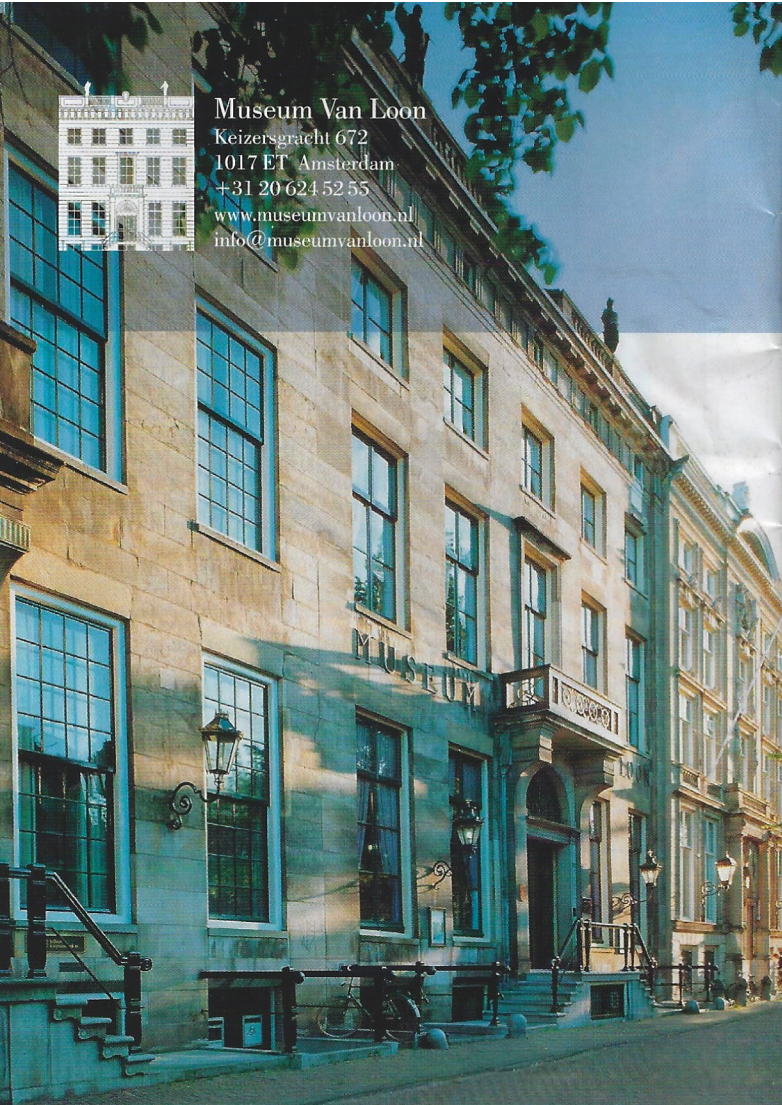
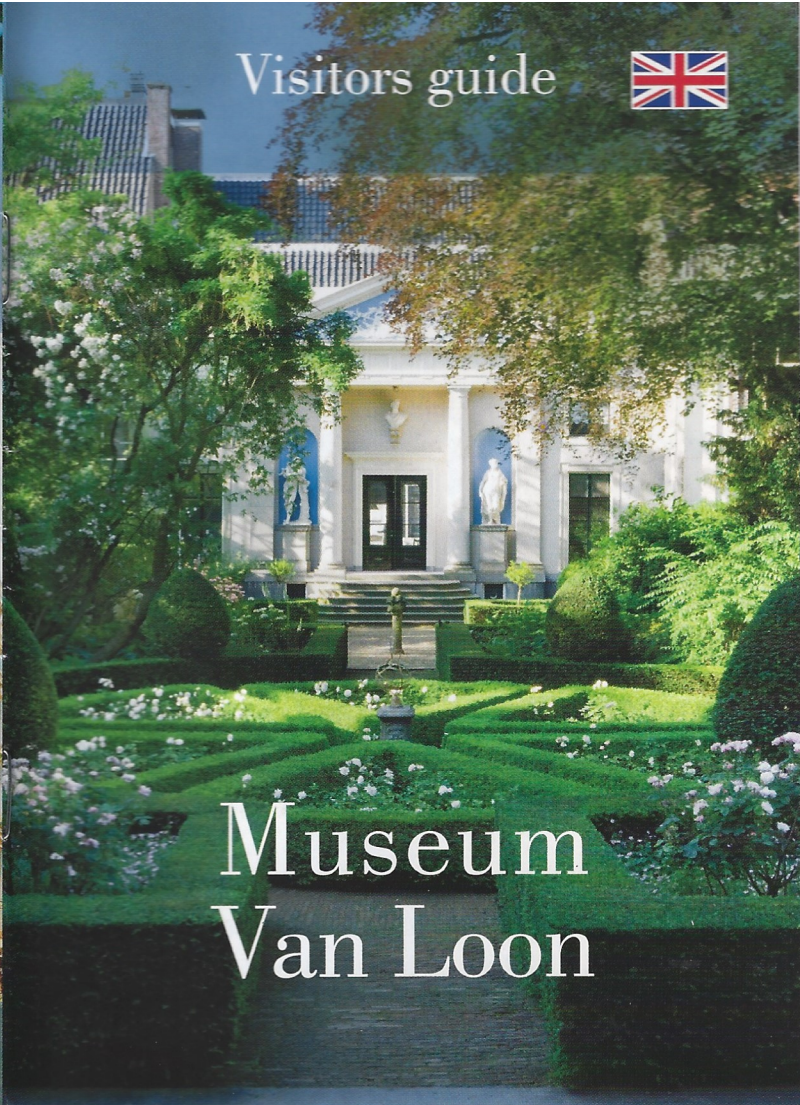




Museum Van Loon
Keizersgracht 672
1017 ET Amsterdam
+31 20 624 52 55
www.museumvanloon.nl
info@museumvanloon.nl



Visitors guide



Museum
Van Loon



Welcome!

For over four hundred years, the history of the Van Loon family has been closely connected to that of the city of Amsterdam. Willem van Loon was a co-founder of the Dutch East India Company VOC

(in 1602), and his grandson would become Mayor of Amsterdam. In the early nineteenth century, the family was raised to nobility and they became affluent bankers. In 1884, the family bought Keizersgracht 672 as a wedding gift for Willem Hendrik van Loon and Thora van Loon - Egidius.

The house was built in 1672 by Adriaan Dortsman, together with the adjoining residence. The first inhabitant was the painter Ferdinand Bol, Rembrandt's most famous pupil. The original façade of the house, with the statues atop, is still in place, but the interior was completely changed in the mid-18th century by the Van Hagen - Trip couple. This couple introduced the Louis XV interior which can still be seen today.

My father, Professor Maurits van Loon (1923-2006), established the Van Loon Foundation and opened the house and the collection to the public in 1973. The Van Loon family still occupies the upper floors, the former servants' quarters. Museum Van Loon does not receive any structural funding. Your visit serves to support the work of the foundation in preserving the house and collection for future generations.

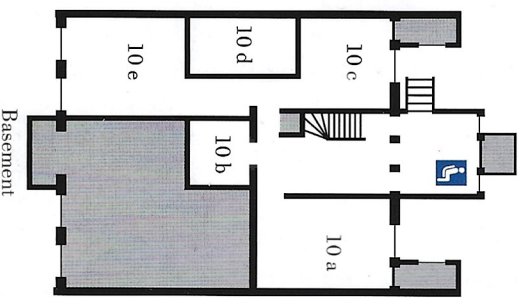
I hope you will enjoy all the beauty the house, the garden and the coach house have to offer. This guide book tells the story of the house. Information about objects in the museum is available in each room. If you would like more information, please ask at the desk, or see our publication *Museum Van Loon: a splendid house*.

Philippa Colomb de Daunant - van Loon

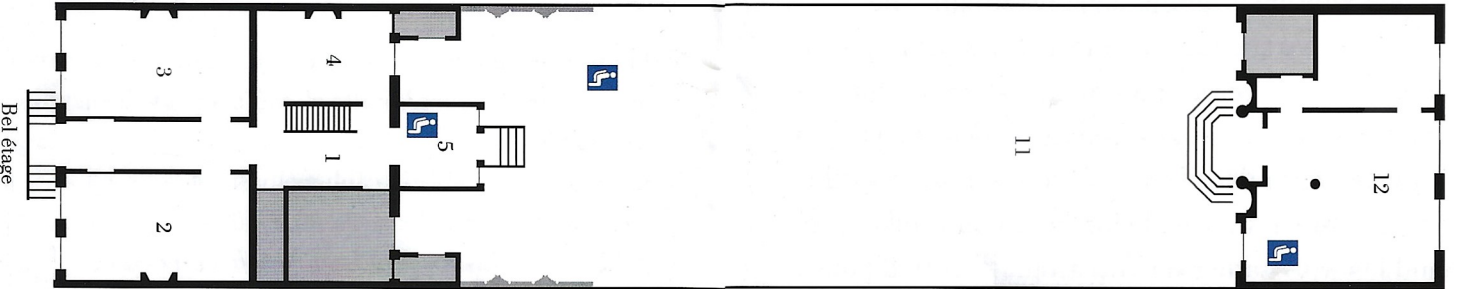
1. Entrance Hall and Staircase
2. The Blue Drawing Room
3. The Dining Room
4. The Red Drawing Room
5. The Garden Room
6. The Drakensteyn Room
7. The Red Bedroom
8. The Bird Room
9. The Sheep Room
- 10.a The Kitchen
- 10.b The Wine Cellar
- 10.c The Pantry
- 10.d Toilets
- 10.e The Storage
11. The Garden
12. The Coach House:
Coffee Corner



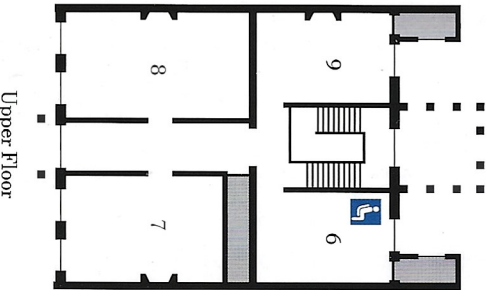
Sitting



Basement



Bel étage



Upper Floor



1. Entrance Hall and Staircase

The heart of the house is undoubtedly the magnificent hallway, which is unusually grand for Amsterdam. The

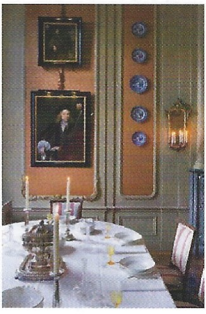
monumental staircase connects the most important floors (there was no separate staircase for the domestic servants). The beautiful rococo style banister, entirely of brass (which is unique for the Netherlands), was made for Abraham van Hagen and his wife Catharina Trip around 1760. If you look carefully, you can read their names in the scrollwork. In the stucco relief above the door, the signs of the zodiac and emblems from the fine arts can be seen. The floor of the entrance hall features large slabs of marble, laid in a mirrored arrangement (*à livre ouvert*) to show their natural markings to full advantage.



2. The Blue Drawing Room

The main drawing room rises to an impressive height of almost five and a half metres, like most of the rooms on the *bel étage*. In the corners of

the ceiling, the four seasons are represented in stucco. The room figured prominently in the life of Thora van Loon, who was appointed lady-in-waiting (*Dame du Palais*) to represent Queen Wilhelmina in Amsterdam. On her weekly *Jour* (reception day), Thora would decide who was or was not to attend the Queen's annual receptions at the Royal Palace on Dam Square. The empire wood floor, dated around 1810, is in good condition and is extremely rare.



3. The Dining Room

The dining room can accommodate up to twenty-four guests seated at a single long table. The room is still used for special occasions

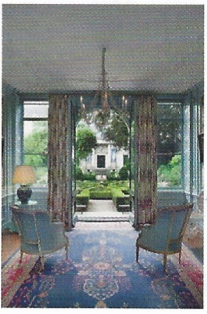
by the Van Loon family, but it is also a popular venue for companies and private groups to hold dinners and receptions. The Van Loon family furnished the room in seventeenth-century style, which in the nineteenth century was considered appropriate. In the 1960s, Maurits van Loon returned the dining room to its eighteenth-century state. Fortunately, the original eighteenth-century mirror over the fireplace, and the console and mirror between the windows, had been preserved.



4. The Red Drawing Room

This room used to be known as the Gentlemen's Room or Smoking Room. Willem Hendrik van Loon would retire to this area for business

meetings or to smoke an after-dinner cigar with the gentlemen without inconveniencing the ladies. The walls of the house are hung almost exclusively with portraits, which display the long and proud family lineage of merchants and members of the ruling elite. They also formed a source of entertainment as a conversation starter, when family members and guests would exchange true (or fabricated) anecdotes about the family. The green tint of the paneling is based on the original eighteenth-century colouring.



5. The Garden Room

In the eighteenth century, the fine decorative panelling and the mirrors were installed in such a way that they reflect the room perpetually. It is

hardly surprising that young Thora chose this room, with its beautiful view of the garden, as her private quarters. From the mid-1920s on, the Garden Room was used as the family dining room when there were no other guests; Theo, the butler, had a shorter distance to walk and the food could be served hot. The fabric wall panels were installed in the twentieth century by Maurits van Loon and his first wife Ghislaine de Vallois, as in all the rooms.



6. The Drakensteyn Room

The rooms on the upper floor were mainly intended as bedrooms. Here, the bed was placed in an alcove. The room derives its name from the painted

wall hangings, which come from Drakensteyn Castle, the private residence of H.R.H. Princess Beatrix. Since the original late eighteenth-century wall hangings of the Keizersgracht house were lost, Maurits van Loon seized the opportunity in the 1960s to acquire the Drakensteyn wall hangings. Not only did he rescue these paintings from destruction, but he gave them a home that was historically appropriate, since they had been commissioned by the same family that was living at Keizersgracht 672 at the time. Painted wall hangings, forming a continuous scene extending around the room, were particularly fashionable in the Netherlands during the eighteenth century.



7.

The Red Bedroom

The decorations in this room show the transition from a flamboyant rococo style to the neo-classical Louis XVI style.

The Red Bedroom is smaller than the room on the other side of the landing, because of the hidden stairs behind the bed which lead up to what used to be the servants' quarters. In order for the two doors on the landing to face one another without compromising the symmetry of the rooms, a false door was put in, surmounted by a *grisaille* in the style of Jacob de Wit. When the door is closed, it looks as if the door is directly opposite the chimney piece. The real door, however, is next to it.



8.

The Bird Room

The number of bedrooms in this house is relatively small, but the rooms are so spacious that they can easily be divided into several separate areas by

using folding screens. During the residency of the Van Loons, the Bird Room was used as a nursery. Maurits van Loon vividly remembered sharing the room with his sisters and nanny when staying at the house. In the eighteenth century the room was redesigned as a library, with oak panelling for built-in bookcases. Since the most recent restoration, the keyholes have been opened up so that the bookcases can be used again. The room takes its name from the wall fabric with exotic birds.



9. The Sheep Room

This used to be the guest room in the Van Loon's time. It was called the Sheep Room in reference to the sheep on the wall fabric, which is a

replica of a French imitation of Indian chintz; the sheep were a French addition. The sanitary facilities are hidden from view, tucked away at the back of the house in two narrow wings directed towards the garden. On each floor there were two 'cabinets', each containing a chamber pot and a water jug. In the nineteenth century the cabinets were converted into 'modern' bathrooms. Maurits van Loon has had the cabinets refitted with contemporary sanitary facilities, therefore they are not (yet) on display.



10. The Kitchen

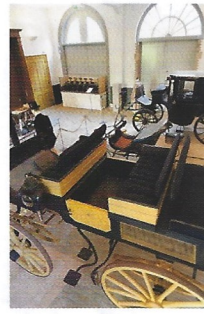
The basement was the working area of the family's ten to fifteen servants. The storage rooms, the servants' dayroom and a pantry for polishing

silver were located here. However, the most important room was the kitchen. In keeping with tradition, the kitchen was located as far away as possible from the dining room. In the past, the residents were more concerned with smells and fumes than with practicalities such as serving meals hot. The Van Loon family cook, Leida, worked in this kitchen for more than forty years.



11. The Garden

Amsterdam's original plan for the canal district included not only the semicircular rings of canals, streets and houses, but also large, decorative, private gardens, mainly intended for visual enjoyment. Even during winter, the Van Loon garden's evergreen hedges provide a beautiful view from the first floor. Based on a print with a birds-eye view of the area of 1679, hew and box hedges were re-introduced into the garden, in a similar pattern, in 1973. The copper beech tree was planted by the Van Loon family in 1884. Amsterdam's 'hidden' canal gardens have acquired international fame due to the annual *Open Garden Days*, every third weekend in June, when many private gardens are opened to the public. If you would like more information, please see the book *Canal House Gardens of Amsterdam*.



12. The Coach House

All the grand houses on the Keizersgracht were built with a coach house in the back of the garden, opening onto Kerkstraat. The garden façade

of this coach house was designed by Adriaan Dortsman, as was the house itself. Up to eight coaches and six horses could be housed here, and the coachman and his family resided in the rooms on the upper floor. The small windows on the garden side of the upper floor are *trompe l'oeil* windows, purely for decoration. The Van Loon family was renowned for their stables and carriages and is one of the few families that still boast original carriages, complete with liveries and harnesses.

Friends are most welcome!

By becoming a friend of Museum Van Loon, you can support the museum with an annual donation. Museum Van Loon functions without any structural subsidies, and therefore we largely rely on our Friends to maintain the house and its extensive collection. Our four circles of friends; Van Loon 100, Van Loon 672, the Friends Circle and the Patrons Circle are invited to the annual Garden party, Christmas drinks, exhibition openings and special events such as lectures and tours. Friends may visit the museum and garden as often as they like, free of charge.

Please find more information about our circles of friends via www.museumvanloon.nl/friends.



The dining room has been the décor for private dinners since 1672. Today it is still possible to organize an event in one of the finest canal houses of Amsterdam.

The rooms in the house and the coach house are available for dinners, lunches, presentations and weddings. Please contact us for more information: info@museumvanloon.nl / +31(0)20 624 52 55.