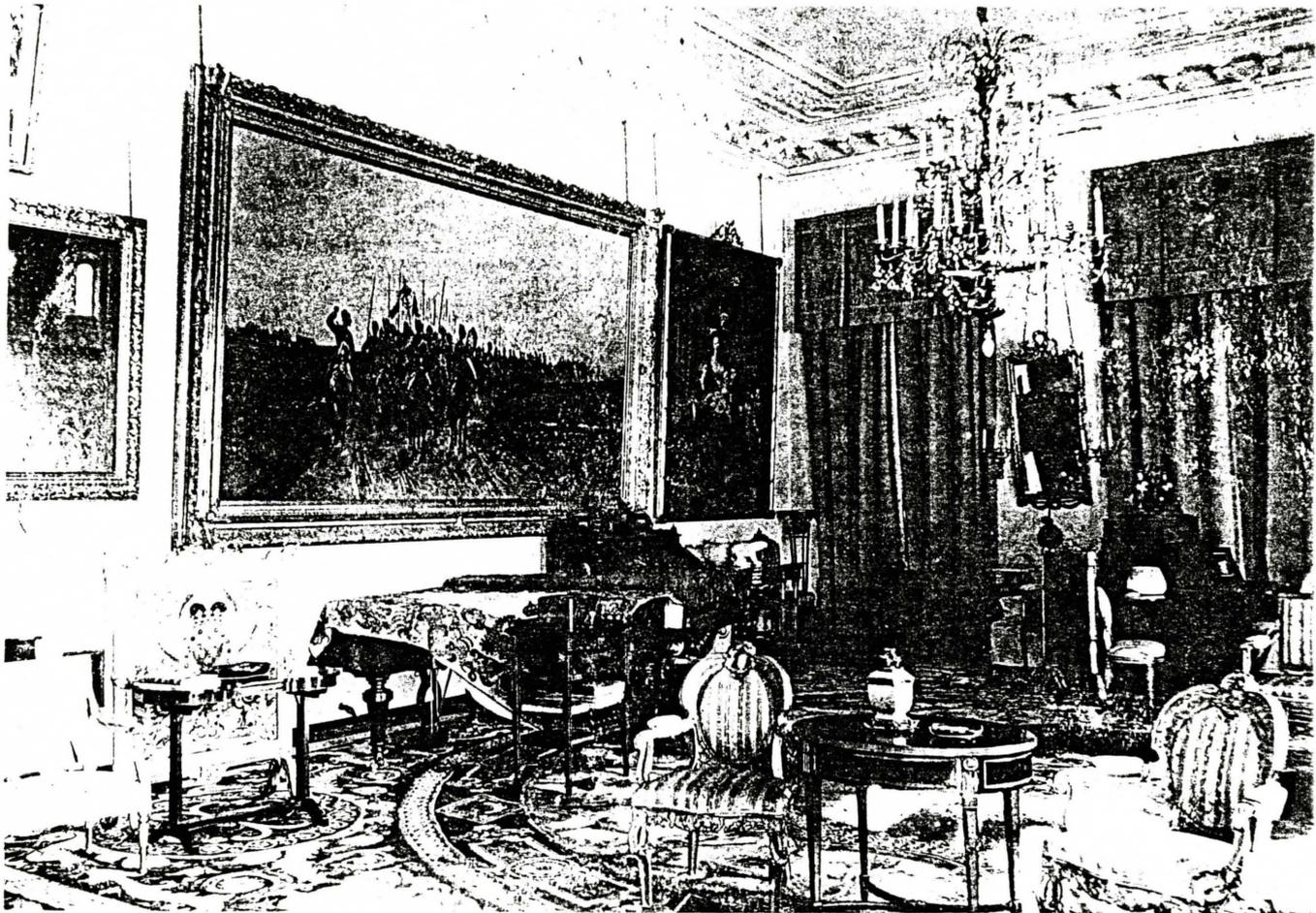
<sup>10</sup> Ibid., p. 601, note 71.

<sup>11</sup> See Barbaralee Diamondstein, *Landmarks of New York II*, 1993, p. 346 and 348.

## BUILDING CHRONOLOGY

- 1792 - 1796 Design of the Alexander Palace by Giacomo Quarenghi (1744 - 1817)
- 1796 - 1800 Stucco facade completed and final color scheme applied
- 1801 - 1825 Alexander I occupies the Palace as a permanent residence
- 1809 Interiors completed to the design of Luigi Rusca (1758 - 1822)  
Wall paintings carried out by Giovanni Battista (1776 - 1830)
- 1826 - 1827 Private apartments of Nicholas I and Alexandra Fyodorovna redecorated attributed to Ivan Starov (1769-1848)
- 1837 Crimson Sitting Room of Alexandra Fyodorovna redecorated by Kanstantin Ton (1794 - 1881)
- 1825 - 1855 Nicholas I occupies the palace as a summer residence
- 1846 Iron balconies are added to the Garden elevation designed by Alexander Bruillov (1798 - 1877) and Ippolit Monighetti (1819 - 1878)
- 1855 - 1881 Alexander II occupies the palace as a permanent residence
- 1881 - 1894 Alexander III occupies the palace as a summer residence
- 1892 Exterior semi-circular steps to both the Imperial Suite and the English Suite are re-built  
Paving within the aula removed and planted for bedding plants and marble slabs re-used as interior paving
- 1894 - 1917 Nicholas II occupies the palace as a permanent residence
- 1895 Eastern wing of the Palace, the private apartments of Nicholas II and Alexandra Fyodorovna reconfigured and redecorated by Roman Meltser (1860 - 1943)  
Western wing redecorated using furnishings supplied by the English Design firm Maples & Co. to the design of Shrenburg
- 1898 Iron beams inserted into floors and ceilings of the Imperial wing  
Field Church incorporated in the Crimson Room
- 1899 Artificial marble of the Palace restored  
Elevator installed in the Imperial Wing corridor
- 1902 Interior re-decoration to the New Study, Maple Room and Children's rooms completed
- 1903 Basement excavated under the aula  
Cast stone balustrade replaced in wood
- 1912 Floors above the Children's rooms are repaired
- 1917 Tsar Nicholas II and his family exiled to Tobolsk and executed
- 1918 The Palace is opened on May 1 to the public as a Museum
- 1920's Upper floors of the Palace used as a "Club House" for the NKVD.  
Portions of the Palace are used as a children's home for the *Young Communists*

- 1935 March 20, the All-Russia Central Executive Committee designates the Palace a landmark
- 1941 - 1944 The Siege of Leningrad
- 1941 - 1945 The Palace is badly damaged by bomb damage. In addition to damage to the facades of the Palace, The Mauve Sitting Room and Corner Rooms were also destroyed
- 1945 The Alexander Palace is donated to the USSR Academy of Sciences and the Institute of Russian Literature.
- The first comprehensive repair campaign is recommended with repairs to the Quarenghi Colonnade, returning the west wing to the Stasov design, and the last Stars apartments to the design of Meltser. The project was carried out as " Lenacadenstroiproject" by the architect, L.M. Bezverkhnil. Only the following was carried out:
- Repair of the Parade Rooms
  - Restoration of Stasov interiors [this needs to be verified]
  - Partial repair to Nicholas I and Alexandra Fyodorovna's study
  - Partial repair of cornices and fireplaces in the Eastern wing
  - Renewed the decoration of Nicholas II study and reception room
  - Restoration of ceiling mural by J.B. Scotti uncovered in the course of the work
- 1948 Boiler replaced [verify]
- 1951 The Palace is reassigned and donated to the Navy on August 31 for use as a Naval Cadet Training Center.
- 1957 The roof is repairs and heating system repaired and upgraded. Minor renovation is carried out to adapt the building for use as a school.
- 1957 - 1985 Annual maintenance and minor repairs carried out
- 1994 Front columns and primary elevation partially repainted [verify]



ill.7 Formal Reception Room of Tsarina Alexandra taken by Anna Virounbova, c. 1910. Reproduced courtesy The Beineke Rare Book and Manuscript Library, Yale University.

### **3. THE ALEXANDER PALACE MUSEUM PROJECT**

PRESERVATION AND MUSEOLOGICAL ISSUES  
DESIGN CONCEPT  
INTERPRETATION OF THE ALEXANDER PALACE  
FUTURE MUSEUM USE

### **3. THE ALEXANDER PALACE MUSEUM PROJECT**

#### **PRESERVATION AND MUSEOLOGICAL ISSUES**

The present report and recommendations for the Alexander Palace's preservation and interpretation as an historic property marks the potential for a new stage in the building's twentieth century life and its future in the twenty-first century. It is intended that this museum project will be based upon an application of the very finest contemporary models for historic house preservation, curatorial management and interpretation. These models are drawn from an international group of museum projects, including work in Russia, France, England and the United States of America, where in the last thirty years the majority of the highest quality work in house museum preservation and interpretation has been undertaken. In Russia the rebuilding of Peterhof, Pavlovsk and the Catherine Palace at Tsarskoje Selo are restorations and reconstructions of extraordinary accomplishment. In France the on-going restoration of the Palace of Versailles, led by Gerald Van Der Kemp has set a standard of fundraising, research and interpretation that has for a long time been a world renowned model. In England, the National Trust, the Property Services Administration and English Heritage have led the way in the interpretation of a great many significant royal and country estates including Hampton Court, Petworth, Blenheim Palace, and Erddig in Wales where the interpretation of the servants lives is a central theme. In the United States, former presidential residences including Mount Vernon, the home of George Washington, and Monticello, designed by Thomas Jefferson and the re-interpretation of the Governor's Palace at Colonial Williamsburg, completed in the late 1980's, has brought some of the highest quality research and interpretation to a vast audience of visitors. Colonial Williamsburg was originally funded by John D. Rockefeller Jr. whose own house, Kykuit, outside New York City, now a Property of the National Trust for Historic Preservation in the United States, is one of the latest projects to have been restored and interpreted as a house museum. The site opened to visitors for the first time in 1994.

Over the last three decades, in historic house preservation and interpretation projects, museum professionals have become increasingly concerned with their responsibility for the authenticity of what visitors learn from house museum experiences. In this way historic houses have retreated from their traditional role as "treasure chests of beautiful rooms" to take on an explicit role in teaching history across several disciplines: history of art and architecture, social, political and even economic history. It is possible to teach complex histories in the historic house setting in a unique way not replicable in other museums. These histories can be compelling because they embody direct human experience, particularly domestic experience with which most visitors, on one level or another, can identify. It is critical that this museum show some of the range of human experience lived by many people at the Alexander Palace. With social perspective comes the understanding of relationships between different types of people in the early twentieth century. As Edward A. Chappell, Director of the Architectural Restoration Department at Colonial Williamsburg Foundation, has written:

It is past time for the once disenfranchised to be fully represented, not as a colorful backdrop to the attractive main story, but as individuals who dealt with historical circumstance, often with strength and eloquence.<sup>12</sup>

Even unfurnished interiors can powerfully evoke lives once lived there (this is certainly the case with the Alexander Palace) but with furnishings re-assembled the careful cultivation of this special character can be extraordinarily dynamic. Indeed, one of the questions which must be asked at the Alexander Palace is how essential is it to develop whole environments rather than fragments? People come to museums to see real things. Visiting a museum is an active process where the visitor has considerable control in making choices about what to look at and what to concentrate on. It is the responsibility of the museum staff to give visitors access to well researched history and a story well told.

The principles guiding the architectural conservation of the building will also be of paramount importance at this site. Although the Palace interiors were redecorated to suit the tastes of the Tsars and fashion, the exterior of the building has remained virtually unchanged as conceived by Quarenghi. Consequently the Palace exhibits an exterior designed at the height of refined Neoclassicism and an interior reflecting later period styles, some being almost the antithesis of neoclassicism. With the wealth of physical

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artifacts, these serve to confirm that the Alexander Palace can be returned to a specific period without speculative reconstruction. Consistent with Articles 9 and 12 of the 1966 ICOMOS (International Council of Monuments and Sites) Venice Charter, any work to the Palace should comply with this basic principle:

. . . the process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for the original material and authentic documents. It must stop at the point where conjecture begins, and in this case, moreover any extra work which is indispensable must be distinct from the architectural composition and bear a contemporary stamp . . . [and] Replacements of missing parts must integrate harmoniously with the whole, but at the same time, must be distinguishable from the original so that any restoration does not falsify the artistic or historic evidence.

To restore the architectural intelligibility of the exterior, the Alexander Palace 'extras' will be limited to restoring building components lost through war, deterioration and incompatible previous repairs. These might include, on the exterior, reinstating chimneys, balconies, cast iron railings to name a few. On the interior, interventions will be invisible as structural repairs, replacement mechanical and electrical systems will be concealed behind finishes and furnishings in a conscious effort not to interfere with the visitor's experience of the period rooms and the exhibition galleries.

## **DESIGN CONCEPT**

The existing plan layout of the palace suggest that both period rooms and contemporary visitor amenities can be amply provided for because the building rooms are organized around a central spine or double loaded corridor. This plan conveniently provides for, in most cases, two access points to rooms either through connecting rooms or from corridors providing generous circulation around the building. The palace can be organized into three zones: The Imperial Suite, the Parade Rooms and the English Suite. Each zone occupies approximately a third of the floor area. Only the English Suite of rooms falls outside the proposed museum interpretation limits. Consequently this part of the building could be adapted for the visitor entrance, amenities and changing exhibition galleries. Based on the likelihood that the Imperial Suite and Parade Rooms can be reinstated, a museum program and design concept can be suggested for the remaining square footage.

The large scale of the palace, with about 70,000 square feet on the principal (ground) floor, permits an unparalleled opportunity to interpret not just the historic rooms which comprise about two-thirds of the first floor but also, where few historic houses have the space, to use secondary rooms not related to the main story of the building for the interpretation of the broader history of Nicholas II's rule from the Palace and the events leading to the Russian Revolution. The principal floor, comprises about forty-five rooms; of these a little more than half, roughly 25 rooms or roughly 40,000 square feet, can be used for museum use. This includes, on the south-east, the private suite of Nicholas and Alexandra and on the north-west, the formal neoclassical parade rooms which the family also used. The other half of the main floor, a further 30,000 square feet, including the north-east rooms and the north-west block, are interiors of secondary importance which are not directly part of the early twentieth century history to be told at the site. Approximately 10,000 square feet of the north wing therefore is ideally suited to adaptation for use as high quality history exhibition spaces using the best interpretive techniques, in a manner that has not yet been realized in Russia's museums. Other spaces can provide for a 200 seat auditorium, several classrooms and workshops. The remaining 15,000 square feet would be committed to the creation of the very best quality visitor service facilities including a museum shop and restaurant.

## **INTERPRETATION OF THE ALEXANDER PALACE**

The project team for the Alexander Palace will examine the planning and construction of the palace as a product of a particular combination of economic, social, political, intellectual and artistic forces which gave the building its highly distinctive form. The needs of the patron, Catherine the Great, her motivations as a builder, her knowledge, and that of her architect, of western European palace forms will be analyzed. Similarly the ways in which the building was later adapted for family life by Nicholas II and Alexander will be explored and defined in terms of the modern world. The project team will examine the materials used in construction and will research the architects, builders and craftsman who worked on the palace through its two hundred year history. The palace survives remarkably intact, but in its history it has been used by many different occupants, their ideas about the palace, and the different ways in which they used the building will be studied. The palace will be treated as a repository of evidence, a living

record of human lives which reflect the culture and aesthetic conventions and aspirations of its time. The team's focus will be to construct a detailed picture of the social customs, attitudes and day to day activities which underlay decisions about the planning, decoration and furnishing of the interiors from 1790 until 1917. Its use since 1917 will also be studied and will furnish the team with important information.

For this inquiry, our method will be interdisciplinary and inclusive of a wide range of types of evidence. As a model the work of the American historian Alice Friedman in her *House and Household in Elizabethan England*, 1990, will be important as a point of reference. For this project, we envision that a team of social and cultural historians with a full knowledge of material history and Russian life will be assembled.

The conceptual frame work for the interpretation of the Alexander Palace should encompass three principle themes:

- The Palace as a house museum concerning the life of the last Romanov Tsar Nicholas II and his family who lived there.
- The Palace as a museum to tell the story of the lives of the many as two thousand ordinary people who lived and worked at the Palace in the service of the Tsar.
- The Palace as a history museum to tell the story of the Tsar who ruled Russia from his Alexander Palace study. After his March 1917 abdication and immediately prior to the Bolshevik Revolution the Tsar continued to reside at the Palace with his family under guard until they were taken in August 1917 to Tobolsk.

One of the first steps in this project will be to establish a specific period in the life of the Palace as the goal for the main interpretive theme of the museum. The most logical period to highlight would be within the time period between the birth of the Tsarevitch in 1904 and the departure of the Tsar in 1914 for the front during World War I. This time 'window' will ultimately become more defined as research proceeds. For example a period with significantly more surviving documentation, letters and photographs etc., than another would almost certainly be a prime potential era for interpretation.

Comprehensive schemes for realizing the furnishing of interior spaces will be developed during the research project and can not be formulated prior to it, the aim being objective criterion, as little should be subject to contemporary taste as possible.

As a guide to resolving some of the conflicts which might arise between preservation and interpretation, between 'good taste' and 'good teaching', and between 'safe history' and interpretation that 'risks more for the chance to say more,' here are four guiding principles concerning interpretation:

1. Preservation comes first.

It is the first duty of all museums to preserve their historical collections. Wherever conservation and instruction come into conflict stewardship of non-renewable resources must take precedent over their use for interpretation. It is important to remember that all historical periods in the history of an artifact or collection of artifacts are of equal importance and that house-museums do not have to be shown to visitors exactly as the last resident left the property. Once collections have been preserved and documented in a permanent manner - photographs, drawings and other media, then the museum's interpreters can do their job. After all, what is said in the last years of the twentieth century is not necessarily what future generations will say. What is presented now is not irreversible, indeed it is almost certain that future interpreters will do the job differently.

2. Be clear about what is thought and said.

Visitors will expect the museum staff to answer a barrage of questions of an encyclopedic nature concerning art, architecture, gardens, Russian history and the Romanov family. Interpreters will be trained in the most thorough way possible but ultimately the project team of the Alexander Palace Restoration must decide on two or three subjects of greater importance than others. It will be the museum's task to make those subjects the principal elements in the interpretive storyline, leaving other topics to recede into the background position. The Alexander Palace will not want to be just a pleasant and interesting walk-in encyclopedia. Visitors come to museums expecting to be told something worth knowing about the past which will enlarge their understanding of the present, and help them to think for themselves about meanings, ideas and relationships in the past and present. Visitors may reject what interpreters say, or find other meanings or not listen at all, on the other hand many of them will listen and think. They will hear interpreters explain how and why something in the history of The

Alexander Palace, the Romanovs and Russia has changed in ways that have led up to the present or that at least informed present choices. That is what makes historical themes out of mere topics. For museums it's the vital difference between being a real educational institution or just another attractive showcase for artifacts and an encyclopedia of facts.

3. Be reasonable about curatorial issues.

There is not an historical site or house-museum that does not incorporate at least a few anachronisms. Obsessive concerns about the purity of artifacts can lead to intellectual gridlock which can sometimes lead museums to offer no historical interpretation at all and give only a physical description of the original building or collection, and the alterations they have undergone. This is pedestrian history with only limited meaning. Visitors certainly value authenticity but most of them are blind to many anachronisms and mistakes which might offend a curator's eye. What is more important is to tell visitors the big story which is true and accurate in its broad outlines.

4. Teach only what visitors can see.

Museum interpretation is fundamentally a visual experience, visitors expect to learn by looking. Seeing is the primary stimulus to believing, therefore never try to teach the invisible. The project team must therefore choose themes that interpreters can demonstrate, or illustrate with the collections. If you can not show it, forget it. Words by themselves are wasted. What will be the theme or storyline for the Alexander Palace's basic tour for first time adult visitors who bring themselves and their families or friends "to see what there is to see" at the museum in the space of a couple of hours? What should we teach? History museums use a curriculum no less than history courses at universities.

Visitors will see the palace and gardens as they were fashioned and maintained by the last Romanovs. As a museum collection, the Palace, gardens and furnishings assumed their last significant form as a domestic setting in the 1890's and 1900's. The standard tour should be located within that period, and the principles noted will guide the way in which the story will be framed for visitors.

ill. 8 Crimson Room, February 1995  
© Kirk Tuck and Michael Larvey, photographers.

ill.9 Crimson Room as depicted in a watercolor c. 1840. Reproduced courtesy of  
the Photograph Collection, The Catherine Palace.

## **The Historic Interiors: Primary Significance**

Those rooms of greatest historical and artistic merit are the interiors of the south-east and south-west wings consisting of the living apartments of Nicholas and Alexandra and the formal parade rooms. The decision about the number of rooms to be interpreted as historic interiors will be determined, as research progresses, by the interface between:

- the number of spaces which survive and can be reasonably re-installed,
- the number and range of the surviving collection objects and furnishings, and
- the route which visitors can most appropriately walk through the palace.

The historic rooms of primary significance, and therefore logically the rooms to open and interpret are, starting with the south-west suite of formal parade rooms, and in the order in which visitors might see the them:

- A Crimson Drawing room
- B The Marble Hall
- C The Semi Circular Hall
- D The Portrait Hall
- E The Mountain Hall
- F The Great library
- G The library (large)
- H Formal reception room

The living apartments of Nicholas II and Alexandra

- I Alexandra's Maple room
- J Alexandra's palisander room
- K Alexandra's mauve room
- L Nicholas and Alexandra's bedroom
- M Alexandra's dressing room
- N Alexandra's bathroom and stairs to second floor
- O Lady-in-waiting's room
- P Passage and stairs to second floor
- Q Vestibule
- R Tsar's Reception room
- S Tsar's working office
- T Tsar's bathroom
- U Tsar's dressing room
- V Valet's room
- W Tsar's New Study

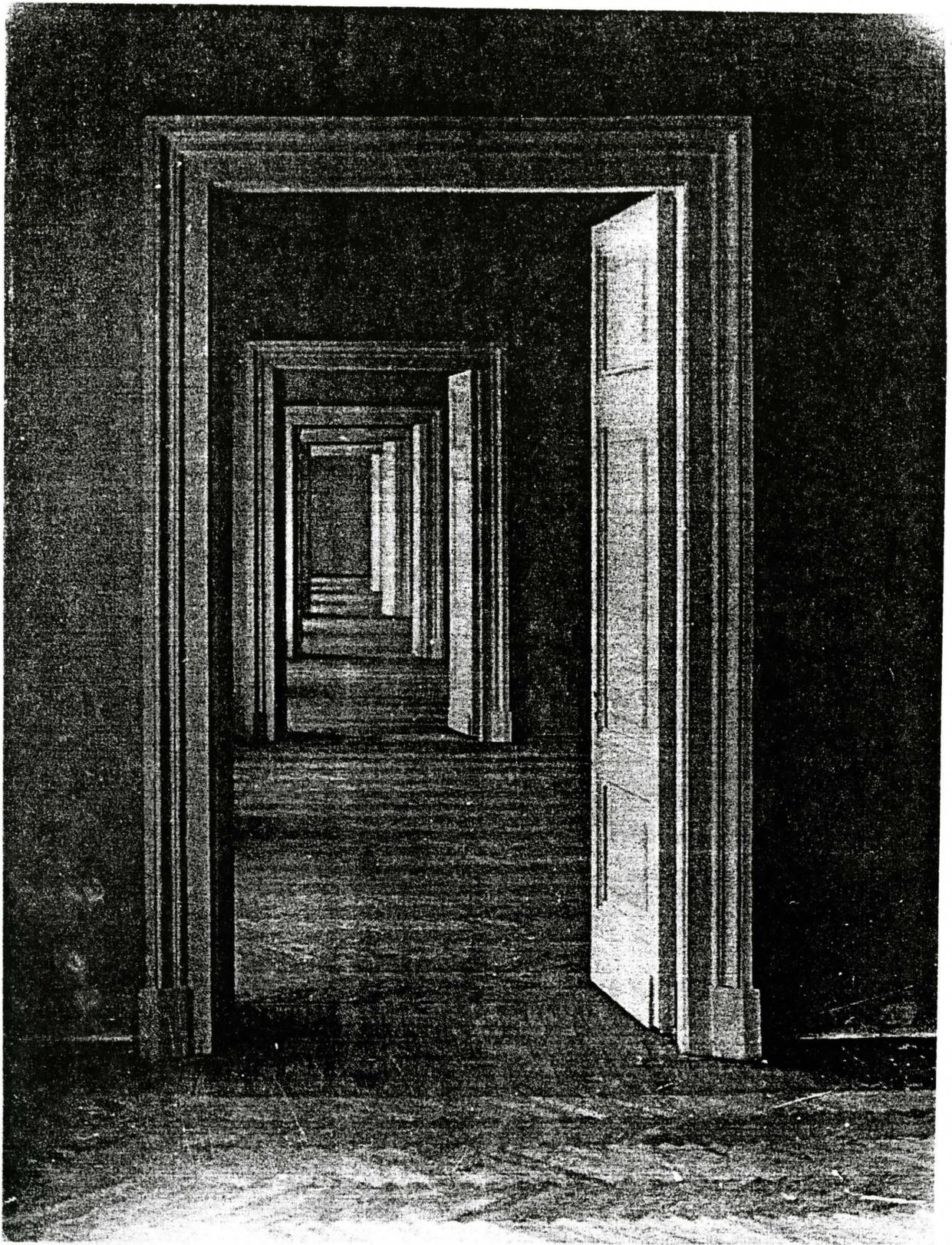
North-east rooms, flanking the entrance to the semi circular hall

- Library (small)
- Pantry
- Pantry
- Vestibule (small)

Film projector room  
Former bathroom  
Red drawing room

*Historic Rooms Not Yet Designated*

As a possible alternative to the interpretation of the above north-east rooms, visitors could be shown basement rooms, however no basement interiors have been inspected. Nonetheless, the interpretation of servant areas will be an essential component of the museum. Nor were second floor rooms seen, but the possibility of up-stairs rooms as historic interiors should be kept in mind.



ill. 10 View of the Second Floor, Imperial Wing, c. 19??. Photograph courtesy of the Robert Atchison Collection.

## **FUTURE MUSEUM USE**

### **The Historic Interiors: Secondary Significance**

Some 30,000 square feet of interior space located in the northwest wing of the Palace are proposed for functions which support the primary interior restoration and presentation area located in the southeast portion of the building. This zone of the building played a limited role in life at the Alexander Palace between 1894 and 1917. Therefore this area seems to be the most suitable location for the location of museum exhibition and visitor services functions. The spaces 'secondary' significance located in the north west portion are outlined below:

#### *Changing Exhibition Galleries*

In the late twentieth century, museum visitors are ready to be thoughtfully engaged, to be challenged to think about major issues, past and present. At the Alexander Palace with its rich historical associations, there are many stories about Russian life which can be excitingly portrayed. Changing exhibition galleries are a tremendous opportunity to introduce visitors to new material and to various ways of perceiving its meaning.

#### *Video Interpretation Room/Auditorium*

Multi-purpose auditoriums are beneficial to orient the visitor and provide organized seating for special presentations. Typically, these are located at the room closest to the beginning of the historic interiors. Five thousand square feet would allow the space to also function as an auditorium for lectures and workshops. A standard format at many historic sites world-wide is the use of a short, seven or eight minute, interpretive video introduction seen by visitors on site, but prior to their visit to historic area. In this way basic contextual information about site history is disseminated concisely and effectively.

#### *Exhibition Galleries for Historic Clothes*

The Alexander Palace Collection includes large numbers of Nicholas's many impressive and colorful military uniforms, as well as those of the Tsarevitch.

There also still exist fine clothes of the Empress and her daughters. Changing exhibitions using sealed cases will ensure the protection of the collection.

### *Museum Shop*

Shopping at museums is now an accepted concept in marketing museums. Museum shops provide two important functions: revenue from books and souvenirs and an outlet to promote exhibition publications and authorized objects for sale. An attractive visitor friendly shop will be an essential component of the visitor amenities of the museum. The store should be efficient, have adequate storage, and be adequately secure.

### *Restaurant*

A visit to the Alexander Palace and the Catherine Palace is a day trip for most visitors. The addition of food service will give rest to visitors, provide revenue and encourage return visitation. The Alexander Palace Museum provides the opportunity for locating a restaurant in an historic setting which can be accessed from a secure part of the garden so that special summer events can benefit from this space.

### *Ticket Sales*

Upon entering the museum simple direct signs over the front of the ticket desk will clearly explain its function, even in crowded conditions. Ample space should be provided to accommodate large numbers to process group tours.

### *Coat check*

Part of basic security is 'disarming' the visitor of unassumingly dangerous personal belongings which can damage historic objects - umbrellas, damp and wet clothing and cumbersome bags. It is essential that adequate and appropriate space at the front door be set aside for this purpose

### *Public Toilets*

Numerous toilet facilities should be provided preferably at two locations, adjacent to the restaurant and coat check. A suitable location would probably be basement rooms directly under the coat room and shop where there are existing stairs from the vestibule.

## **The Museum Environment**

One of the most pressing needs at the Alexander palace is to assure the integrity and longevity of the structure and the collection that will be displayed there. As is noted elsewhere in this report, the building is deteriorating from various problems relating to moisture. Repair of the water handling system, in particular gutters and leaders, is a priority.

Buildings of this period were built well for their use; that is the building materials used were responsive to the demands of their physical environment. Wood stoves located in principal interior spaces of a building provided a nominal comfort level by means of radiant heat, but construction of the period usually allowed considerable heat transfer and leakage. As a result materials used in the construction of a building adapted more freely with the environment. Thus they were not expected to serve as the highly efficient thermal barrier that is expected of similar construction systems today.

At the Alexander Palace, there is no known building insulation. Retention of inside air temperature relied on the thickness of the existing walls and on continued use of room fireplaces. This was replaced with a steam heating system.

Modern day expectations of indoors comfort creates additional strains on a structure. The application of insulation and contemporary linings to interior walls in rooms tends to subject exterior walls to more stress in their performance as thermal barriers. As a result the original exterior wall construction may require upgrading.

Historic buildings which are typically treated as artifacts in and of themselves, often require special upgrading considerations though it is the decorative arts and fragile finishes within which require even greater environmental control requirements. As has been widely noted in nearly all references on museum environments, the rate at which museum objects deteriorate is directly related to their environment. The United States Department of the Interior's *Museum Property Handbook* states that:

Relative humidity is one of the most important environmental factors to control. High relative humidity increases the rate of chemical deterioration..., swelling and warping of wood and ivory, softening and sticking of adhesives, cracking of paper, and slackening of stretched canvas paintings. At the other extreme, very low relative humidity levels cause shrinkage, warping, and cracking of

wood and ivory; embrittlement of paper and adhesives, tendering of textiles, and the embrittlement of basketry.<sup>13</sup>

Moisture is but one consideration. Temperature is, of course, another important factor as is exposure to light, dust and pollution.

The detailed analysis of the environment within the Alexander Palace and ways to control it should be the subject of a separate study. A first analysis would be to determine the most appropriate modifications required, if any, to the existing centralized heating system. Typically, the desirable temperature range is between 65 - 85 Deg. F.; it is assumed that at present that relative humidity deviates considerably between winter the summer months. Given the often separate environmental needs of the building and of the collections housed inside, it will be necessary to find a range of conditions that will insure the preservation of the interior furnishings and collection, and the appearance of the building. These considerations must not only be theoretically sound; but they must also be attainable in a practical and economic sense. A This 'compromise' line of thinking was articulated at an international conference of specialists held in New Orleans, Louisiana in September 1991 sponsored by the Association for Preservation Technology (APT) in conjunction with the U.S. National Park Service.<sup>14</sup>

Replacement heating systems in house restoration projects should be installed as unobtrusively as possible. Such systems should have a minimum of impact on both the structure of the house and on its appearance. The restoration process should include the greatest concern for fragile furnishings and finishes which for many years may have endured considerable humidity and temperature swings. Therefore, it is important that after any changes to historic buildings interior environment that the furnishings should be allowed to adjust to their new environmental conditions. This can be accomplished by very gradually increasing the intensity of air conditioning until carefully considered

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<sup>13</sup> The Department of the Interior, *Museum Property Handbook*, p. 5.3.

<sup>14</sup> The concept and a set of guidelines was elucidated by Richard L. Kerschner, Chief Conservator of the Shelburne Museum in Vermont, in a paper entitled "A Practical Approach to Environmental Requirements for Collections in Historic Buildings." Kerschner created a table listing Five Sensitivity Groups, each with a temperature and humidity range corresponding to the materials present in the collection. These guidelines presented a compromise with respect to the previously held notion that the relative humidity should be held perfectly constant. The principal benefits are twofold: by letting the humidity swing seasonally, the amount of condensation that would be created within the walls and on the windows during cold winter periods is minimized; and the operating costs for humidification will be nearly halved. While the environment will not be ideal for the collections, it would be improved approximately 70%.

optimal levels are attained. Under ideal circumstances furniture and decorative arts objects would be conserved prior to their being placed in their new interior environment.

Ultra-violet (UV) filters should be used at windows of rooms containing fragile furnishings, finishes and display. One method of doing this is to cut treated ultra violet light inhibiting *Plexiglas* to fit over glass panes within window systems. These individual panes can be held in place with small glazing wedges. This treatment will not control ingress of soot or significantly increase the thermal performance of windows but it is an efficient solution that is easy to install. The use of UV filters will dramatically reduce the fading of all materials in a room including printed wall coverings, fabrics and wood surfaces.

The effective preservation of original paper documents, books, letters, photographs and similar materials usually requires added measures of protection. Such materials are most likely printed on high pH papers and are susceptible to discoloration and breakage due to deterioration of paper fibers. These items should be housed in special exhibit cases or removed to an even more highly regulated environment in the building designed to guard against slight temperature, light and humidity changes. Framed works on paper and textiles should be protected and presented using acid free card stock mounts; and pictures should be glazed, where appropriate, using either UV glass or UV coated glass.

### *Code Compliance*

Rehabilitating historic structures for modern building code compliance is one of the chief challenges in the building conservation field today. A number of special considerations must be made relative to the protection of the building, its contents and, of course, people using the building.

Three basic special standards should be considered in any upgrading of a structure such as the Alexander Palace to satisfy current building code requirements. These standards require that:

- there be the least possible disturbance to the historic fabric of the building during the rehabilitation process,
- the interpretive value of the house not be compromised by physical intrusions, and

- the appearance of the Palace during the Tsar's occupancy be faithfully retained.

Modifications required to bring this building in to complete compliance with applicable modern building codes would probably be detrimental to this purpose and it is therefore recommended that in special circumstances that a relaxation of code compliance requirements be allowed. Common sense and consideration of creative alternative solutions should prevail where extensive changes for code compliance threaten the historic and architectural integrity.

The exterior of the Alexander Palace will likely require the most extensive restoration and reconstruction work. This is due to its present poor condition due to weathering and the fact that some original materials and components have removed during previous renovations or by war damage. The goal in restoring the exterior of the Alexander Palace will be to recreate its appearance as it existed at the time of Nicholas II. In addition to correcting non-matching details and removing deteriorated and damaged wood components and masonry, other recommendations are proposed herewith for conserving remaining original materials, and upgrading the building envelope to tolerate the proposed new museum environment to occur within. The modifications, with the exception of replacement wall insulation, will be designed to be compatible, and where possible, reversible. These components will include exterior handrails, the repair of existing protective glazing to reduce thermal loss, the addition of ultra-violet protection to windows, use of higher grade wallpapers and glues, and application of paint systems to extend the life and improve maintenance of both decorative and protective painted finishes.

To assure that these interventions are compatible with new environmental control systems that are recommended for this building, it is suggested that additional data be taken to record and monitor the existing wall constructions. Monitoring of the wall cavities and selected wall surfaces will determine the amount of wall insulation required to prevent condensation from forming on the interior. Where wall insulation cannot be added isolation barriers or spacers should be provided between the objects to be affixed or placed adjacent to inside of exterior wall surfaces.

## **4. EXISTING CONDITIONS & RECOMMENDATIONS**

ARCHITECTURAL OBSERVATIONS &  
ASSESSMENT  
ARCHITECTURAL RECOMMENDATIONS &  
PRIORITIES  
HISTORIC INTERIORS & COLLECTIONS:  
OBSERVATIONS & ASSESSMENT  
INTERIOR & COLLECTIONS  
RECOMMENDATIONS & PRIORITIES

## **4. EXISTING CONDITIONS & RECOMMENDATIONS**

### **ARCHITECTURAL OBSERVATIONS & ASSESSMENT**

The Alexander Palace has already undergone several interior and exterior improvement and redecorating campaigns. Some of these have been documented and are referred to in military archival records. The last substantial series of exterior improvements took place between 1946 and 1949. It is understood from interviews conducted at the Palace with the Chief of Engineering Services that the previous work concentrated on structural repairs caused by explosive and concussion damage by munitions. It is not known what the extent of repairs were or where they were carried out but record photographs taken after World War II suggest that the centrally located Circular Hall and adjacent rooms received substantial damage. Evidence of this can be seen today in the pattern of diagonal cracking which exists in the load bearing central wall. Many of the repairs used substitute inferior cementitious materials to repair exterior spalled surfaces and to patch missing interior scagliola (see ill. 11 and 18).

Observations made in the few rooms visited during Mission I were not enough to determine the overall condition of the building regarding its structural integrity, condition and the adequacy of electrical wiring, heating and plumbing. Each of the six rooms visited showed similar signs of water penetration at the outside walls where plaster surfaces had discolored and there is loss to applied ornamental cornices (see ill. 21). Floors appear to have been replaced, however, perimeter borders of the New Study and the Tsar's Reception Room may be original. Comparison with archival photographs indicate that the Portrait Hall floor may also be original. The treatment and condition of these six rooms, which we have taken to be possibly representative of others on the garden and east wing, are recorded on a room inventory. This inventory was prepared to document and estimate the extent of repairs needed to return the room to the desired period of interpretation 1910-1916. This inventory is included in Appendix II.

A brief inspection was made of the exterior of the Palace building on 14 February 1995. It was not possible to gain clear visual access to all the facades; the east, west and south elevations were protected by security fences, consequently only the main facade could be adequately examined. Unobstructed observation was limited to visual inspection from the ground level of the entrance facade only. Elsewhere, observation was from a distance of approximately sixty feet (20m) where the upper level was visible. No testing, probes or samples were taken.

A first impression of the exterior of the Alexander Palace reveals that the building is in 'fair' condition. Closer inspection of representative areas where stucco has fallen away from the brick substrate suggests that extensive deterioration is now affecting the structural integrity of the exterior wall surface (see ill. 11 and 12). This is also evident where past repairs are no longer weather resistant and are at the end of their useful life. Other deterioration is evident in the fading and flaking of the colored/ pigmented finished stucco coat. In spite of the cold outside air temperature during this visit (ranging from 5 - 20 degrees F) green algae was forming between stucco layers holding moisture against the masonry. It is also likely that a waterproofing sealant was applied as recent exterior painting attempts are uneven in color and texture indicating that surfaces were not prepared properly and/or coating materials were not compatible with the original remaining pigmented stucco. Some of the surfaces have received dense cementitious coating products which served to seal the exterior skin of the building. These cementitious coatings were, no doubt, at the time of their application, considered the answer to failing masonry and stucco as in the United States. Nowadays, tests conducted on similar buildings of the same construction and age which received this treatment years ago indicate that the masonry cannot 'breathe', thereby trapping dampness behind the cement coatings. While these coatings serve to close up openings in the surface and improve appearance in the short term, they conceal micro-cracks which continue to occur beneath the newer coating. Consequently, when cracks finally develop at the surface, they appear suddenly and extensively. This is the case directly beneath the eaves and adjacent to leaders - areas which are in the worst condition (see ill. 11 and 12). While there was clearly work carried out recently to preserve the majority of the original fabric, certain areas today are showing signs of distress and they may need a different repair methodology as cementitious coatings may no longer work to prevent moisture from entering the masonry.

The exterior of the palace as with many other buildings of this period share the same construction methods and materials, namely load bearing masonry with an applied stucco finish and ornamentation. When cementitious coatings have been used in the repair of stuccoed masonry surfaces, in many cases a different kind of deterioration occurs which most often manifests itself by micro-cracks which permit water to enter behind the hard surface. During freeze-thaw cycles, the moisture trapped inside the wall construction pushes the stucco from its masonry substrate causing further enlargement of cracks. When this pattern of deterioration occurs at locations where metal components are set into the structure, as found at cast-in-place or applied decorative features such as cornices, dentils, consoles, window surrounds, sills and lintels, the rate of deterioration of the cementitious and masonry structure increases and corrosion of ferrous metal is eminent. Stuccoed buildings, like the Alexander Palace, located in the Baltic Region where weather conditions are often extreme, usually require extensive and frequent repairs maintenance to prevent substantial loss and failure of material.

There was not sufficient time during Mission I to make a comprehensive assessment or to annotate the range and characteristics of delamination which is occurring on the stuccoed facades. However, to give an indication of the areas most affected by freeze-thaw damage and material loss and to estimate the components of the building which will require immediate attention to prevent further loss to the stuccoed surface, diagrammatic elevations have been prepared. The conditions observed are therefore generally described below, along with likely causes of the deterioration.

The stuccoed exterior walls of the Palace appeared to be in poor to fair condition depending on orientation and proximity to storm drainage disposal piping. Only the uppermost areas, directly beneath the overhanging cornice and at locations where the roof drains penetrate the overhang, are there signs of extreme damage to wall structure. This can be seen in illustration 11 where moisture has migrated downwards and saturated walls providing a 'waterline' or uniformly discolored segregation of the uppermost portion of the facade.

Similarly, rising damp from the ground was evident and creates a comparable pattern of moisture presence at the base of the building. It is not known at this time if moisture has penetrated to interior plastered wall surfaces. Deterioration on the interior would manifest itself as cracks, flaking paint or powdering of plastered surfaces as seen in the Crimson Drawing Room. In extremely saturated areas, discoloration to interior surfaces

could result. These symptoms are typical to damp conditions as evident in illustration 21 in the Crimson Drawing Room. At specific interior and exterior locations applied ornament has fallen or threatens to fall due to corrosion of the iron armature as a result of excessive moisture. At the exterior examples of this can be seen at the consoles below cornices and eaves which have come loose from their mounts. See illustration 21 and 17 respectively. This is due to moisture being held below the perimeter gutter. The majority of applied stuccoed ornament on the exterior of the Alexander Palace has fared well considering the extensive deterioration of the wall surfaces.

The roof covering of the Palace was only visible from the ground level. The extensive roof area of the building appears to be covered with flat seam metal roofing, most likely galvanized. This could be seen at the north pediment where the overhang was purposely extended to protect stuccoed surfaces below. The majority of string coursing and other stuccoed projections have also received galvanized protective cap flashing. Other problems visible at the roof perimeter are the lack of connecting leaders to built-in or overhanging gutters. In addition, there is severe deterioration of replacement wooden balusters (see ill. 12). At the time of the mid February visit, approximately one foot (20 cm) of snow had accumulated at the lower slopes of roofs near the balustrades. At the this time it was also noticed that snow was being shoveled from the roof to prevent leaks and ice dams forming around roof penetrations (dormers, skylights, chimneys, balustrades and parapets).

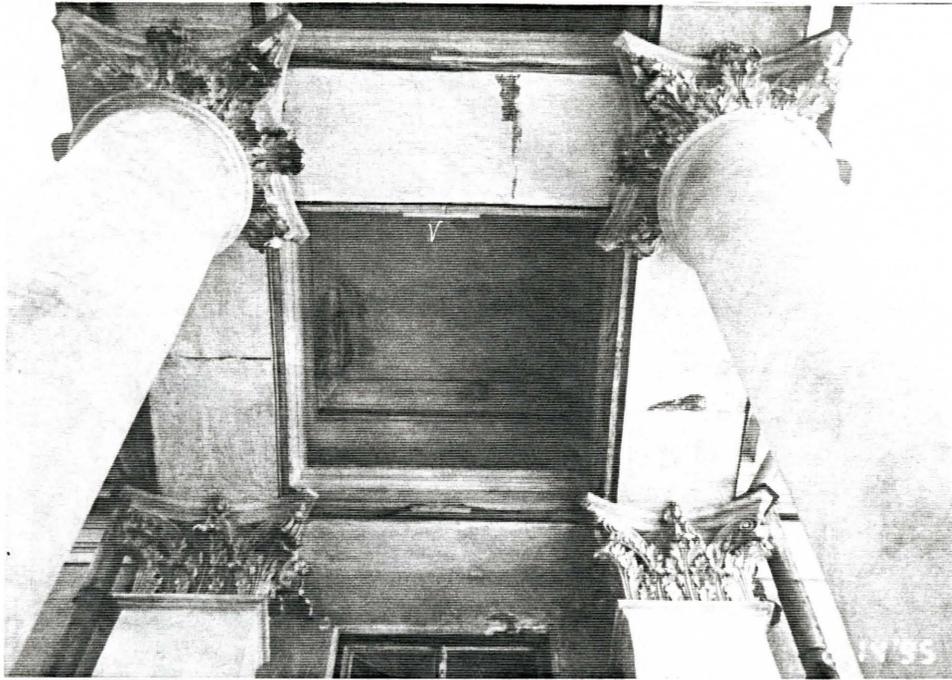
The central colonnade at the primary elevation of the Alexander Palace is in fair condition. Vertical support elements such the stuccoed column shafts and metal Corinthian capitals appear to be in sound condition with only minor cracks and material loss. In the coffered ceiling the cast-in-place structure, which form short span lintels, display cracks (see ill. 13) which require further analysis to differentiate between possible structural failure or superficial cracking. This indicates that moisture has entered the concealed iron and wood roof/ceiling framing and corrosion therefore is probably affecting roofing joints and various concealed structural connections. It was not possible to examine the roof covering in detail in order to definitively report on its condition.



ill. 11 View of eaves showing spalling stucco, cracks at string coursing and blocked leaders.



ill. 12 View of corner. Note maintenance being carried out to remove snow.



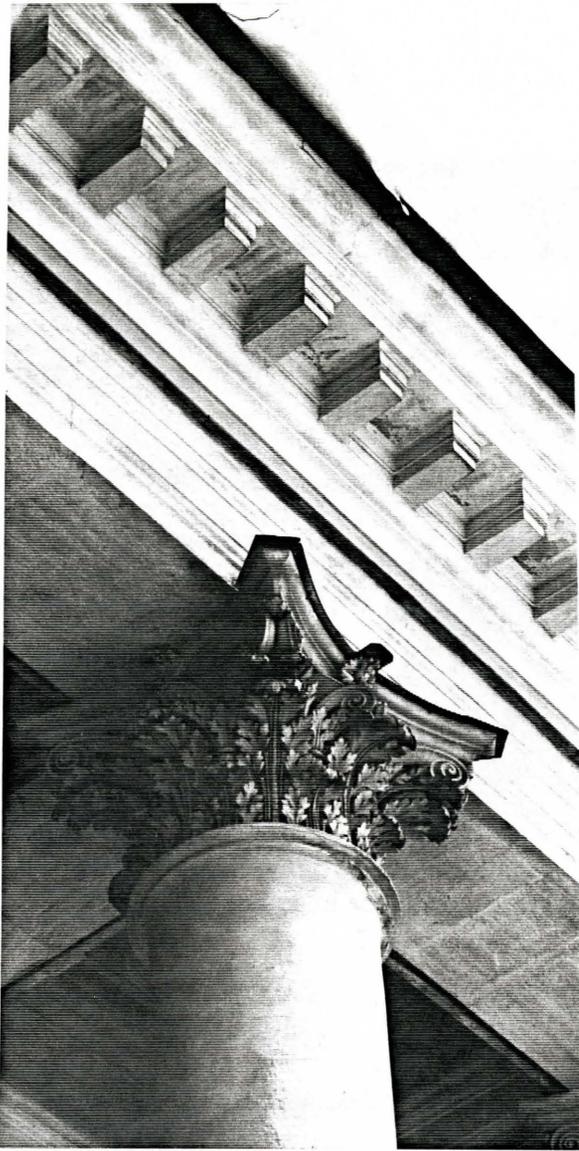
ill. 13 View of colonnade showing cracked lintels.



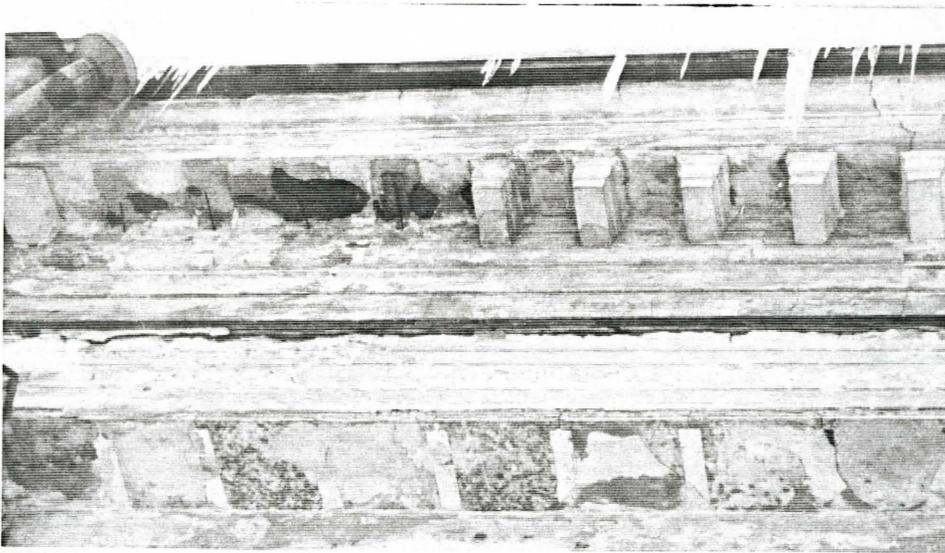
ill. 14 View of colonnade, partially repainted.



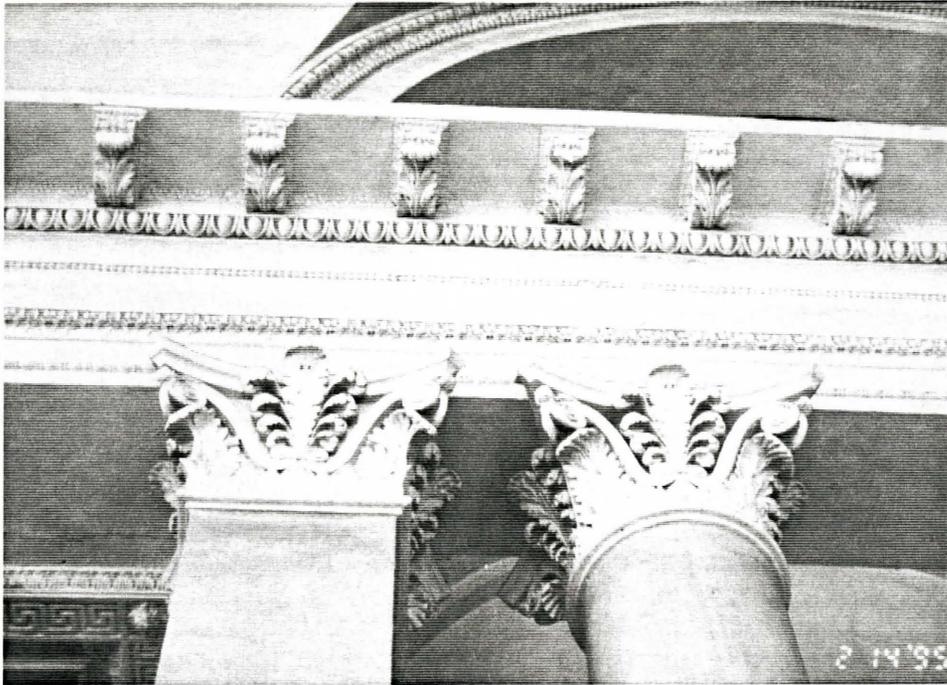
ill. 15 View of matching entrance porticos.



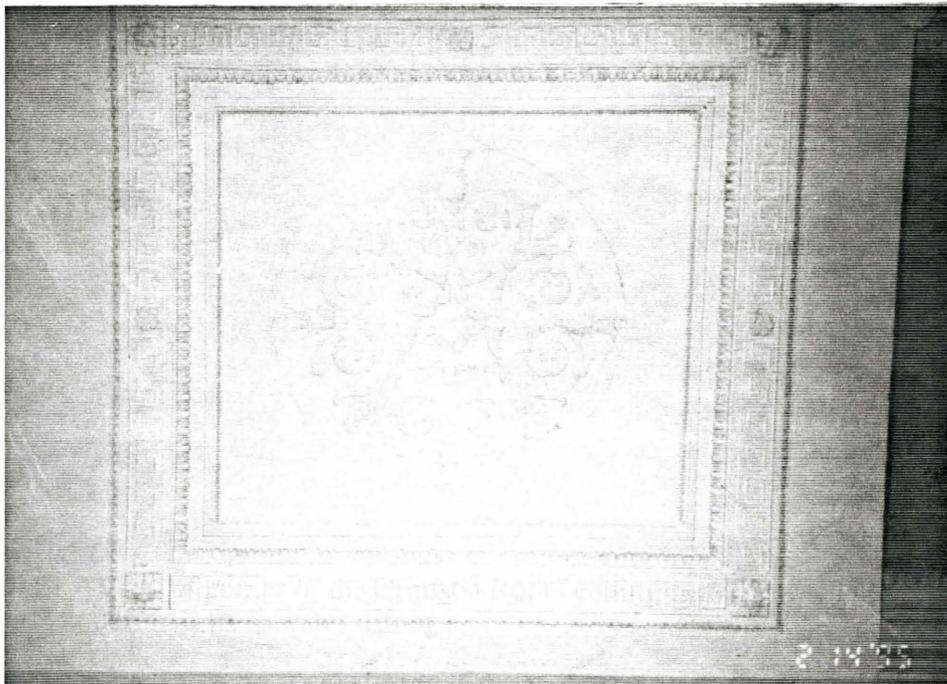
ill.16 View of colonnade showing iron capitals protected with galvanized metal flashings.



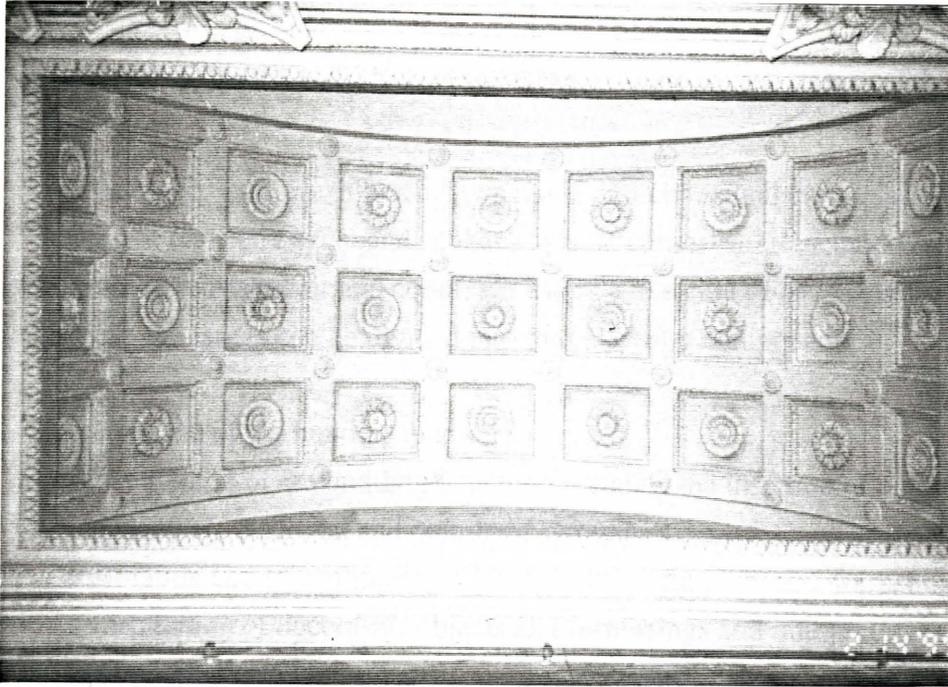
ill. 17 View of deteriorated section of cornice at gable.



ill. 18 Interior detail of the Crimson Room showing columns re-coated with stucco in lieu of scagliola as exists at the walls.



ill. 19 Interior of the Crimson Room showing the ornamental ceiling. Note that the center medallion is detached from its key (circular line around the central feature).



ill. 20 View of Crimson Room coffered barrel vaulting in excellent condition.



ill.21 View of corner of the Crimson Room ceiling cornice which has suffered from water damage.

## **ARCHITECTURAL RECOMMENDATIONS & PRIORITIES**

The Alexander Palace exhibits today a range of architectural conservation challenges. Its impressive scale and age mandate that a special conservation methodology be considered in planning for its repair and continued use as a museum. For a conservation project of this type, the issues can be divided into the following components:

- restoration of the building exterior;
- rehabilitation of the building structure including the insertion of upgraded mechanical, electrical and plumbing systems;
- restoration and rehabilitation of interior architectural details, furnishings and fittings;
- reinstallation of decorative objects and furnishings and interpretation of the 'story' of the building; and
- restoration of the landscape at the entrance and rear garden.

The optimum approach toward restoration of the Alexander Palace would allow for the above mentioned project components to be approached in a single coordinated building restoration campaign. For this to occur the whole building would have to be made available at the time of undertaking and full project funding would have to be in place or firmly pledged.

As of the time of the writing of this report neither of these two assumptions can be made since the structure presently accommodates important Russian government facilities, which may continue to occupy the building in the foreseeable future; and, funds for the restoration of the Alexander Palace must be raised through the efforts of the proposed consortium of public and private agencies committed to preserving this structure. These two key factors have been taken into account in the preparation of this report which stands as a preliminary compilation of material gathered and organized as a basic framework for planning the conservation and presentation of the building.

This preliminary assessment is intended to compile in one report all data obtained as of February 14 regarding the physical condition of the structure. It is in no way intended as a definitive in-depth survey or a specific final design proposal. Thus, it is to be considered as the first draft of a larger and more encompassing report about the

building, its contents and future which is expected to be developed in the coming months. The sequel report to this document will also spell out in much greater detail approaches to the restoration of the building, and propose estimated costs for the project. In the meantime, due to limited access to the building and the brevity of our initial site visit, the level of detail for the team's plan of action to conserve the Alexander Palace will be stated only as the general concepts stated herein.

A major purpose of this report is to document initial efforts to determine the feasibility and ideas for ways to accomplish the most worthy goal of conserving and presenting this highly important historic building. A discussion of plans and other ideas for the restoration and partial adaptive use of the Alexander Palace is found in the following section of this document.

### **Exterior Restoration - Some Options**

Although defects and significant deterioration are visible today at the Alexander Palace, not all of the problems require immediate attention. Many of the items discussed in this report are localized conditions and a considerable amount of preventative maintenance of these areas can serve to hold off extensive repairs and replacement elsewhere. This is particularly true of portions of the interiors which will not be open to the public. If this course of action is selected in these areas, temporary protective coverings can be applied without affecting use and appearance. On the exterior, given the nature of the deterioration, repairs need to be made with regard to the remaining life of original fabric which is presently intact, the service life of previous repair work, the durability of continued temporary repairs. Also to be considered will be the extent of comprehensive rehabilitation required to correct original design defects, removal of previous incompatible repairs, making interventions that are consistent with the age and character of the palace, and lastly the cost implications of each of these possible actions.

For many of the issues presented in this report even temporary protection, will serve to extend the life of several original decorative finishes and components. As it is not known precisely when failure of material or loss will occur, a time frame for implementation of protective measures has been assigned, along with an annotated ranking by building component as follows:

### *Levels of Urgency for Prevention Accelerated Deterioration*

- |   |                 |              |   |
|---|-----------------|--------------|---|
| A | First priority  | 1 - 2 years  | (within which protective measures are undertaken) |
| B | Second priority | 2 - 5 years  |   |
| C | Third priority  | 5 - 10 years |   |

Beyond this schedule, predictability becomes meaningless. Each building component addressed in this report is further discussed in light of recommendations for either temporary or long term repair. The apparent urgency for these interventions are addressed as well.

#### *Roofing and Flashing (Priority A)*

The roof covering has reached the end of its serviceable life. The most recent extensive roof repair was carried out in 1946. Tree branches and nearby trees which threaten the roof should be removed. The entire roof covering, including the original, should be removed down to the original structural substrate. Any deterioration to the roof structure should be repaired and made ready to receive a new roof covering system. Flashings should be cut out and replaced and new reglets cut into stuccoed wall surfaces to provide a clean and weather tight joint. All tarred surfaces are to be cleaned back to the original substrate to permit the new roof material to fit level and without previous layers telegraphing through. It would be opportune to check that the roof, once exposed, remains laid to fall towards perimeter gutters and drains so that any corrective measures can be made prior to re-covering the roof. The perimeter flashings should be removed and the fascia inspected for water damage. After repair of fascias as required, new gutters and other elements of the roof water handling system can be reinstalled.

#### *Chimneys, Parapet Walls and Roof Balustrade (Priority A)*

As with the stuccoed walls mentioned below, the roof parapet sections which stand between the balustrades are in poor condition. There is substantial loss of stuccoed surfaces visible from the ground. There are almost certainly instances where moisture intrusion is occurring in these areas such as at joints between dissimilar materials, high wear surfaces and where roof repairs have occurred. No access was provided to the attic to see the condition of wood roof trusses,

therefore it is possible that there is water damage to timber framing that will need repair.

#### *Stuccoed Walls (Priority A)*

Once the roof covering has been replaced, the uppermost portions of the exterior walls adjacent to the roof drains at the eaves project should be repaired. Work envisioned will require removal of the present stuccoed surface to the substrate (brick). A three layer coating system should be re-applied and trowelled level with surrounding surfaces. Where the repair meets materials to be retained, the cut should be clean and the patched area undercut so that the replacement layers are not feathered over existing material. This will reduce the possibility of cracking. Additionally, the use of pre-packaged cementitious coatings should be limited and, instead, a breathable masonry coating to match the existing wall color should be applied. As there is rising damp which is affecting the exterior paint and migrating through the walls the base of the walls should be cleared of vegetation and wall drains installed to remove which accumulates at wall bases away from the building. If possible, a damp proof course should be inserted, preferably through-wall, or otherwise, by injection, to contain dampness in foundation materials. Stucco surfaces should be re-applied and expansion joints provided along the length of the wall which will prevent cracking due to thermal expansion. The ashlar stone should also be repointed in its entirety as there are many open joints. As with other re-surfaced walls, breathable paints and coatings should be applied to prevent moisture from being trapped within the walls.

#### *The Colonnade (Priority A)*

Repairs to the roof framing and roof covering of the Colonnade will be essential. Each metal capital should be checked for water tightness and inspected for possible galvanic action which often occurs when dissimilar metals are used contiguously.

#### *Carriage Ramps and Porticoes (Priority B)*

The two curves carriage ramps located at the ends of the Colonnade were not visible due to snow. Parapet walls protecting the sides of the ramps were visible. These parapets were in poor conditions, their core brick masonry material being saturated and friable. Perhaps as much as fifty percent of the brick

can be salvaged in the extensive rebuilding of the parapet walls. The secondary porticoes which are served by these ramps are in fair to good condition though each requires improved water protection and stucco repair. The condition of the doors at each portico and their operation were not observed due to inaccessibility.

#### *Windows (Priority B)*

The double glazing system used on most windows of the Alexander Palace consisting mostly of two operable sets of sash has served well over the years. The wide space between the window units permits adequate air flow to retard deterioration caused by condensation. The condition of the interior French windows the six rooms made available for inspection varied in condition. Some were reparable while others will require replacement. Exterior storm windows follow a similar pattern. Their condition will vary with respect to their exposure to wind and sunlight.

All of the above mentioned recommendations will require verification when a more thorough inspection of the building is possible. The full extent of defects and deterioration can only be accurately determined by careful examination of the entire building. Notations made from this very preliminary and limited inspection should be compared to archival documentation to learn more about the nature and the location of the repairs over time. It may be important to know if damage and deterioration has been caused by war damage, inadequate previous repair or entropy - the natural process of deterioration over time. When this information is ascertained it can be quickly mapped on a series of overlay drawings which were prepared as a result of Mission I for this purpose.

Such research and documentation will show locations of previous repairs, confirm the different alterations undertaken at the Palace between 1826 and the present, and be the basis for contract documents for restoring the exterior of the building.

## **HISTORIC INTERIORS & COLLECTIONS OBSERVATIONS & ASSESSMENT**

### **The Historic Rooms**

The objectives of Mission I were to begin to assess the present physical condition of the palace interiors, to establish their conservation needs, and to relate the condition of the rooms to surviving collections of furnishings and museum display material stored off-site.

Upon initial inspection it seems that the documentation for the Alexander Palace is extraordinarily complete. The extent of the apparent survival of art and decorative art collections and the wide range of archival materials will ensure that this project can have complete historical integrity. As has been said before in February 1995, only a handful of rooms in the Palace were available for inspection, but those that were seen, given their post World War use as offices and classrooms, were impressive for their surviving integrity. Three rooms from the apartments of Nicholas II and Alexandra were inspected: the Tsar's Reception Room, the Tsar's New Study and Alexandra's Reception Room. Only the Semi Circular Hall and the Crimson Hall were visited as representative of the enfilade of formal eighteenth century parade rooms.

The criteria for judging the condition of the rooms and establishing the ability to return the rooms to their original appearance was based on the following basic principles:

- The configuration conforming to original plan/layout
- The condition of surviving wall finishes (scagliola, ornamental plaster and/or woodwork, textiles)

These rooms were evaluated in terms of their overall condition in relation to the degrees in which each was intact. The categories used were as follows:

Good to Excellent	75% and above
Fair	75 % - 50%
Poor	50% - 25%

Initial observations of the rooms visited on Mission I are provided below:

#### *The Tsar's Reception Room*

The Tsar's reception room is a fine interior dating from about 1900 by Roman Meltser, which is now used as a Naval academy library. Although empty of original furniture the room made a startling impact. The interior appears to retain its original turn of the century wood paneled ceiling and virtually all of its wall paneling and fireplace decoration. Most impressive of all, it appears that the room's original wall covering, above the paneling, remains and is in surprisingly good condition. Further research will be needed to verify the manufacture date and installation of the wall covering. Evidence of some repairs to the wood wall panels was observed, and the central area of the floor appears too have been replaced. However, the overall impression was of a room which miraculously survives with about 80% of its original wall, floor and ceiling surfaces. The room's inventories, in the Tsar's period and later, will need to be analyzed. Many of the Imperial rooms were photographed in the Tsar's day, or at least before they were packed up prior to World War II. It is very probable therefore that photos exist which could be used for the planning of the room's reinstallation.

#### *The Tsar's New Study*

The New study, now empty, and apparently unused by the Navy, is one of the high quality Art Nouveau interiors designed by Roman Meltser about 1900. Meltser's new study is one of the palace's largest interiors which the architect made even larger by adding 'stolen' space, from the upper half of the adjacent corridor, as a 15 ft. wide and 30 ft. long mezzanine gallery. The gallery connects to Alexandra's Maple room on the other side of the corridor. The new study mezzanine transforms the room from a vertically centered eighteenth century Neoclassical space into a distinctly twentieth century interior with a broad and horizontally focused spatial quality (perhaps influences by Asian interior architecture as it was sometimes then interpreted in the west). This twentieth century space configuration puts the study in distinct and intriguing contrast to the other palace rooms. The study retains its extremely fine wood paneled Art Nouveau ceiling, and its fine squat marble pillars along the balustrade of the mezzanine gallery (ill \_\_\_\_). The wooden staircase up to the mezzanine has been replaced (post World War II) with a creditable replica. But

the original 1900 wall finishes are badly scared. However extensive physical evidence survives, as do historic photographs. Reconstruction is therefore possible. The overall impression of the condition of this room was fair.

*Crimson Drawing Room (the north-west interior of the formal parade rooms)*

The Crimson Drawing Room is an extremely fine eighteenth or early nineteenth century neoclassical interior which has certainly seen better days. Presently the room is used for storage of broken classroom chairs and desks piled in disorganized heaps. The thirty-five foot high space has a coved ceiling into which rise the magnificent north and west arch-topped windows. Their sills are badly deteriorated. Only the east and west walls appear to retain their original green and cream scagliola surface while the rest of the room's wall surfaces including an impressive six column screen is stuccoed in green as though a fast and cheap replacement of the original scagliola. The ceiling with its coffered bay is intact but looks fragile. Although the scagliola remains as does the ornamental plaster, considerable stabilization will be required and its overall impression is therefore poor.

*Semi - Circular Hall*

Today the Semi-Circular Hall is used as an auditorium. In Quarenghi's original plan the hall, shown as the center of the grand enfilade of five parade rooms, is drawn with doorways, north and south, opening into its adjacent interiors. However in twentieth century photographs the hall is shown thrown together with its enfilade rooms as a dramatic ensemble of vaulted interiors separated by giant columned screens. Today the semi circular hall is completely closed off from the enfilade: the screened and vaulted spaces have been boarded up as interior partitions. However the white scagliola of the east and west walls survive, and what appear to be a pair of carved marble fireplace mantels, *in situ*, are enclosed in boxes to protect them. The overall condition is fair. It should be remembered that this room was modified and used as a small movie theater for Nicholas II and his family watch movies. The projector was housed in a small connecting room to the east, with a window in the wall which survives and is presently blocked up.

### *Alexandra's Formal Reception Room*

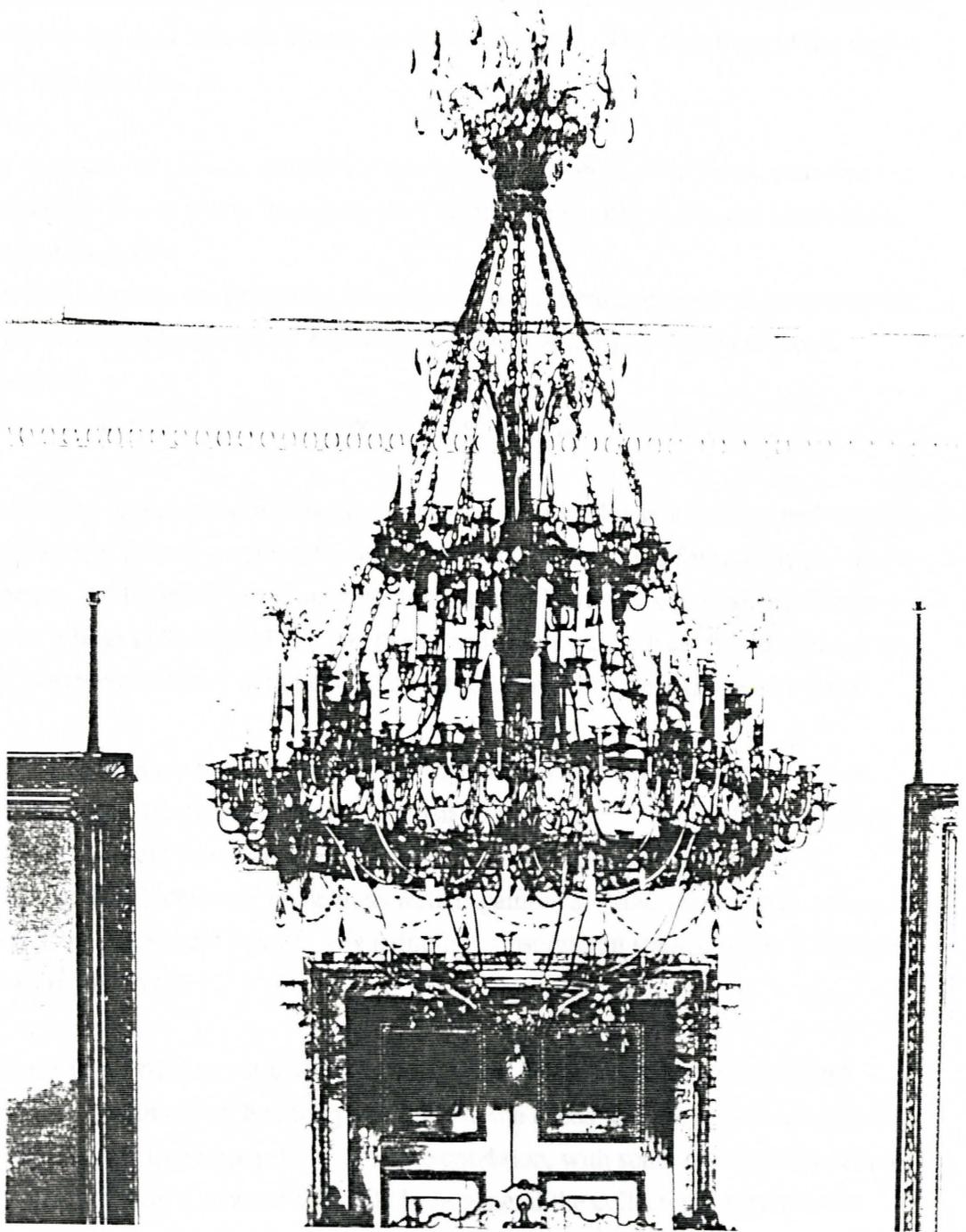
The formal reception room is now used for teaching drafting. A hundred years ago the room was the Tsarina Alexandra's formal reception room and in her day it was furnished with formal portraits recalling the way in which it might have looked in the eighteenth century. The condition of the room is fair, with virtually all of the white scagliola intact. Where damaged, it is repairable. Only the ceiling molding has suffered from water damage and several of the cast ornamental brackets have fallen away exposing the corroded iron anchorages. One door leading to the Maple Room has been added. This may be a convenient intervention for access which could remain.

### *Tsars' Vestibule*

This area was originally used as an entrance. Smaller passages, pantry and a cloakroom were once located symmetrically to the entrance door. These partitions have all been removed and one large space exists today. A vestibule has been built in front of the door and is not original as are the ceiling and cornice molding which follow the spirit of neoclassical design. This space has no relation to the functional plan as used by Nicholas II as the partitions that were installed have been removed. However, this space conforms to the Quarenghi plan and is in fair condition.

ill. 22 Tsar's Reception as it exists today.  
© Kirk Tuck and Michael Larvey, photographer.

ill.23 Tsar's New Study as it exists today  
© Kirk Tuck and Michael Larvey, photographer.



ill. 24 One of the early nineteenth century chandeliers at the Alexander Palace now installed at the Catherine Palace. © Kirk Tuck and Michael Larvey, photographer.

## **Off-Site Collections**

Preliminary assessment of the collection of Alexander Palace objects stored at the Palace of Pavlovsk and the Catherine Palace are provided below. The objectives of the visit to the two museums was to:

- First, assess the present situation of the Alexander Palace collections, stored or displayed off-site and to determine the extent of those collections and assess their immediate needs.
- Second, to assess the feasibility of establishing a centralized physical inventory and registration of the Alexander Palace collections according to current museum standards.
- Lastly, to suggest requirements, procedures and policies for the future.

The following observations are based on brief visits to Pavlovsk where several objects from Alexander Palace are currently part of the furnishings of the formal and private apartments. Additionally we visited the third floor of Pavlovsk where a permanent display of a large collection of late nineteenth and early twentieth century decorative art objects is exhibited. Many of the displayed artifacts are from the Alexander Palace.

A visit was to the state rooms of the Catherine Palace where several objects once at Alexander Palace are currently shown. A visit was also made to the Catherine Palace storage rooms where considerable collections of historic clothes of Nicholas II, Alexander and their children are held, as well as paintings, mainly nineteenth century portraits, from Alexander Palace. The paintings conservation studios of the Catherine Palace were observed.

The objects in the palaces were viewed on a general basis to establish their overall conservation, preservation, handling and registration needs. On the whole the objects from Alexander Palace appear to be in stable condition, with some obvious and natural areas of deterioration (i.e. worn and soiled). In general the collections appear to be protected from over-handling by the public or staff. Objects do not appear to be over treated or cleaned. Paintings seem to be in very good condition. We did not see the packed cases where large numbers of objects from the palace are said to have been stored since World War II.



ill. 25 Neoclassical Russian lapis lazuli pier table. once at the Alexander Palace, now displayed at the Catherine Palace. © Kirk Tuck and Michael Larvey, photographer.



ill.26 Uniforms and wardrobes of Nicholas II, now in storage at the Catherine Palace. © Kirk Tuck and Michael Larvey, photographer.

### *Pavlovsk - Objects Once at the Alexander Palace*

Three neoclassical hall lanterns in the vestibule of the palace were at the Alexander Palace during the reign of Nicholas II. On the ground floor in the private apartments is an exceptionally fine writing desk by, or in the manner of, David Roentgen (1743-1807) of about 1780, it is in very good condition. On the third floor there are about two hundred artifacts from the Alexander Palace, including several paintings, one by Alma Tadema, several sculptures, a group of twelve or more Art Nouveau Galle glass vases probably from Alexander's mauve room, several very good Art Nouveau gilded metal vases, and suites of seat furniture. The overall condition of this collection is good.

### *The Catherine Palace - Objects Once at the Alexander Palace*

In the State Apartments a fine full length portrait of Nicholas I by Kruger was on display, the painting was in excellent condition and had once been part of the arrangement of portraits in the parade rooms of the Alexander Palace. Also in the Catherine Palace, in the 1780's rooms designed by Charles Cameron for Catherine the Great, were two exquisite Neoclassical pier tables decorated on all surfaces with lapis lazuli along with floral details in other semi-precious stones. Tables using lapis in this quantity are distinctively Russian, and are rarely found in other countries; they are objects of unique artistic and historical merit. They were once part of the furnishings of the Alexander Palace. A group of French neoclassical gilded wood chairs attributed to the menuisier George Jacob (1739-1814), they are in superb condition. Lastly, on the ground floor of the Catherine Palace we saw a magnificent large-scale porcelain urn and stand, with its gilded bronze attachment of flowers, disassembled. The very unusual piece, of great refinement following a design of Karl Frederich Schinkel, appears in an 1840's watercolor of the Alexander Palace crimson drawing room, where it stands impressively in front of a window. It appears to be well preserved.

### *Storage of Historic Clothes at the Catherine Palace*

In the Catherine Palace storage rooms we saw a very large collection of historic clothing once worn by Nicholas II and his family. Many of the Tsar's military uniforms were kept in wardrobes which had once been part of the fitted closets of the Tsar's private rooms in the Alexander Palace. Above the closets were small oil paintings of different regiment officers shown, on horseback, in their uniforms. Some of the Tsar's Navy uniforms are also extant. Several of the Tsarevich's uniforms are preserved including a

traveling chest with his uniform of the 12th Eastern Siberian Shooting Regiment, along with his sword, gloves and epaulettes.

Along with clothes of the Tsarina Alexander, are ball gowns of Anastasia, Olga and Maria. Shown for us on a special display dummy was the ball gown and velvet train of the Grand Duchess Xenia. All of the clothes we inspected appear to be remarkably well preserved and kept in good storage conditions.

ill. 27 View of the Portrait Hall taken by Anna Virounbova. Reproduced courtesy of The Beineke Rare Book and Manuscript Library, Yale University.



ill 28 Equestrian Portrait of Napoleon now in storage and being conserved at the Catherine Palace. Photograph © Kirk Tuck and Michael Larvey.

ill.29 Mauve Room. Archival photograph courtesy of Robert Atchison collection.

ill.29 Maple Room. Archival photograph courtesy of Robert Atchison collection.

### *Catherine Palace Paintings Conservation and Storage*

Our group were given a privileged opportunity to see some of the facilities where paintings are conserved and where mural and ceiling paintings burned during World War II have been replicated. In one of the studios a 12' x 15' equestrian portrait from the Alexander Palace that had been crated since before the war had been unpacked for us to examine. As a splendid original object it is probably representative of many Alexander Palace artifacts that remain crated. The picture, as seen in the accompanying photo is not in perfect condition but in terms of paint, 99% of it is intact and can therefore be conserved. We observed two large study storage rooms, a photograph of one of them is shown here. Most of the paintings had been conserved and are in excellent condition and arranged for ease of viewing and inspection. Everywhere was clean and free of dust. We saw five full length royal portraits which are part of the Alexander Palace Collection.

From objects storage we inspected a glass tea service made about 1900 at the Tsar's glass factory and used by Tsar Nicholas II and the Tsarina at Alexander Palace for morning tea. From the Tsar's porcelain factory we saw a two person tea service from the Alexander Palace collection. Each piece is painted with a vignette of an Alexander Palace park scene. On the tray is a view of Cameron's Palladian bridge in the Alexander Park.

## **HISTORIC INTERIORS AND COLLECTIONS RECOMMENDATIONS & PRIORITIES**

These recommendations are offered as an initial plan which will need refining through further planning and specification as the project nears implementation. The recommendations for the off-site Alexander Palace collections are as follows;

### *Registration: Confirmation, Identification and Location of Collections*

The proposal is to implement an economical and efficient program to document the extent of the surviving Alexander Palace collections. The basic methods are:

- Using a readily available inventory software package, such as those produced by insurance companies such as Chubb, the basic registration tool is ready to record a physical registration that includes identification, location and tagging of each object at the Catherine and Pavlovsk Palaces and any other palaces/museums where former Alexander Palace objects have initially been identified and may be identified in the future. This physical confirmation of the off-site Alexander Palace collections is recommended as the first phase to assess the general size, media and type of the collections along with their present location. To accomplish these objectives each work of art, in each room or store room &/or packing cases, of all relevant palaces/museums would be described within a designated location and provided with a unique number. During this initial process each object would be tagged so that its newly assigned number becomes attached to the work (for objects on display this can easily be done discreetly). The information should be entered on a lap-top computer as the work is in progress room by room.
- The product of this registration will be a physical location of the entire Alexander Palace collection as it is presently determined. To this inventory additional works as they are identified &/or acquired can be added.
- The basic verification of the collection should include:
  - the location (palace/museum, room, area etc.)
  - the newly assigned number
  - the type of object (i.e. chair, rug, cup etc.)

- the media of the object (i.e. wood, textile, ceramic etc.)
- a black and white photograph of the object.

The most simple, direct and pre-planned is the approach employed for this quick registration, the more rapidly and accurately it could be expedited. This job should be inaugurated as the core foundation to the new Alexander Palace Museum. To this data can be added and correlated all existing records describing and documenting the collection. Each room in each palace/museum involved should be located on a floor plan and each room numbered. To create a controlled vocabulary each term for 'type' and 'media' should be limited. Finally each object should be photographed and all rooms and locations should be photographed during the physical accessioning process.

The project staff should follow consistent and simple registration procedures so that any museum or project staff member, or intern could participate and achieve the goal of the inventory. The numbering system should have at least three to four parts. The year of the initial survey (i.e. 1996), then a decimal point, the actual sequential count, a decimal point, another number indicating the quantity, if the object is part of a set, another decimal point. At the moment of registration the number would then be tagged to the object. At a future date the number would be placed permanently on the object.

The time frame for the project would be totally dependent on the number of people participating. The final product of the registration survey will provide the project team with a primary tool for all future planning, budgeting, preservation of the collections, research, installation and interpretation.

### *Research Files*

The large body of research data about the life of the palace to be worked through by the historians, museum staff and project members will be computerized under a series of cross-referenced file categories. The main files will be:

1. Subject file

To include issues such as building practices, furniture, government, horticulture, hygiene, etc.

2. Name file

Arranged alphabetically by surname, this will allow researchers access to information on all individuals associated with the palace.

3. Inventory

Lists and descriptions with computer recorded photos, of all objects ever at the Alexander Palace.

## **5. SOME NEXT STEPS**

## 5. SOME NEXT STEPS

While preliminary recommendations for a plan require continued archival research and translation of the numerous documents, other tasks are equally as pressing. However, this preliminary report has identified significant issues and areas of concern which have not been adequately covered, particularly in evaluating the physical fabric of the entire structure and the organization and planning of a museum of this scale. So much remains unknown about the actual condition of the building, the rooms intended for restoration, and the costs associated with carrying out this work. Also, because of the present complex collections storage arrangements, a considerable amount of work needs to be carried out to define the scope of the project. Lastly, little information about the new museum requirements for the proposed museum has been confirmed. This will be necessary to integrate into any master plan for this extraordinary project. Schematic plans should be produced which locate the relationships of the historic rooms and exhibition spaces to the staff areas. Specific space assignments should be allocated for: curatorial offices, objects receiving areas, conservation studios, photography labs (darkrooms), research library, study rooms and other uses associated with the operation and administration of a museum of this size.

This report has identified priorities which must be addressed to complete a preliminary master plan for use in both fund raising and to advance the project.

### *Priorities*

- Adequate survey of the building from basement to attic to prepare base drawings for both a schematic design for the museum and to confirm the scope of restoration and repair work.
- Locate and inventory all archives and primary sources relevant to the palace. Building records, household accounts and inventories, diaries and letters etc. beginning with the earliest period of the palace's first planning and occupation through to the period of its last residents. Many diaries and letters of the 1894-1917 period have been published in English (see bibliography). This is needed for both

understanding the levels of architectural conservation intervention and the reconstruction of the period rooms.

- Interpretation of archival sources. With primary sources it will be possible to record the basic ways in which traditions were established for the use of the building, from its first construction through 1917. This is required to establish the interpretive framework of the museum.

While the majority of the tasks identified above are in progress other work can be undertaken in St. Petersburg. These projects will be needed to assist curators and architects who will be assigned the mission of restoring this structure. A preliminary list is provided below:

- Analysis of the original commission; Catherine's intentions, motivations etc. Her son's involvement, if any, and her grandson's - his needs etc.
- Analysis of the building plans and specifications and changes to the physical disposition of the exterior and the interiors through 1917.
- Translation of inventories into English and their analysis to be cross references to surviving Imperial collections.
- Create a photo inventory of individual objects per room as seen in archival photos from 1894 through World War II.
- Combine and cross reference above object photo inventories and written records to create a document for the basis of an international search for lost Alexander Palace furnishings and for their return.
- To create a registration document of existing Alexander Palace collections currently located off-site.

## **6. APPENDICES**

- A. SOURCES
- B. ALEXANDER PALACE ROOM INVENTORY
- C. MISSION I AGENDA
- D. LIST OF MISSION I PARTICIPANTS

## **APPENDIX A**

### **SOURCES**

#### **BIBLIOGRAPHY**

##### **ARCHIVAL SOURCES**

Beineke Library, Yale University

The British Architectural Library, Royal Institute of  
British Architects

Private Collections, Robert Atchison

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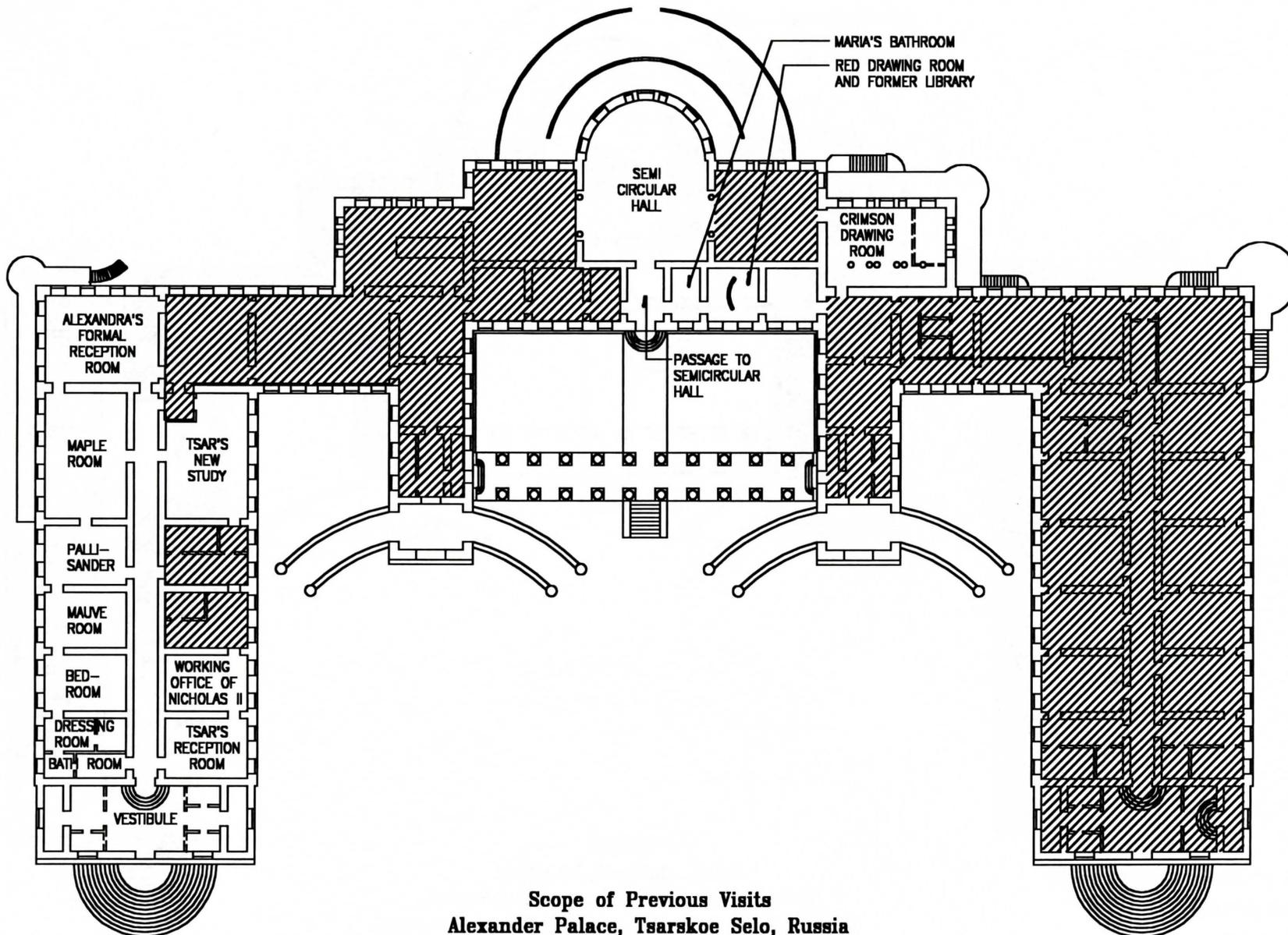
## **ARCHIVAL SOURCES**

The Beineke Rare Book and Manuscript Library at Yale University. Special thanks to Curator Francois Giroud. for permitting two volumes of Romanov albums to be viewed. These albums were compiled with photographs taken by Anna Viroubova. The albums were donated to the University in 1939.

The British Architectural Library, The Royal Institute of British Architects at 66 Portland Place, London, and the RIBA Heinz Gallery at 21 Portman Square, London.

**APPENDIX B**

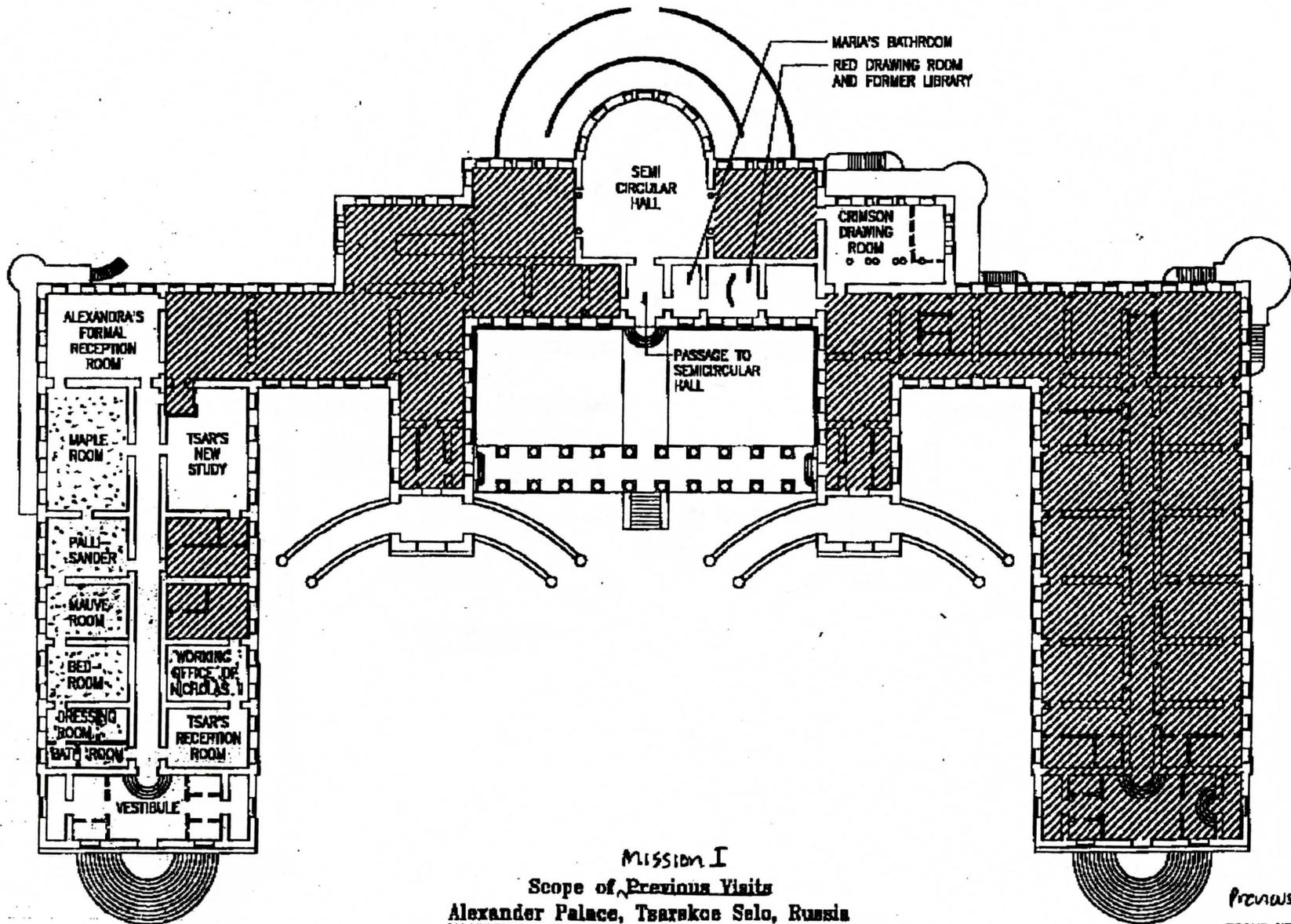
**ALEXANDER PALACE ROOM  
INVENTORY & SURVEY**



Scope of Previous Visits  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

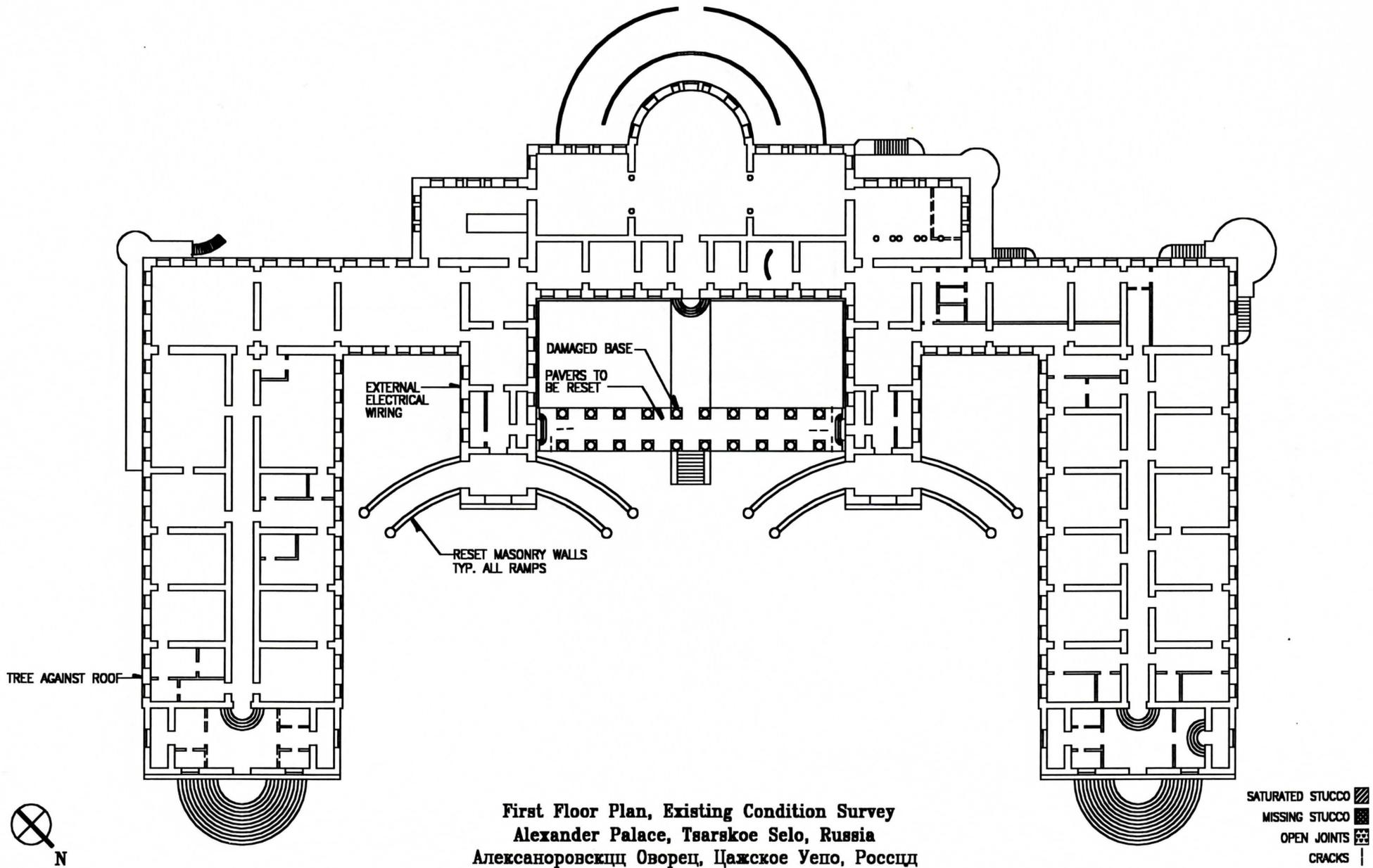


ROOMS NOT VISITED 



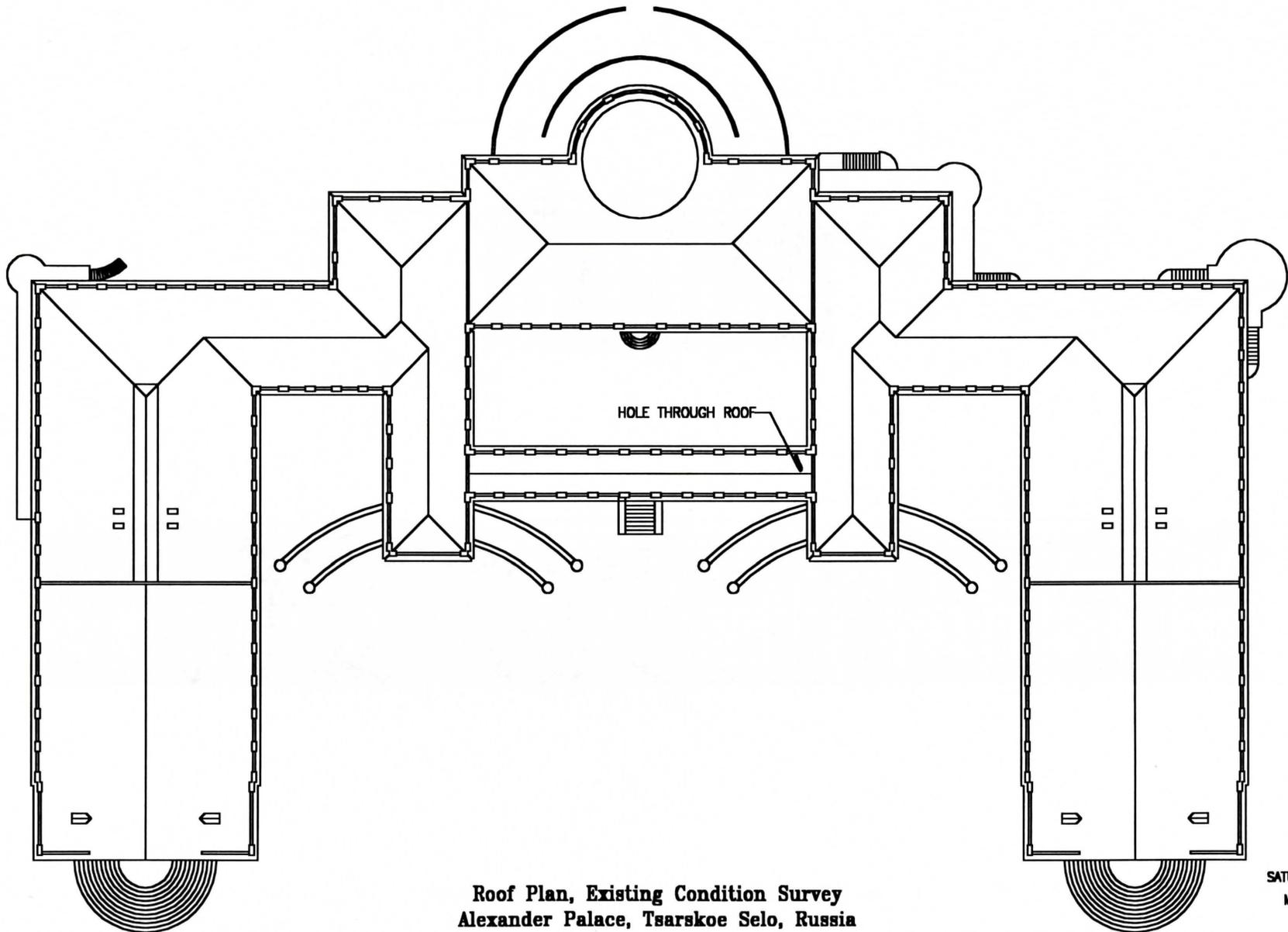
MISSION I  
 Scope of Previous Visits  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

Previously visited   
 ROOMS NOT VISITED 



**First Floor Plan, Existing Condition Survey**  
**Alexander Palace, Tsarskoe Selo, Russia**  
 Александровский Овонец, Царское Село, Россия

- SATURATED STUCCO [diagonal lines]
- MISSING STUCCO [cross-hatch]
- OPEN JOINTS [dashed lines]
- CRACKS [solid lines]

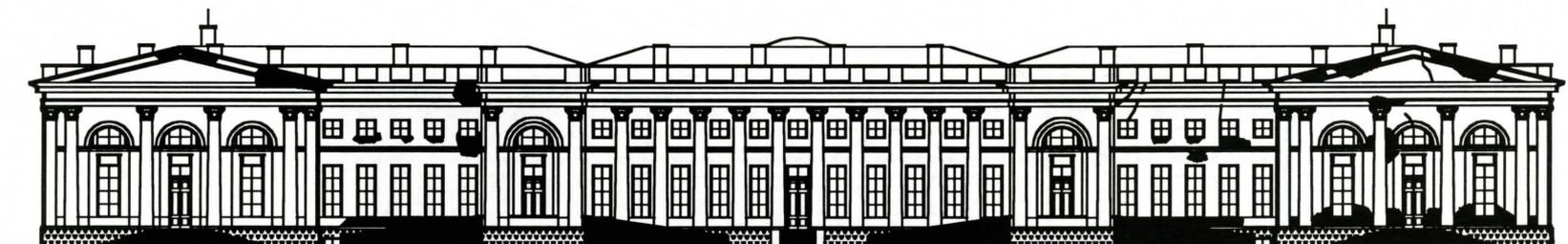


Roof Plan, Existing Condition Survey  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

SATURATED STUCCO   
 MISSING STUCCO   
 OPEN JOINTS   
 CRACKS | 

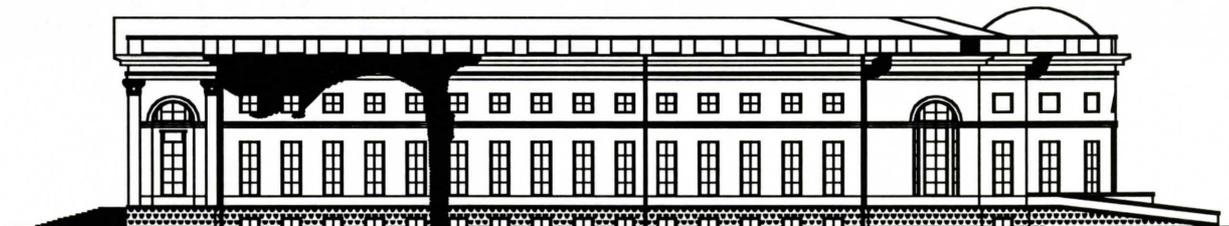
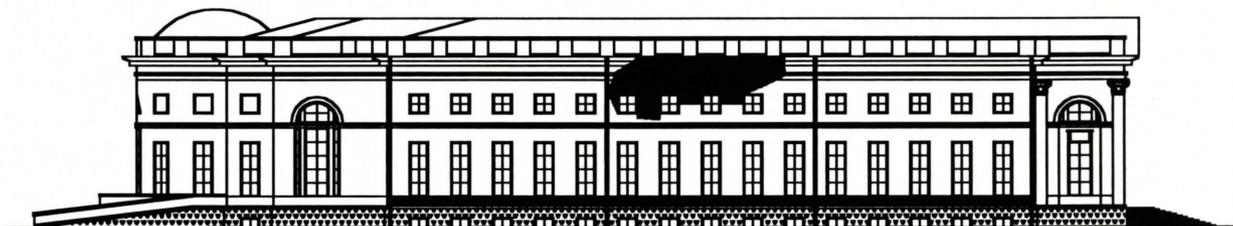


UNCONNECTED LEADER



Northeast Facade, Existing Condition Survey  
Alexander Palace, Tsarskoe Selo, Russia  
Александровский Овонец, Царское Село, Россия

- SATURATED STUCCO [diagonal hatching]
- MISSING STUCCO [cross-hatching]
- OPEN JOINTS [dotted pattern]
- CRACKS [vertical line]



Southeast & Northwest Elevations, Existing Condition Survey  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

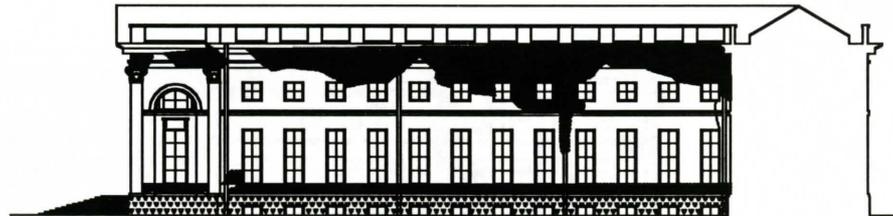
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 OPEN JOINTS   
 CRACKS | 





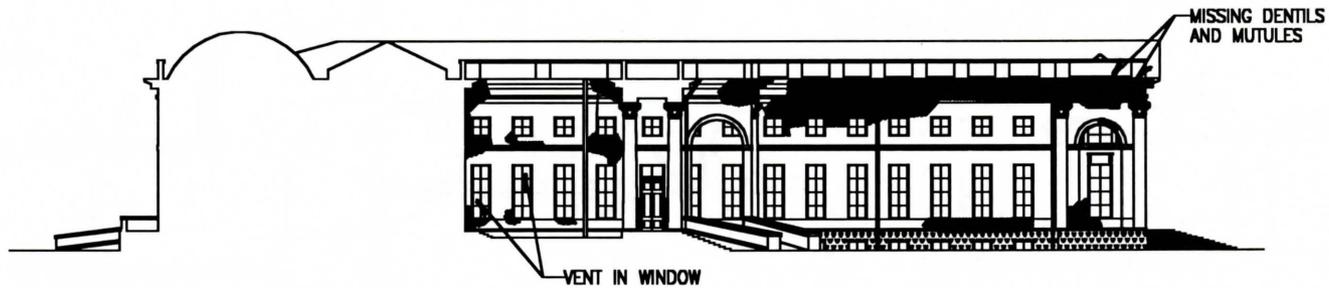
Southwest Elevation, Existing Condition Survey  
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 Александровский Овонец, Царское Село, Россия

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 MISSING STUCCO [cross-hatching]  
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 CRACKS [vertical line]



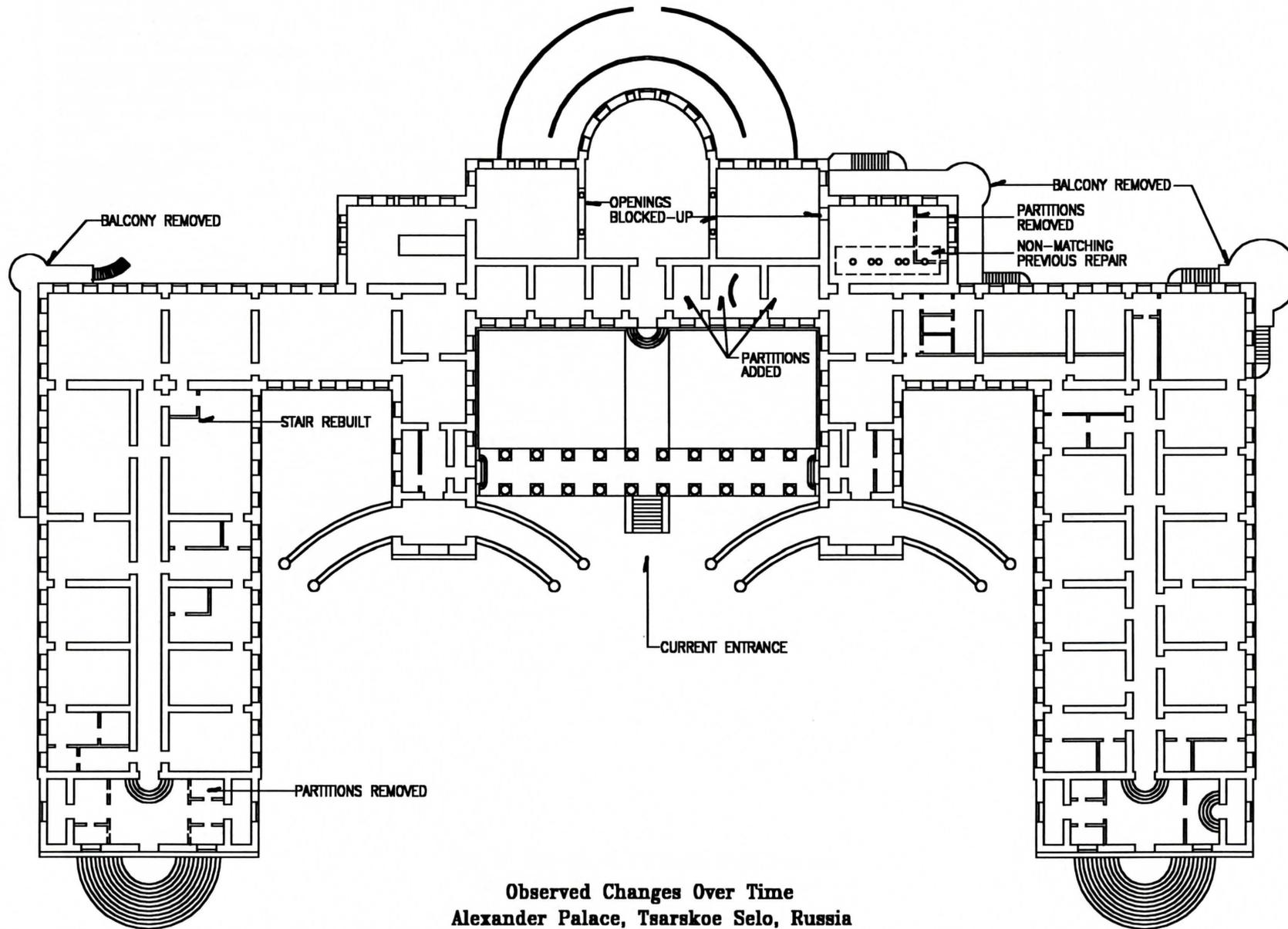
Wing Entrance Court Elevations, Existing Condition Survey  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

SATURATED STUCCO [diagonal lines]  
 MISSING STUCCO [cross-hatch]  
 OPEN JOINTS [dotted pattern]  
 CRACKS [vertical line]



Lateral Sections, Existing Condition Survey  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

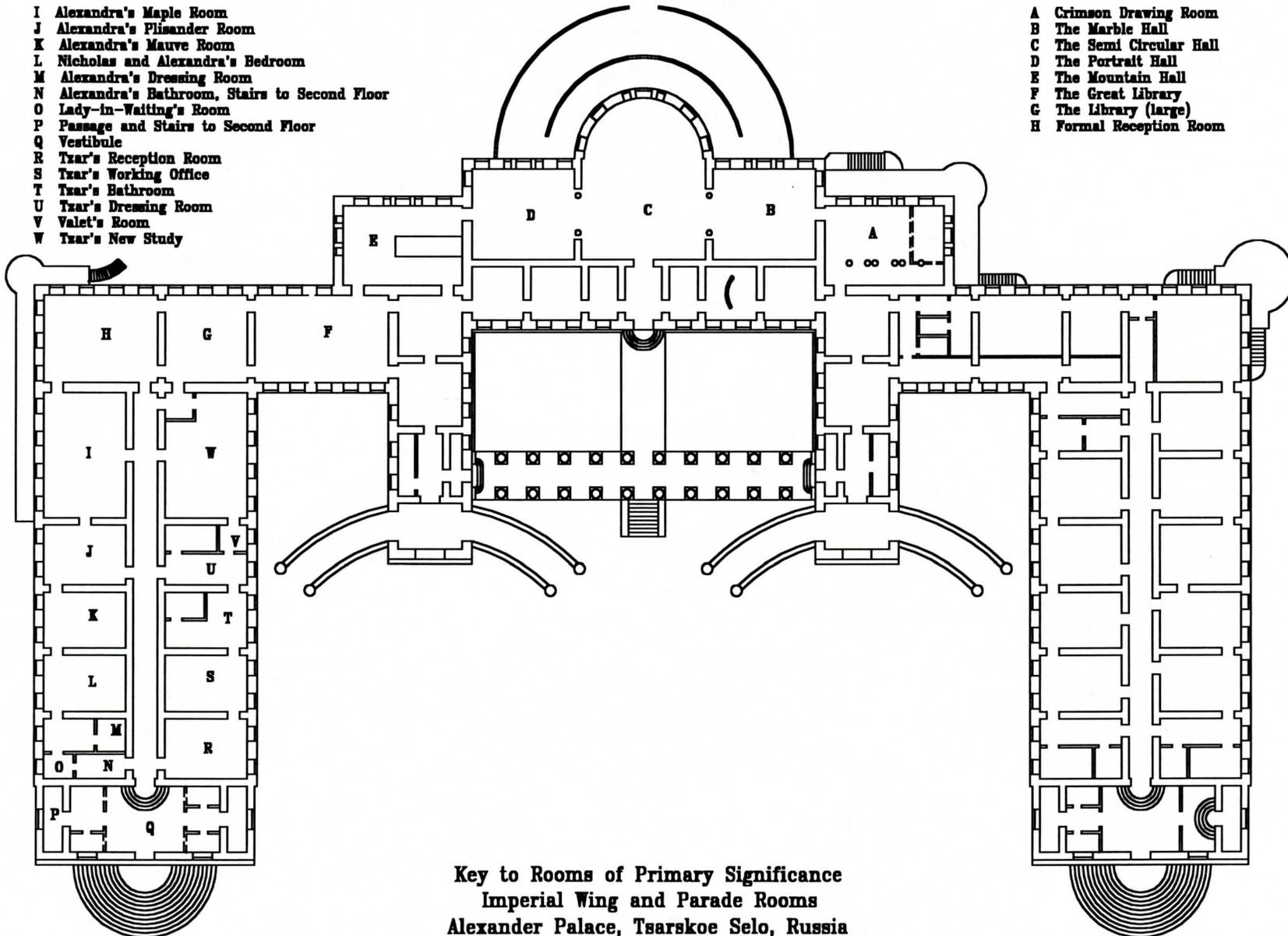
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- MISSING STUCCO [cross-hatching]
- OPEN JOINTS [dotted pattern]
- CRACKS [vertical line]



Observed Changes Over Time  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

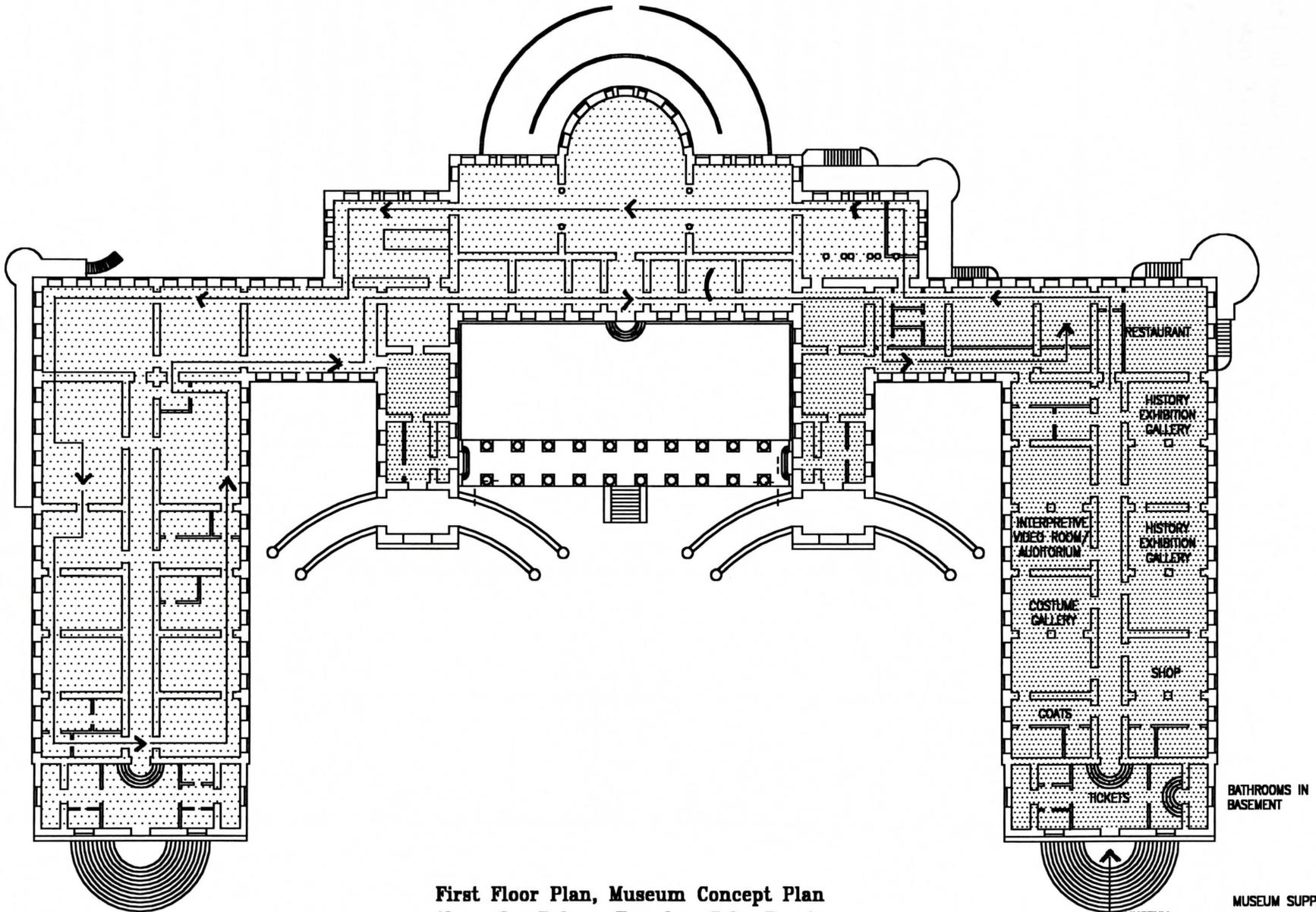
- I Alexandra's Maple Room
- J Alexandra's Plisander Room
- K Alexandra's Mauve Room
- L Nicholas and Alexandra's Bedroom
- M Alexandra's Dressing Room
- N Alexandra's Bathroom, Stairs to Second Floor
- O Lady-in-Waiting's Room
- P Passage and Stairs to Second Floor
- Q Vestibule
- R Tzar's Reception Room
- S Tzar's Working Office
- T Tzar's Bathroom
- U Tzar's Dressing Room
- V Valet's Room
- W Tzar's New Study

- A Crimson Drawing Room
- B The Marble Hall
- C The Semi Circular Hall
- D The Portrait Hall
- E The Mountain Hall
- F The Great Library
- G The Library (large)
- H Formal Reception Room



**Key to Rooms of Primary Significance**  
**Imperial Wing and Parade Rooms**  
**Alexander Palace, Tsarskoe Selo, Russia**  
**Александровский Овонец, Царское Село, Россия**





First Floor Plan, Museum Concept Plan  
 Alexander Palace, Tsarskoe Selo, Russia  
 Александровский Овонец, Царское Село, Россия

MUSEUM SUPPORT [dotted pattern]  
 HISTORIC ROOMS [stippled pattern]  
 VISITOR PATH [solid line with arrow]



**Statement of Probable Construction Cost  
Alexander Palace, Tsarkoe Selo, Russia**

World Monuments Fund

Page Ayres Cowley Architects in association with Henry Joyce

<b>Task</b>	<b>Quantity</b>	<b>Unit Cost</b>	<b>Cost</b>	<b>Total</b>
<i>Exterior</i>				
Roof and Flashings:				
Scaffolding and protection				
Remove existing roofing [sf]	72,500			
Remove flashing and reglets [lf]	2,290			
Disconnect gutters & leaders, provide temporary drainage				
Lay new EPDM cold set roof covering [sf]	72,500			
Install new stainless steel flashing [lf]	1,725			
Provide new stainless steel conductor heads and screens				
Reinstall gutters with screens				
Restucco chimneys [sf]	3,096			
Rebuild chimneys [each]	35			
Inspect chimney caps to sealed flues				
Repairs to active flues				
Reconstruction of balustrades [lf]	1,725			
Subtotal				
Contingency @ 20%				
Total				
Exterior Walls:				
Scaffolding and protection				
Inspect all eave dentils and mutules				
Remove loose and defective units				
Install new stainless steel headers and leader straps				
Install new leaders [lf]	1,152			
Remove stucco at cracked and damaged areas [sf]	7,167			
Brick repairs				
Restucco exposed areas [sf]	14,886			
Repair cracked lintels [lf]	111			
Repairs to masonry bases, capitals				
Repoint base [sf]	10,178			
Rebuild ramp walls [lf]	320			
Reset colonnade pavers [sf]	1,850			

Task	Quantity	Unit Cost	Cost	Total
Subtotal				
Contingency @ 20%				
Total				
Windows:				
Basement 6' x 4' [each]	115			
First Floor 6' x 12' [each]	137			
Second Floor 6' x 6' [each]	115			
Subtotal				
Contingency @ 20%				
Total				
Doors:				
First Floor 6' x 12' [each]	6			
Subtotal				
Contingency @ 20%				
Total				
<i>Total Estimated Exterior Construction Cost</i>				
<i>Interior</i>				
001 Reception Room of Alexandra Deodorovna				
Restore flooring [sf]	1,450			
Restore scagliola plaster walls [sf]	2,750			
Restore plaster ceiling [sf]	1,450			
Restore doors and hardware [each]	8			
Restore casement windows [each]	7			
Restore chandelier[each]	1			
Furnishings/Textiles	-			
010 Portrait Hall				
Restore flooring [sf]	1,440			
Restore scagliola plaster walls [sf]	2,750			
Restore plaster ceiling [sf]	1,440			
Restore doors and hardware [each]	6			
Restore casement windows [each]	6			
Restore fireplace [each]	1			
Restore chandelier[each]	1			
Furnishings/Textiles	-			
011 Semi-circular Hall				

<b>Task</b>	<b>Quantity</b>	<b>Unit Cost</b>	<b>Cost</b>	<b>Total</b>
Restore flooring [sf]	2,750			
Restore scagliola plaster walls [sf]	3,780			
Restore plaster ceiling [sf]	2,750			
Restore doors and hardware [each]	2			
Restore casement windows [each]	7			
Restore chandelier[each]	1			
Furnishings/Textiles	-			
025 Palace Church				
Restore flooring [sf]	1,350			
Restore scagliola plaster walls and columns [sf]	2,700			
Restore plaster ceiling [sf]	1,350			
Restore doors and hardware [each]	6			
Restore casement windows [each]	8			
Restore fireplace [each]	1			
Restore chandelier[each]	1			
Furnishings/Textiles	-			
057 Tsar's Vestibule				
Restore flooring [sf]	1,210			
Restore scagliola plaster walls [sf]	2,770			
Restore plaster ceiling [sf]	1,210			
Restore doors and hardware [each]	16			
Restore casement windows [each]	2			
Remove wood vestibule	1			
Restore chandelier[each]	1			
Furnishings/Textiles	-			
063 Tsar's Reception Room				
Restore flooring [sf]	800			
Restore linen wall coverings and paneling [sf]	2,050			
Restore wood ceiling [sf]	800			
Restore doors and hardware [each]	4			
Restore casement windows [each]	2			
Restore fireplace [each]	1			
Restore chandelier[each]	1			
Furnishings/Textiles	-			
<i>Building Systems</i>				
Structural				
HVAC				
Electrical				

Task	Quantity	Unit Cost	Cost	Total
Plumbing				

*Notes*

- 1) Contingencies are included reflecting the different levels of predictability in special restoration projects along with an overall contingency to compensate for unknown factors of coordination between areas of work and those areas of work which have not been properly identified at this stage
- 2) Interior costs are based on a cost per square foot using rates applied for first rate custom furnishings and fabrics. Costs are provided only for those rooms observed during the first site visit. Subsequent to additional survey, additional cost information can be provided.

**APPENDIX C**

**MISSION I AGENDA**

# WORLD MONUMENTS FUND

174 East 80th Street  
New York, New York 10021  
Telephone: 212 517 9367  
Telefax: 212 628 3146

## **Alexander Palace Conservation Project St. Petersburg**

30 January 1995

At the invitation of the Mayor of St. Petersburg a group of experts in architectural conservation and museology organized by the World Monuments Fund will convene for five days in St. Petersburg to survey, analyse and plan for the preservation and presentation of the Alexander Palace in Tsarskoe Selo. The mission will be conducted in close cooperation with our Russian hosts who will arrange for access to the Alexander Palace and the participation of Russian experts during the event.

The objective of the mission is to produce a written preliminary plan and feasibility study for the conservation and presentation of the Alexander Palace.

### **Mission Agenda**

- Thurs. 9 February      Foreign team members meet at evening gathering and dinner.
- Fri. 10 Feb.              Orientation tour of Petersburg particularly sites relevant to the conservation challenge at Alexander Palace. Visit immediate environs (Catherine Palace, Pavlosk, etc.) as time permits.
- Activities may include meetings with the craftspeople at Catherine Palace (c/o Curator Sautov). Meeting with our Russian hosts.
- Sat. 11 Feb.              Orientation tour of Alexander Palace. See as much of the Palace interior and grounds as possible. Architectural and photo survey work commences,
- Sun. 12 Feb.              Visit to Cottage and Petrovoretz, and the Hermitage. Viewing of art from the Alexander Palace at other locations in Petersburg. Possible return to Alexander Palace by selected mission members.
- Mon. 13 Feb.              Day at Alexander Palace for purposes of survey and planning. Small, informal planning symposium in afternoon.
- Tues. 14 Feb.              Follow-up research and documentation as required. Refinement & articulation of mission results. *Mission complete.*
- Wed. 15 Feb.              Most foreign team members depart Petersburg.

## **Alexander Palace Conservation Project St Petersburg**

### **Mission Participants**

<b>Name</b>	<b>Specialty &amp; responsibilities</b>
Mrs. Patricia Falk	WMF Trustee, project advocate, co-coordinator, assisting with project fundraising,
Mr. Bob Atchison	Alexander Palace historian, project advocate, assisting with project logistics and fundraising.
Mr. Richard Torrence	Mayor's office, project advocate, assisting with project logistics and fundraising.
Mr. Ivan Petrovich Sautov	Art Historian, Conservator and Curator of Alexander Palace and Catherine Palace.
Mr. David Easton	Interior designer and specialist on classical architecture.
Mr. Colin Amery	Architectural critic, architectural historian. Chairman of the Prince of Wales Institute for Architecture
Mr. John Stubbs	WMF Project Director, Alexander Palace project manager for WMF.
Ms. Page Cowley	Restoration architect. Mission rapporteur and primary assistant to John Stubbs in charge of building documentation, diagnosis of conservation problems help with project packaging.
Mr. Frank Clark	Architect with special interest in the Alexander Palace. To work with Cowley and Stubbs on documentation tasks and report illustrations.
_____	Russian museologist and expert in 18th/19th century Russian interiors and decorative arts.
Mr. Henry Joyce	American museologist and expert in 18th/19th century decorative arts and interiors
Mr. Michael Larvey Mr. Kirk Tuck	Architectural photographers

### **Russian Hosts and Contacts**

Ivan Petrovich Sautov	Director of the Tsarskoe Selo Historic Preserve, Petersburg
Admiral Vladimir Vasilyevich Greshnov	Admiral of the Baltic Fleet and of the Military Naval Base (with offices in the Alexander Palace)

**APPENDIX D**

**LIST OF MISSION I PARTICIPANTS**

## **LIST OF MISSION I PARTICIPANTS**

### **Bob Atchison**

101 Laurel Lane  
Austin, TX 78705  
Tel: 512-908-4630/Fax: 512-908-4635

### **Page Cowley**

23 East Fourth Street  
New York, NY 10003  
Tel: 212-673-6910/ Fax: 212-673-6869

### **Frank Clark**

2800 Wisconsin Avenue, NW  
Apartment 508  
Washington, DC 20007

### **David Easton**

323 East 58th Street  
New York, NY 10022  
Tel: 212-486-6704/Fax: 212-593-3298

### **Patricia Falk**

1345 Lake Road  
Lake Forest, IL 60045  
Tel: 708-234-0606/ Fax: 708-234-6363

### **Henry Joyce**

53 Jane Street  
New York, NY 10014  
Tel: 212-989-8791

### **Michael Larvey**

3210 Harris Park Avenue  
Austin, TX 78705  
Tel: 512-474-2663

### **John Stubbs**

World Monuments Fund  
174 East 80th Street  
New York, NY 10021  
Tel: 212-517-9367/Fax: 212-628-3146

### **Richard Torrence**

Mayor's Office  
Smolny St. 1/3, Entrance 6, Room 354  
193070 St. Petersburg, Russia  
Tel: 011-7-812-278-1501/Fax: 011-7-812-274-9335/7-812-278-1022

### **Kirk Tuck**

P.O. Box 5811  
Austin, TX 7863  
Tel: 512-476-6910