



A Unique Painting Ensemble Explored: A Technical Study of Jurriaan Andriessen's Painted Chamber for 524 Herengracht in Amsterdam

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In the back room of the building at 524 Herengracht in Amsterdam there is an impressive painting ensemble made in 1771 by the Amsterdam wall hanging painter Jurriaan Andriessen (1742-1819; figs. 1a-e). Eight hangings of Arcadian landscapes decorate the walls of the room and create the illusion of windows through which one could look outdoors. Three large canvases cover the whole of the east wall (fig. 1a), while on the west wall opposite, two large paintings flank a white marble fireplace with a mirror above and an oak mantelpiece (fig. 1c). A large landscape painting hangs between the two doors in the north wall with two narrow landscapes in both corners. Above both doors – the one on the left is a false door built in solely for the sake of symmetry – there are paintings of putti (fig. 1d). On the south wall opposite, two large sash windows overlook the garden. In the corners of this wall are two trompe-l'oeil paintings of trophies carved out of oak (fig. 1b). The imitation oak echoes the original, unpainted oak wainscoting, mantelpiece, doors and shutters in the room. The original stucco ceiling decorated with long, narrow rocailles is also intact. The fact that so many different elements of the room have survived is quite exceptional, making it the best-preserved decorative ensemble by Jurriaan Andriessen.

< Detail of fig. 1c

> Figs. 1a-e
JURRIAN
ANDRIESSEN,
*Arcadian Landscapes
and Two Trophies*,
1771. Oil on canvas
wall hangings in situ
in the back room
of the main floor at
524 Herengracht,
various dimensions.
Amsterdam, Rijks-
museum, inv. nos.
SK-A-4854-A to J and
SK-A-4855-A and B;
H.L.P. Jonas van
's Heer Arendskerke-
Lefèvre de Montigny
Bequest.
a: East side.
b: South side with
windows.
c: West side with
fireplace.
d: North side with
two doors, the
one on the right
accessing the
room.

In 1949 Andriessen's painted room for 524 Herengracht was gifted to the Rijksmuseum. In response to the bequest, the art historian Theodoor Herman Lunsingh Scheurleer devoted an article to the ensemble in 1953, in the Rijksmuseum's very first Bulletin.¹ In his piece, Lunsingh Scheurleer wrote that it was sometimes erroneously asserted that 'Andriessen's refined spirit' should be sought first and foremost in his drawings, because, he stressed, 'one must not underestimate the difficulties inherent in transposing these sketches to the large surface. And how cleverly Andriessen sets about it'.² Here the author homes in on an important aspect of Andriessen's wall painting art – the way this artist constructed his large wall decorations; works which, unlike most easel paintings, were made for a specific location. Because the ensemble in 524 Herengracht has survived in such an extraordinarily unspoiled condition, all kinds of traces of the production process have been preserved. As a consequence, the room is an ideal starting point for discovering the details of Andriessen's working method. After a brief digression on the history of the building, this article goes deeper into the production process of the painted room in 524 Herengracht. With the aid of technical research, it will be shown that an extensive construction process underlay the painted



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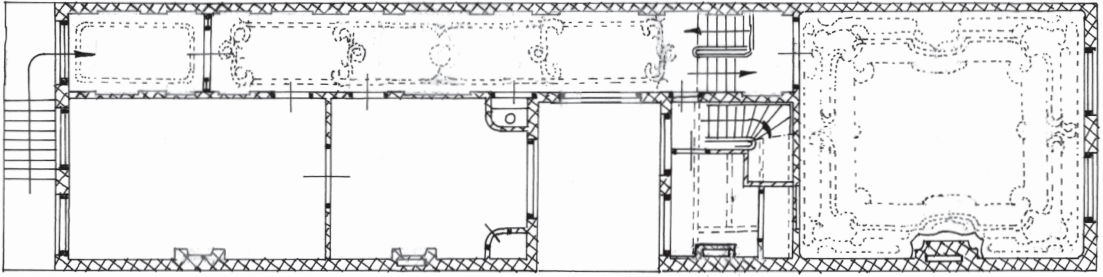
b



c



d



e

e: Floor plan main floor at 524 Herengracht, with back room measuring approx. 7.92 x 6.85 m. Drawing: Stichting Hendrick de Keyser / Jan Jehee

ensemble, during which radical changes to the decorative concept were made at several points.

524 Herengracht

The room in 524 Herengracht was commissioned by Jacob van Ghesel Jr (1732-1792) and his wife Petronella Calkoen (1740-1797), who acquired the property in 1769.³ After Petronella's death, her heirs sold the house to Abraham Bredius (1731-1804) in 1798. For almost a hundred and thirty years it remained in the hands of the Bredius family, who generally let it out. In 1926 the celebrated art historian Dr Abraham Bredius (1855-1946) sold the house to the tenants at the time, Pieter Johannes Jacobus Jonas van 's Heer Arendskerke (1874-1935) and his wife Hélène Louise Pauline le Fèvre de Montigny (1875-1949). After her husband died, Hélène continued to live at 524 Herengracht. In a will dated 11 March 1948 she left the whole ensemble 'to the State of the Netherlands, for and on behalf of the Rijksmuseum in Amsterdam'. The bequest comprised 'the wall decorations, wainscoting, mantelpiece and possibly ceiling'. The 'removal of the bequeathed items' had to be done at the Rijksmuseum's expense. After Hélène de Montigny's death on 23 February 1949, her heirs sold 524 Herengracht to the Van den Santheuvel, Sobbe Foundation. It was then that the Rijksmuseum would be able to remove the room's interior. However, the museum reached an agreement with the Foundation not to do this and to leave it in the house

itself 'in order to prevent yet another fine interior in a canal-side mansion from being lost'.⁴ This exceptional agreement meant that the ensemble specifically designed by Andriessen for the room at 524 Herengracht has been preserved in its original location up to the present day. An extraordinary fact, given that only seven ensembles by him have remained in situ.⁵

Jurriaan Andriessen

In 1818 Jurriaan Andriessen wrote about his life for Roeland van Eynden and Adriaan van der Willigen's comprehensive list of Dutch artists' biographies, *Geschiedenis der vaderlandsche schilderkunst*. According to this 'personal statement' the painter was born in Amsterdam on 12 July 1742 and had 'through brilliance chosen painting as his livelihood'.⁶ In 1754 the young Andriessen was apprenticed to the Amsterdam decorative painter Anthony Elliger (1701-1781). In March 1759 he started a year's training with the portrait painter Jan Maurits Quinkhard (1668-1772). The following year, Andriessen assisted the artist Joannes van Dreght (1737-1807), who had a workshop in Kerkstraat in Amsterdam. From 1760 to 1763 the painter made 'different works ... at a manufactory'.⁷ These factories were large workshops in which a number of painters made wall hangings under the direction of a master. Painters with a particular specialism were often taken on for a given period to work on various elements, depending on the nature of the commission.⁸ We do not

know what Andriessen's work in the factory he mentions involved. We do, though, know from a reference by Van Eynden and Van der Willigen that the painter worked together with Izaäk Schmidt (1740-1818) in this factory.⁹ Andriessen and Schmidt knew each other from their time training with Quinkhard and would produce various decorations 'in company' from 1763 to 1767. In December 1766 Jurriaan was admitted as a master in the Amsterdam Guild of St Luke, which allowed him to settle in the city as an independent painter. He took this step in 1767.¹⁰ From then on, Andriessen produced countless paintings for interiors, with landscape hangings as his speciality. We can estimate that he must have undertaken at least a hundred commissions for interiors in the more than thirty years that he was active.¹¹ Jurriaan was supported in his work by his brother Anthonie Andriessen (1746-1813), who learned the trade from Jurriaan himself. Anthonie assisted his brother in 'painting landscapes and their staffage'.¹² In November 1771 and May 1773 Jurriaan took on an apprentice.¹³ Jurriaan's son Christiaan Andriessen (1775-1846) was also trained by him and remained active in his workshop. In some of the sheets in the diary of drawings that Christiaan kept from 1805 to 1808, we see Christiaan and colleagues in the workshop working on painted wall hangings.¹⁴

Preparing a Design for the Room

The first step in the process of producing a painted wall hanging was to make a design. Andriessen's designs functioned first of all as presentation drawings for the client. They also served as working documents for the painter himself, as we can tell from traces of grid lines, notes for the height of the horizon, and notes relating to the dimensions of the wall hanging panels and their placement in the room. Almost three hundred of Andriessen's designs for decorative

paintings have survived; this is an extraordinarily large number, given that such drawings by other wall hanging painters have largely been lost over the years.¹⁵ Some of Andriessen's designs for the room in 524 Herengracht have survived.¹⁶ They are three drawings for the wall hangings on the long wall opposite the fireplace and one for the section to the right of the mantelpiece (figs. 2a-d). A partially cut annotation of the client's name on the back of the three designs for the long wall tells us that these were originally part of a single wall design.¹⁷ Given the corresponding dimensions, the section of the wall hanging to the right of the mantelpiece must originally have belonged to one wall plan on which the design for the panel to the left of the mantelpiece was therefore also depicted.¹⁸

Most of Andriessen's designs consist of separate wall plans in which the hangings are drawn within the architecture of the room. The architectural elements are often given in considerable detail. This comes as no surprise, since in designing his hangings the painter had to take into account the position of the fireplace, doors and windows in the room. Sadly, the designs for 524 Herengracht were trimmed later and all that survives of the drawing of the wainscoting is a narrow edge around the sections.

In this design phase, Andriessen bore in mind the fall of natural light into the room and allied the shadows in his sketches to the daylight that entered through the windows. The shadows in the sketch for the panel to the right of the fireplace are shown as coming from the left and in the three sketches for the opposite wall as coming from the right. The height of the horizon was also determined in the design phase; it had, after all, to be the same in all the landscapes to ensure the continuity and unity of the canvases.¹⁹ Andriessen sometimes wrote 'horizont' or the abbreviation 'hor' by the horizon in the design. In other cases he made



a



b

Figs. 2a-d
 JURRIAAN
 ANDRIESEN,
Four designs
with Arcadian
Landscapes for
Jacob van Ghesel Jr's
room at 524
Herengracht, 1771,
 pen and brown ink,
 graphite, brown
 wash, watercolour.

a. *Design for the*
left-hand wall
hanging panel
for the east wall,
 197 x 167 mm,
 Amsterdam City
 Archives, fig. no.
 800000029566.

b. *Design for the*
middle wall
hanging panel
for the east wall,
 197 x 103 mm,
 Amsterdam City
 Archives, fig. no.
 800000029524.

c. *Design for the*
right-hand wall
hanging panel
for the east wall,
 198 x 166 mm,
 Amsterdam City
 Archives, fig. no.
 800000029567.

d. *Design for the*
wall hanging
panel to the right
of the fireplace,
 219 x 181 mm,
 Amsterdam City
 Archives, fig. no.
 800000029579.



c



d

do with a small pencil line, as he did along the right edge of the left design for the long wall in 524 Herengracht.

Differences between Designs and Final Decorations

Strikingly, there are considerable differences between the designs for the room at 524 Herengracht and the hangings that were eventually made. There can be no doubt that the sketches do not relate to an earlier phase that was never executed but really were used in making the hangings: there are traces of a squaring grid – a tool used to easily transfer a composition to another support in the right proportion. In the hanging to the right of the fireplace and in the left one on the opposite wall several of the compositional elements indicated in the sketches were not carried out in the final decorations, or only in a very altered form: in the work to the right of the fireplace, for instance, classical architecture, a dog and a shield are missing. In the left canvas on the opposite wall, a figure group and trees, among other things, were left out. In the panel directly opposite the fireplace, a recumbent figure in the foreground and a large palm tree and seated figures were omitted. The most changes, however, were made in the right panel opposite the fireplace wall, where the whole of the right side of the first sketch and all the figures and animals in it were not transposed (figs. 3a-d). Interestingly, infrared examination revealed that the elements present in the sketches but missing in the hangings were not painted out as the work progressed – in other words they were never executed. This tells us that the decision to leave these elements out was taken after the first sketch was made and before the actual painting began. It would seem likely that this was done at the request of the client. He must have wanted a number of changes after having seen Andriessen's designs, which the artist carried out in the final hangings.



a



b

Figs. 3a-d

Wall hanging panels (see figs. 1a-d) with elements that were in the design but not executed in the decorations marked in white.

a. *Arcadian landscape with children with a bird and a dog in the left foreground,* 325 x 248 cm, inv. no. SK-A-4854-C.

b. *Arcadian landscape with a temple on the left and a seated old man in the foreground,* 325 x 160.5 cm, inv. no. SK-A-4854-B.

c. *Arcadian landscape with various figures, on the right two children by a fountain,* 325 x 245 cm, inv. no. SK-A-4854-A.

d. *Arcadian landscape with travellers,* 325 x 263 cm, inv. no. SK-A-4854-I.



c



d

Andriessen used various methods to note such changes in a design. Sometimes he made a completely new design, as he did for the hangings in the great room of the building at 187 Keizersgracht, known as the Beuning Room.²⁰ In other cases, Andriessen made changes to the first design by drawing them straight in. In a design dating from around 1791 for the building at 40 Herengracht, we can see how the artist used powerful lines to make considerable compositional changes to the designs of the hangings and enlarged the size of the panels for them.²¹ Sometimes, however, a brief note sufficed. In the design Andriessen made around 1774 for the back room of Abraham Muysart's (1748-1780) house at 572 Herengracht he wrote on the wainscoting below the middle panel: 'Mr Muysart's dog must go in here.'²² In other cases Andriessen made changes to the first design by drawing them on a separate sheet and overlaying it. In the design he made around 1791 for the rear wall of the back room at 39 Keizersgracht Amsterdam (figs. 4a, b), a roughly cut out piece of paper has been put over the long central panel with a clock with garlands and putti, on which two trophies have been sketched as alternatives.²³ Changes to the designs for 524 Herengracht may have been noted on the now vanished wainscoting on the drawing or on a separate overlay sheet that has since been lost.

Canvases: Quantity and Quality

Once Andriessen had discussed the initial design with the client and any changes had been agreed, work could start on producing the painted canvases. The first thing that had to be done was to work out how much canvas would be needed. One such calculation can be found on the back of a sheet of figure studies by Andriessen (figs. 5a, b). Given the widths and heights listed, the sixteen



a



b

measurements noted here can only be for the two sets, one of seven and one of nine hangings, for Samuel Saportas's house at 88 Nieuwe Keizersgracht in Amsterdam.²⁴ Andriessen began by working out the total width of the panels in which the hangings would be installed. In this case it added up to $67-7\frac{3}{4}$ feet or *voet* (1 Amsterdam foot = 28.3 cm). This figure was then converted into ells, the usual measurement for textiles (1 ell = 69.4 cm).²⁵ By multiplying this width – in this case $27\frac{1}{2}$ ells – by the required height of the canvases – in this case 3 ells – he obtained the total quantity of canvas needed. In this case it was 82.5 square ells (which Andriessen rounded up to 83). Multiplying this by the price per square ell of canvas gave the total cost of the canvas. A large quantity of canvas was needed to cover a whole room and the cost could soon mount up. On a design for the side room in Jacob van Halmael's (1754-1829) house at 282 Keizersgracht, Andriessen noted a price of two guilders an ell for the total of 90 ells needed. This brought the cost of the canvas alone

Figs. 4a, b

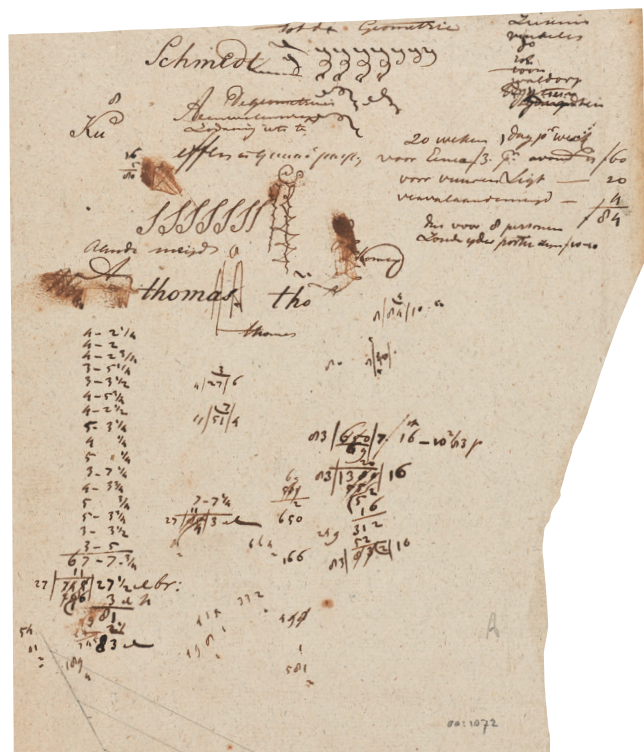
- a. JURRIAN ANDRIESSEN, *Wall design for a back wall with two doors, on either side of a middle panel for Gijbert Gerard Jan Dommer (back room, 39 Keizersgracht), c. 1791.* Pen and grey ink, graphite, grey wash, watercolour, 195 x 224 mm. Amsterdam, Rijksmuseum, inv. no. RP-T-00-946.
- b. The first version of the middle panel can be seen under the overlay sheet.

Figs. 5a, b

- a. JURRIAN ANDRIESSEN, *Sheet of figure studies, c. 1775-76.* Pen and grey ink, graphite, grey wash, 224 x 214 mm. Amsterdam, Rijksmuseum, inv. no. RP-T-00-1072.
- b. Verso: Notes on the back with lower left a calculation for the quantity of canvas needed (in ells) for the front and back rooms in 88 Nieuwe Keizersgracht.



a



b

to 180 guilders, which must have been a considerable proportion of the total price for the painted ensemble.²⁶ Regrettably, there are no surviving records that tell us how much Andriessen was paid for a full room decoration, but we do know that the wall hanging painter Hendrick Schweickhardt (1746-1797) working in The Hague in the same period earned between 1,000 and 2,100 guilders.²⁷

All the decorations in the back room of 524 Herengracht were done on single pieces of canvas, without seams. Paint cross-sections show that all the canvases were prepared with the same beige priming layer consisting predominantly of chalk, with some lead white and a few earth pigments. Andriessen probably bought his canvases pre-primed rather than doing it himself. We know from newspaper advertisements that there were numerous suppliers of these usually large, primed canvases. Strikingly, they all emphasize canvases without seams. In the *Amsterdamsche Courant* of 20 October 1792, for instance, the merchant Johan Hendrik Mareschal (d. 1796) announced that 'good, smooth, blank primed canvas for room hangings ... as well as Brabant canvas of 5 quarters to 8 ells wide' could be obtained from him, all 'without join or seam'.²⁸ This meant that rolls of canvas without seams were available up to around 560 cm wide. From the prices the canvas primer Jan de Vries (d. 1782) listed in his advertisements in the seventeen-forties and -fifties, it emerges that the wider the canvas roll, the steeper the price. For instance, for the widest canvases in his range, which were 6 ells wide without a seam, he asked 6 stivers per square foot, whereas canvases with seams, which were assembled from a number of narrower lengths of canvas, were sold for just 1 to 1.5 stivers per square foot, depending on the quality.²⁹

It was also possible to avoid visible seams by preparing canvases made up

of a number of narrower strips in a particular way. In his textbook for decorative painters, Lambertus Simis (1754/5-after 1809) sets out a step-by-step way of priming canvases made up of several strips so that the seams cannot be seen.³⁰ Wall hanging painter Anthony Palthe (1726-1777) also sold these canvases with invisible seams, in widths from two to as many as eleven ells. He had, according to his advertisement, discovered the promised 'invisible' priming method himself.³¹ The preoccupation with seams in canvases for hangings is not surprising: the visible lines would obviously destroy the illusion of large windows opening on to the outdoors. Andriessen and his clients also attached a great deal of importance to canvases without seams. Apart from in the back room in 524 Herengracht, they were used for various other decorative schemes, such as the sets that were originally made for Drakestein House in Lage Vuursche and the Amsterdam mansions 22 Nieuwe Doelenstraat, 187 Keizersgracht, 386 Herengracht and 475 Herengracht.

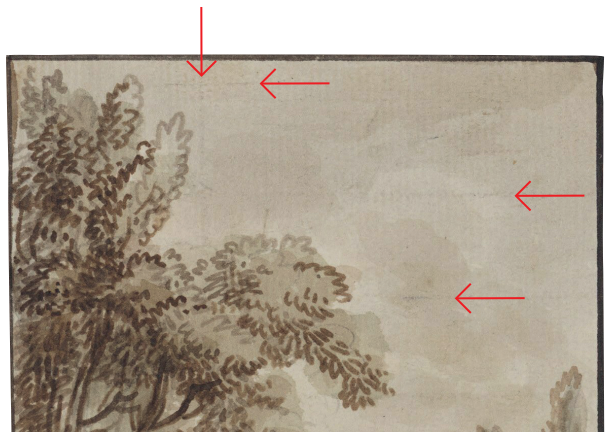
There are no surviving bills or other records to tell us where Andriessen bought his canvases. A possible clue, however, is a note on the back of a sketch the painter did in 1794.³² It reads: 'Van Aerde/ 30 Sept (crossed out) 1 bottle mastic varnish.' 'Van Aerde' must refer to the painter Johannes Baptista van Aerde (c. 1738-1812), who ran an artists' supplies shop in Amsterdam's Kalverstraat. Van Aerde advertised regularly in the Amsterdam, Leiden and Haarlem newspapers, where he announced that he sold all sorts of painting supplies including 'fine and finely ground oil paint and watercolour, and everything needed for drawing, such as crayons, pastels, gold and silver in shells, painting varnish' as well as the 'best primed canvas'.³³ It is quite possible that, as well as varnish, Andriessen also bought primed canvas from Van Aerde.

Transferring the Design: From Small to Large

To transfer the small design to the large prepared canvas, Andriessen used the grid method referred to above. Using a pricker – a fine, sharp needle – the painter made small holes in his designs at regular intervals around the hanging panels.³⁴ Connecting these holes with lines produced a grid of evenly divided squares across the compositions (fig. 6). Andriessen must then have put a large grid of the same proportions on the canvas he would be painting, after which the composition could be transferred to the canvas one square at a time. Infrared reflectography of Andriessen's canvases in 524 Herengracht does not reveal any grids or traces of them. This can mean that the squaring grid was drawn on with a material that does not show up with this analytical technique, such as red or white chalk, or the grid was removed after the composition had been transferred.

The squares in the grids on the sketches Andriessen made for 524 Herengracht measure approximately 1.7 x 1.7 cm. The dimensions of these squares differ for each set of designs and range from around 1 to 3 square centimetres.³⁵ This considerable variation suggests that the dimensions are chosen arbitrarily by the painter, as Antoine-Joseph Pernety describes in his 1757 *Dictionnaire portatif de peinture*,

Fig. 6
Detail of *Design for the middle wall hanging panel for the east wall* (fig. 2b), with holes along the edges as the result of creating the grid and traces of the grid drawn on the design.





sculpture et gravure. In his discussion of squaring grids, Pernety wrote that while the grid on the design to be transferred had to consist of equal squares, the painter could decide on the size of the squares himself.³⁶ Surprisingly, closer study of Andriessen's designs with grids reveals that the dimensions of the squares were chosen quite specifically. Each square in the grids on the sketches proves to stand for one-by-one Amsterdam feet (28.3 x 28.3 cm) in the final decoration. In design sketches by Andriessen in which both a grid and the dimensions of the panel concerned are shown, the number of feet for height and width noted always corresponds with the number of vertical and horizontal squares in the grid. On the wall designs for Gijsbert Gerard Jacob Dommer (1745-1816) of around 1791, for example, we see that widths noted under the three panels of the side wall (9 feet and 3 inches or *duimen*, 4 feet and 5 inches, 9 feet and 3 inches) always correspond to the number of horizontal squares in the grids concerned (approximately 9.3, 4.5 and 9.3 squares respectively).³⁷ The roughly 10.4 vertical squares of

the grids correspond with the noted height of 10 feet and 4 inches (fig. 7). Knowing that one square in a grid on the design corresponds to one square foot in reality, it is possible to determine how large the eventual hangings must be, even when no dimensions are noted on the design itself.

When the number of squares in the grids on the designs for 524 Herengracht are equated to that number in feet and then converted into centimetres, the derived sizes correspond to within a few centimetres with the actual measurements of the canvases in the room. However, the two outermost canvases on the long wall are narrower than could be assumed on the basis of the design (cf. figs. 2a, c and 3a, c).³⁸ The decorations were evidently too wide and had to be reduced on the left and right to make the canvases fit. These alterations in the format of the canvases, which Andriessen could not foresee when he started painting, could be made without problems and did not have an adverse effect on the composition of the decorations. This was because there are no figures or other important pictorial elements

Fig. 7
JURRIJAN
ANDRIESEN,
Wall design for
a side wall with
three wall hanging
panels for Gijsbert
Gerard Jan Dommer
(back room, 39
Keizersgracht),
c. 1791.
Pen and grey ink,
graphite, grey wash,
watercolour,
193 x 354 mm.
Amsterdam City
Archives, fig. no.
80000029592.

along the extreme edges of this canvas. Andriessen must have taken it into account from the outset that when the decorations were put in place the eventual dimensions could turn out to be slightly larger or smaller than planned. This could also explain why the scenes painted on the canvases in 524 Herengracht continue over the tacking edges.³⁹

It was not unusual for wall hanging painters to bear in mind the possibility of changes to the size when making room decorations. We see this, for example, in the correspondence between the painter Hendrick Schweickhardt and Johan Meerman (1753-1815).⁴⁰ Commissioned by Johan's mother, Maria Catharina Buys-Meerman (1731-1788), Schweickhardt had made room hangings for the country estate of Groot Stadwijk at Voorschoten.⁴¹ The hangings sent by the painter (Schweickhardt had just moved to London) proved to be much too large when they were received. In a letter to Meerman the painter wrote that he had done this out of 'common prudence'.⁴² Making a painting larger than the quoted dimensions was a standard precautionary measure, in case there might have been a mistake in the size. After all, Schweickhardt continued, should the panel be larger than the dimensions that had been given, one could hardly add a piece on. The painter should arrange his works such that no figures or animals would disappear from sight if the edges of the canvas had to be cut off or folded under. To illustrate what he meant, Schweickhardt added a sketch showing where the edges of the hanging could be folded over or cut off without adversely affecting the composition (fig. 8).⁴³

Transferring the Composition to the Canvas

Once the grids had been drawn on the designs, the composition was put onto the large canvases for 524 Herengracht square by square. It is notable that only the landscapes, not the figures, were drawn at this stage. Infrared reflecto-



graphy and examination of paint cross-sections revealed that the figures were only sketched later, over the completely painted landscape.

Infrared reflectography also showed that various materials were employed to sketch the composition. A dry drawing material, probably pencil or black chalk, was used for the landscapes on the two narrow side pieces on the door wall. Here the composition was roughly sketched in with swift, coarse lines. Lines like this are typical of Andriessen and are also found in his designs. Lines in a similar material were also used for the temple architecture in the central panel in the wall opposite the fireplace. Surprisingly, no drawn lines were found in the other landscape hangings. It may be that a material that cannot be made visible with infrared reflectography, such as white or red

Fig. 8

Page from the letter from Hendrik Willem Schweickhardt to Johan Meerman, 26 September 1788. The sketch illustrates where the canvases could be trimmed down or folded over without affecting the composition. The Hague, Museum van het Boek, Meerman Family Archive, inv. no. 248/82.

chalk, was used. The overdoors and the trophies on either side of the windows have underdrawing in yet another material, a dark brown paint applied with quick, fairly wide brushstrokes. Not only can this underdrawing be made visible with infrared reflectography, but in some places it is effectively not covered at all or shows through the paint surface, particularly in the putti's flesh tones.

It is not entirely clear why Andriessen used different materials for underdrawing alongside one another. In the case of the overdoors and in the trophies it is conceivable that a liquid material was chosen because the lines were left visible in places in the final result. But why a dry drawing material was otherwise only used to indicate the landscapes in the narrow side pieces and the temple architecture, but not in the other landscapes, remains a question. We must bear in mind that when Jurriaan Andriessen made these hangings, he was being assisted in his workshop by his brother Anthonie. It is possible that the painters each had their own preference for a particular drawing material.

Painting the Canvases

The underdrawing was followed in the painting in all the canvases, aside from a few changes in outlines. The landscapes and the crowns of the trees are roughly indicated with thin, transparent washes in various shades of brown. They are left showing at some places in the final surface or show through the thin paint layers applied subsequently. The landscape, the sky and the architecture were then further worked up with more opaque paint layers.⁴⁴ It was only after the landscape was complete that the figures were indicated with black paint. In the panel to the right of the fireplace, for instance, we can see both in the paint surface and in the infrared images that the tree trunks, grasses, foliage and plants under the large figure group have been worked out in detail (figs. 9a, b).

Finishing landscapes completely first, before the staffage was painted over them, was a standard working method in painted wall hanging factories. Painters with their own

Figs. 9a, b

- a. Detail of the group of figures on the right in JURRIAAN ANDRIESEN, *Arcadian landscape with travellers* (fig. 3d), 1771, oil on canvas, 325 x 263 cm, inv. no. SK-A-4854-l.
- b. The corresponding IRR image shows how the landscape is worked out down to the details under the figures.



a, b

specialisms often worked in them, so one of them would paint the landscapes before a figure painter came in and painted the staffage. There does not appear to be any question of such a strict separation of the work in Andriessen's workshop when the decorations for 524 Herengracht were made. At that time, Jurriaan was working solely with his brother Antonie, who was equally capable of painting landscape and staffage.⁴⁵ The brothers must have taught themselves to paint in the same manner; as a result it is not possible to identify where Jurriaan worked and where it was Antonie who wielded the brush. The paintings consequently form a strong stylistic unity. Their decision to follow this step-by-step sequence in painting may have been because Jurriaan was familiar with it from his time in the manufactory. This approach had the added advantage that the sizing of the figures in the various panels could easily be coordinated. It is important for the optical unity of the ensemble that the figures should be the same size – of course depending on their position in the suggested pictorial space – in all the landscapes.

The figures were further worked out with opaque paint layers, usually applied wet in wet. Details were put in with swift, pastose streaks of paint in a direction that reinforced the modelling of the figures. Finally, some leaves and grass were painted over parts of the figures to integrate them more naturally into the surrounding landscape. In the landscape itself, more details were applied with spontaneous pastose brushstrokes. In the passages of leaves and moss, more fairly thick, loose brushstrokes in different, often contrasting colours were placed over one another to create varied undergrowth by the trees and rich vegetation. The Andriessen brothers played here with the degree of detailing in which they worked out the passages: the greenery

in the foreground and in the trees at eye level is handled in detail, while at the top of the decorations and around the trees further away, the foliage is only roughly indicated. This difference in detailing guides the viewer's eye and prevents the scenes from coming across as too full. At the same time the variation in finish efficiently reinforces the effect of depth: the less elaborated leaf canopies recede and appear to be further in the background, while the more detailed passages seem to move forwards optically.

In the trophies a brown ground was applied over the beige priming. The ground was left open in some places in the final paint surface and functions as a mid-tone. Shadows were rendered in dark brown, strengthened here and there with dark brown, almost black accents. A clear pale yellow was used in the lightest areas. The great contrast between the darkest and lightest passages is a striking feature of the trophies. We do not see such a strong contrast between light areas and shadows in the paintings on the other walls. This contrast is all the more striking when the trophies are viewed in artificial light (and in photographs taken with flash). However, when the decorations are seen in situ in daylight, this hard contrast is not evident because the works are viewed against the light.⁴⁶ This strong, sometimes almost blinding, backlighting means that the decorations are perceived to be much darker and the contrast is much less. The strongly heightened passages in the decoration seem to shine, echoing the gleam of the waxed or varnished oak wainscoting. The use of very light, heightened areas in contrast to very dark accents must have been a deliberate choice on Andriessen's part to offset the effect of the backlighting from the adjacent windows.

From Workshop to Room

To attach wall hangings in a room, it was possible to use a fixed structure

of wooden laths on the wall or free-standing wooden stretchers that would be set into the panelling subsequently.⁴⁷ In 524 Herengracht all the canvases were placed on large, individual stretchers, as can be seen from the imprints of the original stretcher bars in the craquelure pattern in the paint layer. Because, as we have seen, the painted scenes continue over the tacking edges of the canvases in 524 Herengracht, the canvases must have been painted first on another, larger working frame and only fitted on to the final stretchers after they were finished. Andriessen probably did not mount the canvases on the stretchers himself, but used a specialist to do the job. In Andriessen's time the producers of primed canvases had also specialized in the (in situ) stretching of such large size canvases. Professional upholsterers – suppliers and/or manufacturers of wall coverings and upholstered furniture – also carried out this work. We know the name of the installer of one of Jurriaan Andriessen's painted ensembles, a wall covering in a cabinet in 584 Keizersgracht, in situ. Thanks to a note found on the stucco behind the wall hanging during its restoration we know that the room was hung on 15 October 1783 by the seventy-seven-year-old Hendrick Meijer and his son. From 1745 until 1749, Meijer advertised his services as an upholsterer and bedstead maker in the *Amsterdamsche Courant*.⁴⁸

Continuing the Decoration Process In Situ

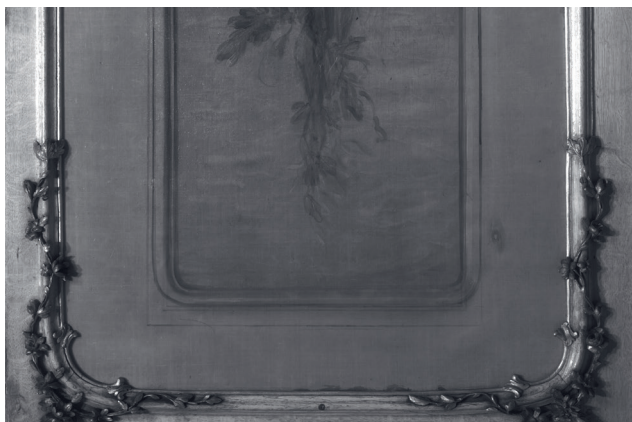
After the stretched canvases were installed in the panelling of 524 Herengracht, they were secured with moulded laths decorated with Rococo foliage. This was not, though, the end of the production process of the painted room: the work proves to have continued in the room after the canvases and their frames were installed. Technical research brought to light the fact

that the framework and background of the trophies on both sides of the windows were painted in the room itself. Infrared reflectography reveals that the shape and size of the frames around the trophies were altered relative to the underdrawing: the initially rectangular frames were given rounded corners and shortened top and bottom so as to make the space between the painted frames and the panelling the same width all round (figs. 10a, b). The painted frames were also painted slightly more obliquely so that they ran precisely parallel to the actual framework. These alterations follow the shape of the panelling so closely that it is likely that the changes were made in the room itself. This is certainly true of the light yellowish-brown paint used for the frames and

- Figs. 10a-c*
- Detail of the underside of JURRIAN ANDRIESEN, *Trompe-l'oeil* decoration of a trophy carved in oak, hanging on a ribbon, 1771, oil on canvas, 325 x 76 cm, inv. no. SK-A-4855-B.
 - The corresponding IRR image shows that the frames originally had square corners.



a



b



c

c. Detail with part of the covering frames removed. The light yellowish-brown paint used for the background does not run under the covering laths so it must have been put on in the room.

the background. It does not run under the framework and so can only have been applied in the room itself (fig. 10c). The canvases with the trophies must have been placed in the room unfinished to be completed on the spot. This approach makes sense. If these trompe-l'oeil decorations were to have a convincing illusionistic effect, it was essential for their frames to connect as perfectly as possible to the panelling in the room. If they were not placed parallel and evenly the effect would have been disruptive.⁴⁹

Andriessen also proves to have made changes to other canvases in the room while painting was in progress, which, as we shall see, were probably done in the room itself. Various elements and figures that had already been completely finished down to the last details in the large canvases in the wall opposite the fireplace were altered. For instance, at the bottom of the left-hand hanging a woman playing a harp was replaced by a child with a parrot, figures in a boat on water were replaced by the scene of a sacrifice on grass and a sheep on the path on the right was overpainted with foliage (figs. 11a-f). In the middle canvas two centrally placed women vanished under leaves (figs. 12a, b), while in the hanging on the right a shepherd lying with his back to the viewer in the

foreground has been overpainted with a brown path (figs. 13a, b). The position of the lower arm of the woman on the left in the scene has been changed and moved up. In the narrow side piece on the right beside the door the sleeping shepherd boy initially had his back turned towards the viewer (figs. 14a, b).

The extent of these changes is remarkable, given that many alterations had already been made in the design phase and before the scenes were worked out on the canvas. One would expect that by then the composition would have been more or less determined to the satisfaction of Andriessen and his client and be largely fixed after that. Although it is possible that the client changed his mind afterwards, it seems more likely that Andriessen himself took the initiative to change and/or remove figures because of his desire to perfect the composition of his works and harmonize them as effectively as possible with the room's architecture.

Andriessen as Director

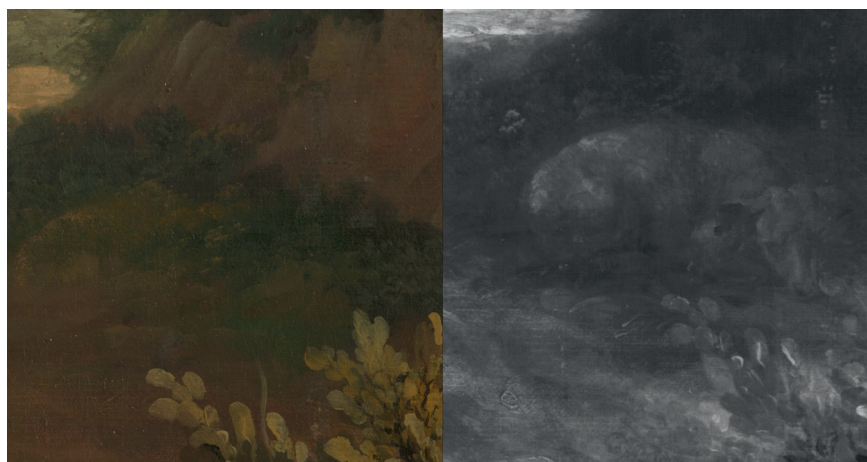
Composition played an essential role in Andriessen's painted rooms. In his impressive thesis on Jurriaan Andriessen, Richard Harmanni showed how the artist used lines of sight, the balance of light and shade, the choice of colour and the use of *repoussoir* devices to tailor his wall hangings to the place where the viewer entered the room and how they would (have to) move around the space. For instance, in the back room in 524 Herengracht, the first wall hanging one sees in its entirety when entering is diagonally opposite the door. This is the panel to the left of the fireplace. From the door into the room the composition of this work has a strong diagonal line of sight and consequently, as Harmanni describes it, a 'suction effect'. The viewer is drawn into the room and moves towards this panel. On the way, the viewer is propelled by the brightly lit path in the hanging to the right of



a, b



c, d



e, f

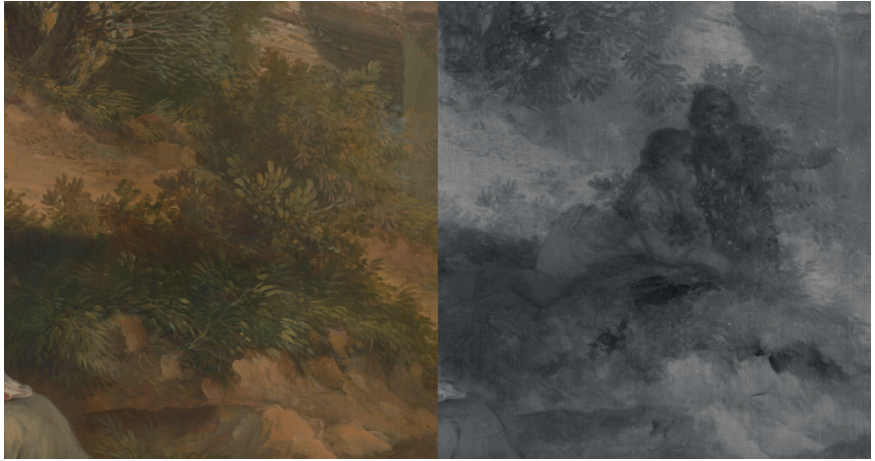
Figs. 11a-f
 JURRIAN
 ANDRIESEN,
Arcadian landscape
with children with
a bird and a dog in
the left foreground
(fig. 3a), 1771,
 oil on canvas,
 325 x 248 cm,
 inv. no. SK-A-4854-C.

Details with the
 corresponding IRR
 images.

- a, b. Underneath the girl with the parrot there was originally a female figure with a harp.
- c, d. Underneath the sacrifice scene on the grass there were originally figures in a boat on rippling water.
- e, f. Underneath the shrubs on the right there was originally a recumbent sheep.

Figs. 12a, b

- a. Detail of the middle ground of JURRIAN ANDRIESSEN, *Arcadian landscape with a temple on the left and a seated old man in the foreground* (fig. 3b), 1771, oil on canvas, 325 x 160.5 cm, inv. no. SK-A-4854-B.
- b. In the corresponding IRR image two women can be seen underneath the now visible bushes.



a, b

Figs. 13a, b

- a. Detail of the foreground of JURRIAN ANDRIESSEN, *Arcadian landscape with various figures, on the right two children by a fountain* (fig. 3c), 1771, oil on canvas, 325 x 245 cm, inv. no. SK-A-4854-A.
- b. In the corresponding IRR image a seated figure with a staff can be seen underneath the now visible bushes and path.



a, b

Figs. 14a, b

- a. Detail of the foreground of JURRIAN ANDRIESSEN, *Arcadian landscape with a boy sleeping under a tree* (see fig. 1d), 1771, oil on canvas, 325 x 42 cm, inv. no. SK-A-4854-D.
- b. In the corresponding IRR image it can be seen that the figure of the sleeping boy originally had his back turned towards the viewer.



a, b

the fireplace. Once the viewer has arrived at the canvas in the corner and stands in front of it, the strong diagonal line of sight has completely disappeared and the viewer automatically turns to the wall opposite the fireplace. The eye then allows itself to be led from right to left along the lit paths through the continuous landscape in the wall hangings. The use of trees and shrubs to act like theatre wings and the contrasts between brightly lit areas and shadows strengthen this directional effect. The group of figures in the panel on the right moving towards the temple contribute to this. Arrived at the end of the left-hand landscape, the viewer then turns still further to the left and is pulled by way of the sleeping figure on the narrow canvas on the right in the wall with the door (whose knee points towards the central panel in the door wall), into the landscape with a view of a river. Standing in front of it, the viewer's eye finally comes to rest in the boat with its sail hoist in the middle. This effect is further reinforced by the figure on the right in the foreground pointing to the sail, by the hand and rod of the figure fishing on the left pointing towards the centre and the path running diagonally to the centre of the scene.

Andriessen organized his compositions such that he worked like a director guiding the viewer to both move physically through the space in a particular manner and look around it in a specific sequence, imagining a path through the painted landscape. Harmanni notes that Andriessen was not the only wall hanging painter who was concerned with effects like these. The same concept can be seen, for instance, in the landscape hangings that Jacob Maurer (1737-1780) painted in 1768 for 550 Herengracht in Amsterdam. The degree to which wall hanging painters in the Republic used effects like these is difficult to estimate, however, because countless landscape hangings have been lost.⁵⁰

If we look now at the changes Andriessen made to the hangings in this context, each and every one seems to have been done to lead the viewer's eye around as effectively as possible (figs. 15a, b). Painting out the figure seen from the back in the right-hand work, the group of figures in the central landscape and the sheep on the left-hand canvas meant that the landscape remains open and the eye can move unhindered forwards. The sacrifice scene on the grass on the left in the background to the left-hand canvas, which replaced the earlier figure further to the right with a boat on water, also helped to keep the landscape more open here so that the gaze is not distracted but continues to move forward along the path in the foreground. Andriessen probably also changed the figure with its back to the viewer in the side piece beside the door to the room in order to send the viewer in the direction he is facing: the position of the sleeping figure eventually put in here pushes the viewer further towards the central landscape on this wall.

The fact that the changes to the landscapes are so obviously related to the room for which they were made, suggests that they – as in the case of the trophies – were carried out in the room. It was only in the room itself, after all, that the overall effect of the works could really be judged. There are definite indications of this in the painted-out recumbent figure in the right-hand canvas. A paint cross-section from this location shows that two brown top layers were used to hide the figure (fig. 16). These layers have the same composition of fine red, yellow and bright orange pigment particles, mixed with some brown and lead white. Between the two layers, and between the paint of the figure and the paint used to cover it there are very thin fluorescing layers (approximately 1 micron). These are probably oiling out layers – thin intermediate layers



a



b

Figs. 15a-c
The wall hanging panels on the east wall with the elements that were painted out shown in red (cf. figs. 3a-c).

of varnish, oil, solvent or a mixture of them applied to saturate the paint surface that had become matt as it dried and make the different painting stages more uniform.⁵¹ These layers may indicate that the figure was painted out in a later stage when the paint was already dry; we may safely assume in the room itself.

Varnish

After the last decoration work was finished in the Herengracht room, the ensemble would have been given a final varnish. Applying these types of varnish served to saturate the colours, protect the paint layer and make the works easier to clean in the future. Because the paint had to have hardened sufficiently before a varnish could be applied, this was done some time after the work was completed. In his

handbook for decorative painters, Lambertus Simis recommended that newly painted works, including wall hangings, should be varnished within a year after they had been made.⁵² He advised against waiting too long. However varnishing too soon could also cause problems. The painter Willem van Leen (1753-1825) in his manuscript on painting technique advised not varnishing a 'freshly painted piece' until eight or ten to twelve months later, certainly not earlier. Were the paint not to be completely dry, according to Van Leen, it could mix with the varnish and be spoiled.⁵³ Nevertheless, it is known that Andriessen's teacher Elliger returned to varnish the hangings for the Leiden cloth merchant Van Eys about four months after they were finished.⁵⁴



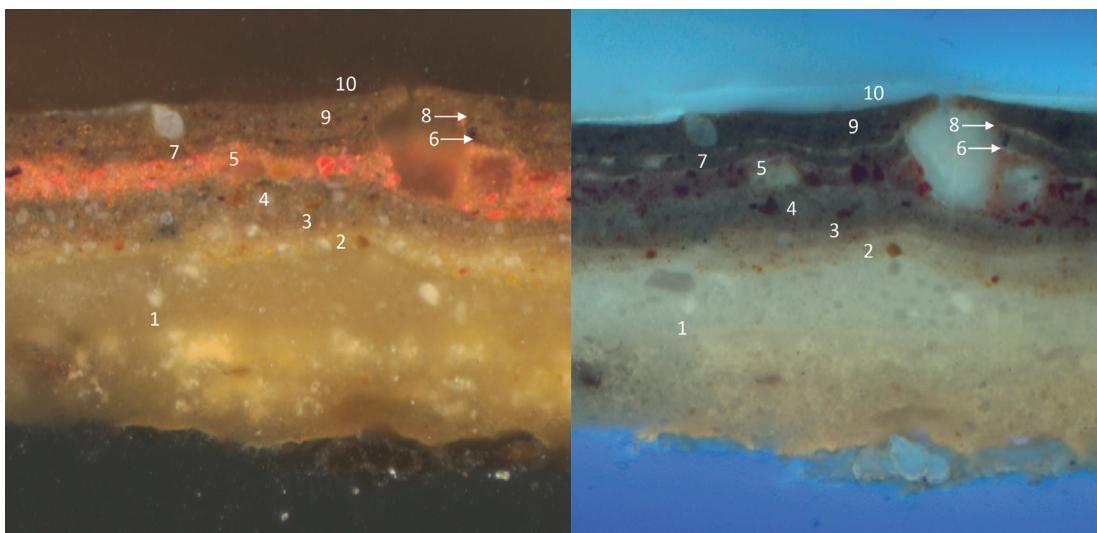
c

Figs. 16a, b

Paint cross-section of the figure painted out in the foreground of JURRIAN ANDRIESEN, *Arcadian Landscape* (see figs. 3c, 15c), 1771, oil on canvas, 325 x 245 cm, inv. no. SK-A-4854-A.

Left in visible light (a), right in uv light (b).

- 1: priming layer
- 2: light yellow paint layer belonging to the first landscape
- 3: light brown layer belonging to the first landscape
- 4: warm brown paint layer belonging to the first landscape
- 5: red paint layer of the coat of the painted-out figure
- 6: thin strongly fluorescing (oiling out) layer
- 7: light brown paint layer of the present landscape
- 8: thin strongly fluorescing (oiling out) layer
- 9: brown top layer of the present landscape (foliage)
- 10: varnish



a, b

Some of Christiaan's drawings give us a lively picture of this varnishing work and show him and the employees from the workshop balancing on ladders, pairs of steps and chairs as they use thick brushes to apply the varnish, which was poured into small bowls (fig. 17). The varnish may have been a mastic (resin) varnish, the type that both Simis and Van Leen recommended, which we know Jurriaan Andriessen used from the previously mentioned note on the back of one of his sketches.

Conclusion: A Dynamic Process

An extensive process proves to underlie the creation of the decorations in 524 Herengracht during which drastic changes were made to the paintings at various moments. Numerous elements in the designs for the wall hangings for the room never found their way into the eventual decorations, perhaps at the instigation of the client. During the actual painting of the wall hangings, however, countless alterations were made; this time they were actions taken by the painter to keep the composition of the hangings open and steer the viewer's gaze and movement through the space.

Andriessen took a pragmatic approach to creating his ensembles. For instance, the measurements on

the individual squares on the design always correspond to the measurements in feet in reality. This enabled the painter to transpose the designs from small to large in a consistent manner. It is clear from the absence of figures, animals and the like in the outermost edges – so that a possible reduction of the size of the canvases could be made without major problems for the composition – that Andriessen anticipated possible deviations from the measurements given for the panelling in which the wall hangings were contained. Also, Andriessen must have painted the compositions larger than was necessary; as a result the painted scenes continue over the tacking edges on all sides. This was to overcome any difficulty should a measurement that was too small have been given. A systematic approach to production is also evident in the policy of completing the landscapes in full before sketching and painting in staffage with swift lines. The trophies beside the windows must have been deliberately put in the room unfinished so that they could be completed there, thus ensuring the best possible parallel placement of the framed decorations. By reinforcing the contrast between light and dark in these trophies, Andriessen anticipated the bright backlighting that affected one's view of these works. This emphasizes not only how strongly the ensemble is linked to the room, but also – to reiterate Lunsingh Scheurleer's words – 'how cleverly' Andriessen set to work creating it.⁵⁵ It is thanks to the efforts taken at the time to maintain the interior in situ that the integrity of the room has been preserved and with it the material traces which tell us so much about the way it was created.

Fig. 17
CHRISTIAAN
ANDRIESEN,
31 mei Dat hoop ik
(31 May I hope so),
diary page, 1805.
Pen and grey ink,
graphite, grey wash,
178 x 252 mm.
Amsterdam City
Archives, fig. no.
010097006728.



ABSTRACT

The back room of 524 Herengracht in Amsterdam houses a painted ensemble of Arcadian landscapes, made in 1771 by the Amsterdam wall hanging painter Jurriaan Andriessen (1742-1819). Technical research has shown that a complex creative process underlies this ensemble, in which major changes were made at various times. It demonstrates the painter's quest for a balanced composition. An essential element in the painted wall hangings of Andriessen, who is known to have arranged his compositions in such a way as to guide the viewer's gaze and movement through the room. The research also showed various techniques Andriessen used in the production of his paintings. For instance, he used a special measuring system and squaring grids to transfer the compositions from small sketch to large format canvas (one square in the sketches corresponding to one square foot in the canvases). It also appears that the painter arranged his compositions in such a way that the canvases could be easily adjusted for size in the event that the opening in the panelling was a little larger or smaller than envisaged. It could also be shown that Andriessen painted some elements in the room itself. As was customary at the time, Andriessen allied the shadows in his wall hangings to the fall of the natural light in the room. Remarkably, the painter hereby adjusted the light-dark contrasts to the position of the paintings in the room. In the hangings next to the windows, for example, the contrasts are greatly increased, with which the painter anticipated the bright backlighting that affected one's view of these paintings. This attests to its strong connection to the room. A connection that has been preserved thanks to the efforts that the Van den Santheuvel, Sobbe Foundation, and the Rijksmuseum took at the time to maintain the interior in situ.

NOTES

* This study is part of the NWO VIDI project *From Isolation to Coherence: An Integrated Technical, Visual and Historical Study of 17th and 18th Century Dutch Painting Ensembles* at Delft University of Technology, led by Dr Margriet van Eikema Hommes. I want to thank Margriet for her thorough and critical observations on this article. My thanks, too, to Esperanza den Braber of the Van den Santheuvel, Sobbe Foundation, for making it possible to carry out the examination in situ. With thanks to Ivo Rijkers and Gijs Smit for removing and replacing the furniture in the room, and to Paul van Duin and Jan Dorscheid for their help in assessing the wainscoting and removing wainscoting battens. Photography and infrared reflectography (IRR) was carried out by Carola van Wijk with Rik Klein Gotink, Staeske Rebers and Albertine Dijkema (Osiris scanning InGaAs camera with a wavelength response from 875 to 1700 nm, equipped with a 16 x 16 tile system utilizing a 512 x 512 focal plane array). Thanks to Rob Erdmann for creating a curtain viewer for comparing visible light and IRR images. I should also like to express my gratitude to Jenny Reynaerts, Josephina de Fouw, Lisette Vos, Eloy Koldewij and especially Richard Harmanni for their valuable advice.

- 1 Theodoor Herman Lusingh Scheurleer, 'Een Amsterdamse zaal met wandschilderingen van Jurriaan Andriessen', *Bulletin van het Rijksmuseum* 1 (1953), pp. 18-24.
- 2 'men onderschatte niet, welke moeilijkheden aan de opgave deze schetsen te transponeren in het grote vlak, verbonden waren. En hoe knap is Andriessen hierbij te werk gegaan'. Lusingh Scheurleer 1953 (note 1), p. 24.
- 3 For the history of the residents of 524 Herengracht, see Isabella Henriette van Eeghen et al., *Vier eeuwen Herengracht: Geveltekeningen van alle huizen aan de gracht, twee historische overzichten en de beschrijving van elk pand met zijn eigenaars en bewoners*, Amsterdam 1976, pp. 588-89.
- 4 'aan de Staat der Nederlanden, voor en ten behoeve van het Rijksmuseum te Amsterdam' ... 'de wandversieringen, betimmering, schoorsteenmantel en eventueel plafond' ... 'uitslopen van de gelegateerde zaken' ... 'ten einde te voorkomen dat opnieuw een in een grachtenhuis aanwezig fraai interieur teloor gaat'. Haarlem, Noord-Hollands Archief (hereafter NL-HlMNH), Rijksmuseum and legal predecessors in Amsterdam (accession number 476), inv. no. 2774, Transcript of the 1951 agreement between the Rijksmuseum and the Foundation concerning Hélène de Montigny's bequest. With thanks to Esther van Duijn, who drew this record to my attention. In 1955 the Van den Santheuvel,

- Sobbe Foundation sold 524 Herengracht to the Hendrick de Keyser Foundation. The Foundation now rents the main floor of 524 Herengracht, including the back room.
- 5 Richard Harmanni, *Jurriaan Andriessen (1742-1819), 'behangselschilder'*, 4 vols., Leiden (unpublished thesis University of Leiden) 2006, vol. 3, pp. 468-71, 474-78, 485-86, 488-89.
 - 6 'door genie de schilderkunst tot zijn bestaan gekosen'. The Hague, RKD – Netherlands Institute for Art History (hereafter NL-HAKKD), Adriaan van der Willigen Archive (accession number 0392), The life of Jurriaan Andriessen, dated 18 March 1818. With thanks to Richard Harmanni for a copy of this document.
 - 7 'verscheijde werken ... op een fabricq'. NL-HAKKD, Adriaan van der Willigen Archive (0392) (note 6).
 - 8 This emerges from, among other things, newspaper advertisements placed by wallpaper factories asking for painters with a specific specialism for a given period. See e.g. the advertisement in the *Leydse Courant* of 6 June 1766: 'JOHANNES REMMERS, in de Roozestraat te Amsterdam, heeft in zyn van ouds bekende Konst-Fabrik van Kamer Behangzels te Fabricceeren nog van noden by zyne MEESTERS, die hy reeds in zyn dienst heeft, een MEESTER, om naar de eerste smaak moderne gekleede Beelden te kunnen schilderen; en een dito voor ornamenten, Speel-instrumenten, Vruchten en Bloemen; en dat voor een heel Jaar of langer Werk en raisonnabel Loon.' (Johannes Remmers, in his well-known art manufactory for room hangings in Roozestraat in Amsterdam, needs, in addition to his artists whom he already has in his employ, an artist who can paint figures in modern dress in the best taste; and a ditto for ornaments, musical instruments, fruit and flowers; and this work for a whole year or longer at a reasonable wage.)
 - 9 Roeland van Eynden and Adriaan van der Willigen, *Geschiedenis der vaderlandsche schilderkunst*, 4 vols., Haarlem 1816-40, vol. 3 (1820), p. 12.
 - 10 NL-HAKKD, Adriaan van der Willigen Archive (0392) (note 6).
 - 11 Harmanni 2006 (note 5), vol. 1, pp. 251-70, 302-03.
 - 12 't schilderen van landschappen en derselves stoffagie'. NL-HAKKD, Adriaan van der Willigen Archive (0392) (note 6).
 - 13 Richard Harmanni, 'Jurriaan Andriessen's Painted Wall Hangings for the Beuning Room', *The Rijksmuseum Bulletin* 65 (2017), pp. 42-57, esp. p. 45.
 - 14 For this drawn diary, see Annemieke Hoogenboom et al., *De wereld van Christiaan Andriessen: Amsterdamse dagboektekeningen, 1805-1808*, Bussum/Amsterdam 2008.
 - 15 Harmanni 2006 (note 5), vol. 1, pp. 16-18.
 - 16 Amsterdam City Archive (hereafter NL-ASDSA), Jurriaan Andriessen Collection: wallpaper book (accession number 30463), inv. nos. 35, 76, 77, 87. With thanks to Hans Visser, Head of Services ACA, for making it possible to study the original designs.
 - 17 The words 'bij den Hr J. v.' appear on the back of the sketch for the middle hanging on the long wall. On the back of the sketch for the left hanging there is a note 'hesel de Jonge'.
 - 18 Harmanni 2006 (note 5), vol. 3, p. 515.
 - 19 In all the landscape hangings at 524 Herengracht the horizon is approximately 76 cm from the bottom of the canvases and consequently approximately 151 cm above the floor (at the viewer's eye level).
 - 20 For the design series for 187 Keizersgracht, see Harmanni 2017 (note 13).
 - 21 These changes were probably related to alterations in the client's renovation plans. Harmanni 2006 (note 5), vol. 1, pp. 345-46, and vol. 3, p. 594.
 - 22 'hier moet de hond in van den Hr Muysart'. For the designs for 572 Herengracht, see Harmanni 2006 (note 5), vol. 3, pp. 517-18.
 - 23 For the designs for 39 Keizersgracht, see Harmanni 2006 (note 5), vol. 3, pp. 595-96.
 - 24 For the sets for 88 Nieuwe Keizersgracht, see Harmanni 2006 (note 5), vol. 3, pp. 475-76.
 - 25 Andriessen calculated the number of ells by converting the number of feet into inches (1 Amsterdam foot = 11 inches) and then converting these inches into ells (1 ell = 27 inches). In 1725 the Brabant ell (= 69.4 cm) was renamed the 'Hague ell' and established as the official national ell. Databank Meertens Institute, see <http://www.meertens.knaw.nl/mgw/plaats/760> (consulted April 2023).
 - 26 Harmanni (2006 (note 5), vol. 1, p. 244) erroneously writes that 180 guilders was the amount that Andriessen received for making the wall hangings.
 - 27 Eric Jan Sluijter, 'Hendrik Willem Schweickhardt (1746-1797): Een Haagse schilder in de tweede helft van de achttiende eeuw', *Oud Holland* 89 (1975), pp. 142-208, esp. pp. 147-49.
 - 28 'Goed, Glad, Ledig Geplumeurd Doek, dienende voor Kamerbehangzels ... als mede Brabands Doek van 5 quart tot 8 Ellen breed' ... 'zonder Las of Naad'. Advertisement *Amsterdamsche Courant*, dated 20 October 1792.
 - 29 Advertisement *Amsterdamsche Courant*, dated 29 August 1754.

- 30 Lambertus Simis, *Grondig onderwijs in de schilder- en verw-kunst*, 2 vols., Amsterdam 1801 and 1807, vol. 1, pp. 159-60.
- 31 Advertisement *Amsterdamsche Courant*, dated 30 June 1767.
- 32 'Van Aerde/ 30 sept [doorgestreept] 1 vles mastix vernis'. Jurriaan Andriessen, *Zangkunst en Schilderkunst*, 1794, pen and brown ink and graphite on paper, 92 x 91 mm, Amsterdam, Rijksmuseum, inv. no. RP-T-00-1060.
- 33 'fyne, en fyn gevreeven Oly en Waterverf, en al wat tot de Teekenkonst noodig is; als Creons, Pastellen, Goud en Zilver in schelpen, Schilderij-Vernis' ... 'best gepluimueerd Doek'. See e.g. advertisement *Amsterdamsche Courant*, dated 23 July 1771.
- 34 For the history of the use of prickers, see Maya Hambly, *Drawing Instruments 1580-1980*, London 1988, p. 125.
- 35 On four wall designs for Gerrit Duijm (Amsterdam, Rijksmuseum, inv. nos. RP-T-00-1019, RP-T-00-959, RP-T-00-966, RP-T-00-983), for instance, the squares in the grid measure approximately 1.1 x 1.1 cm. On the two designs for Nicolaas van Staphorst Jr (Amsterdam, Rijksmuseum, inv. no. RP-T-00-1127; NL-ASDSAA, Wall-paper book (30463) (note 16), inv. no. 4) the squares measure approximately 2.1 x 2.1 cm. On a design for the side room for Pieter van Ghesel (Amsterdam, Rijksmuseum, inv. no. RP-T-1898-A-3569) the squares in the grid measure approximately 3 x 3 cm.
- 36 Antoine-Joseph Pernety, *Dictionnaire portatif de peinture, sculpture et gravure ...*, Paris 1757, pp. 48-49.
- 37 For the ensemble commissioned by Dommer, see Harmanni 2006 (note 5), vol. 3, pp. 595-96.
- 38 The design for the right wall has been taken over into the eventual decoration in a radically changed form. In a comparison with the elements that were taken over (such as the group of trees on the left) it is noticeable that on the left and right a strip of the design is missing from the hanging.
- 39 The canvases were removed from the panelling during the restoration in 1988. It can be seen in several photographs in the restoration report that the scenes continue over the tacking edges. See W. Hesterman, *Restauratieverslag tuinkamer Herengracht 524*, 25 October 1988, unpublished report Rijksmuseum Amsterdam, p. 1. Some of the panelling battens were removed from two canvases during the recent examination, and it was again clear that the painted composition continued over the tacking edges.
- 40 The Hague, Huis van het Boek (hereafter NL-HAHVHB), Family archives, Meerman family archive 1680-1820 (accession number 3), inv. nos. 248/75-85. With grateful thanks to Erik Geleijns, old collections curator, for making a copy of the documents available.
- 41 Sluijter 1975 (note 27), p. 149.
- 42 'ordinaire omzigtigheid'. NL-HAHVHB, Meerman family archive (3) (note 40), Letter from Hendrik Willem Schweickhardt to Johan Meerman, dated 2 September 1788.
- 43 NL-HAHVHB, Meerman family archive (3) (note 40), Sketch by Hendrik Willem Schweickhardt. See also Sluijter 1975 (note 27), pp. 146 (fig. 3), 149.
- 44 The warm yellow and clear blue skies in the paintings were added later and cover an earlier cool light blue paint layer. Examination of paint samples revealed that this overpainting contained, among other things, synthetic ultramarine, which did not come on to the market until the end of the eighteen-twenties.
- 45 NL-HAKKD, Adriaan van der Willigen Archive (0392) (note 6).
- 46 Placing decorations on a wall that is primarily occupied by windows is seldom done – in part for lack of space but chiefly because of the backlighting.
- 47 Both types of fixing were used in the seventeenth and eighteenth centuries.
- 48 Harmanni 2006 (note 5), vol. 3, p. 485.
- 49 The frames around the hanging panels in the painted room at 101 Breestraat in Beverwijk (c. 1780) were also painted in situ. Ige Verslype et al., 'A "Painted Chamber" in Beverwijk by Jacobus Luberti Augustini: Novel Insights into the Working Methods and Painting Practices in a Painted Wall-Hanging Factory', *CATS Proceedings*, 11 (2014), pp. 83-95, esp. p. 93.
- 50 Harmanni 2006 (note 5), vol. 1, pp. 290-98.
- 51 For the use of oiling out layers with reference to historical sources, see Margriet van Eikema Hommes, *Changing Pictures: Discoloration in 15th-17th-Century Oil Paintings*, London 2004, p. 24, and Leslie Carlyle, *The Artists Assistant: Oil Painting Instruction Manuals and Handbooks in Britain 1800-1900*, London 2001, pp. 213-17.
- 52 Simis 1807 (note 30), pp. 101-02.
- 53 Willem van Leen, *Over Tekening en Schilderkunst*, c. 1800, unpublished manuscript, Amsterdam, Rijksmuseum, inv. no. RP-D-1976-7, p. 23.
- 54 Leiden, Erfgoed Leiden en Omstreken (ELO), Archive of the firm of Van Eys (accession number 0016), inv. no. 9A, Letter from Anthony Elliger to Daniel van Eys, dated 24 February 1935.
- 55 Lunsingh Scheurleer 1953 (note 1), p. 24.