

## B E E C K E S T E Y N

The present house was built between 1716 and 1721 by Jan Trip, the younger. As he married Petronella W. van Hoorn the family coats of arms of the Trip and the van Hoorn family can be found above the entrance. In this period the outhouses and the wall with the so called "play-houses" in front of the house were built as well. Since the year 1719 can be found on the basin of the main fountain at the back of the house, the formal garden will have been laid out at the same time.

After the death of Jan Trip in 1721, Petronella van Hoorn remarried L.A. Torck, the owner of Rosendael. In 1742 the manor was bought by the Boreel family.

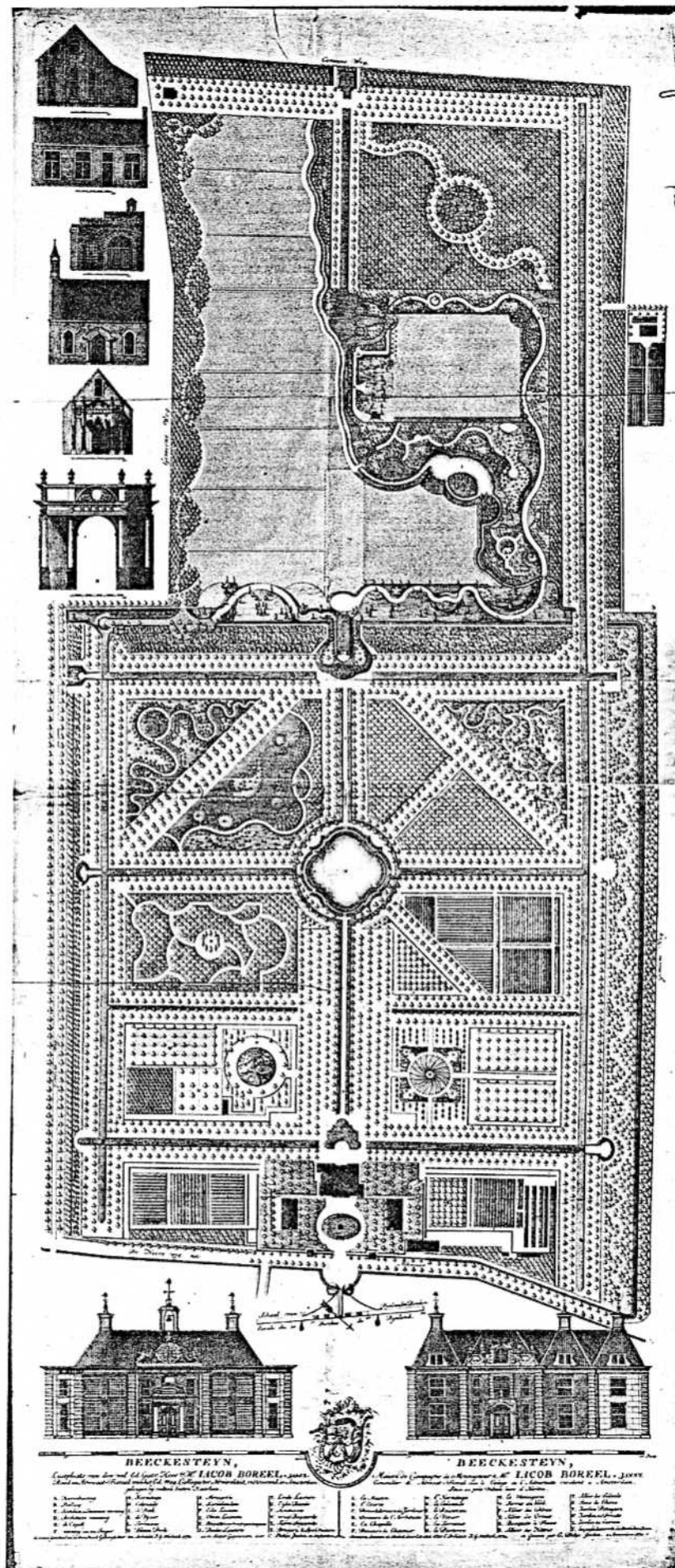
In 1772 the owner, Jacob Boreel, enlarged the building on both sides with pavilions and with a small wing at the backside. In this year J.G. Michaël made a new design for the garden. He made a map on which we find the first Dutch efforts to lay out a garden in the manner of the English landscape style, but it is obvious that the design was based on a formal pattern. Michaël made designs for some garden fancies as well. The chapel in Gothic style (now a house) is the earliest example of the Gothic revival in the Netherlands.

In the first half of this century the house fell into decay and after WW II it was in an extremely bad condition. In 1952 it was bought by the municipality of Velsen. The restoration started in 1959 and lasted ten years. The building is now a museum.

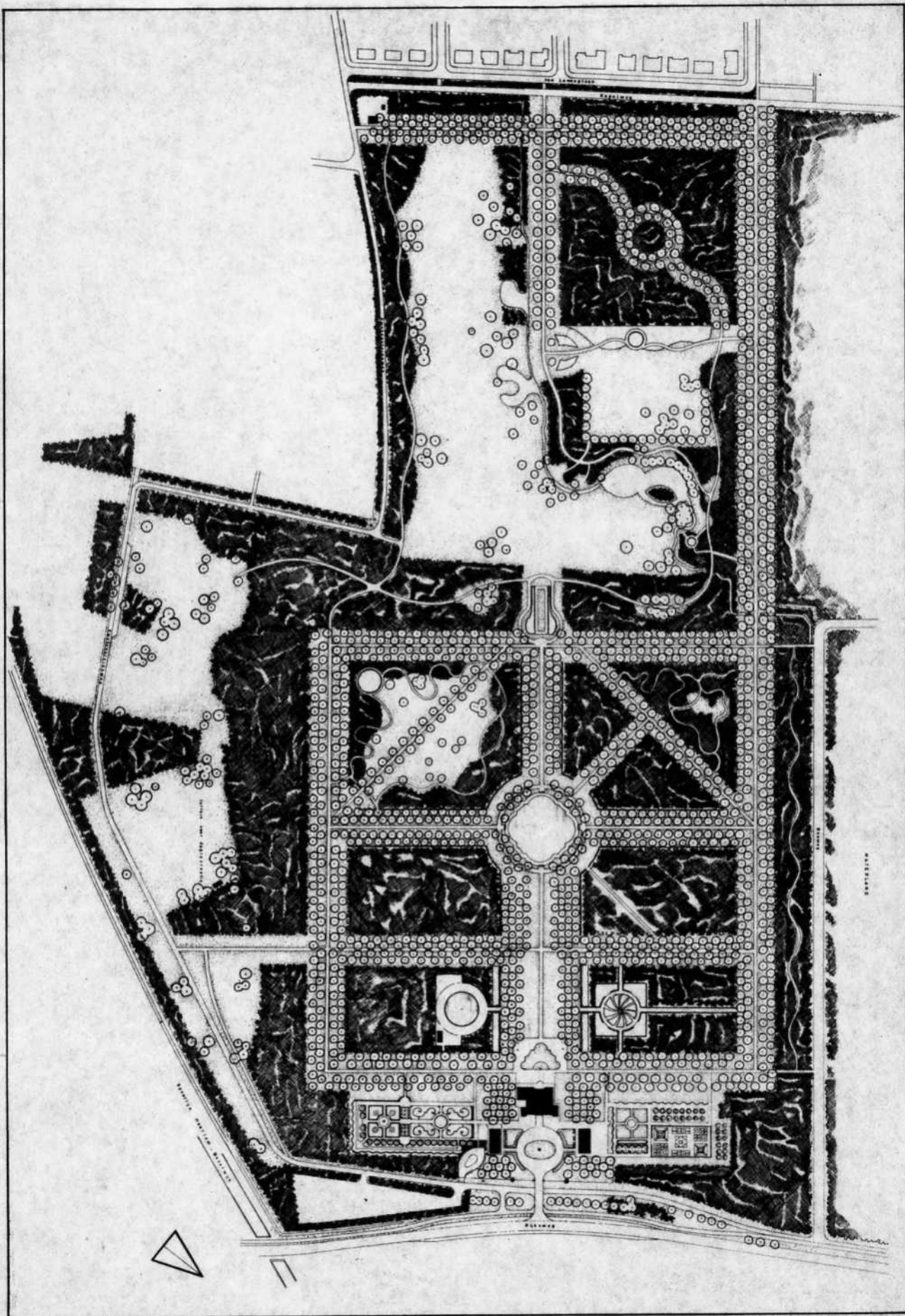
The landscape architects of the municipality have made a garden design which is based on the map of Michaël. Only parts of this design have been realised. Left of the house we find a garden which is laid out in the formal style and a herb-garden to the right, both gardens surrounded by serpentine walls. At the back of the house the dry basin and the main fountain which were parts of the formal garden, have been restored. We find an impressive avenue lined by oaks at the northern end of the grounds. The other part of the grounds which was laid out by Michaël in natural style with a large arable field as its main element, has not been renovated. The arable field was changed into a meadow. The question whether it is worth while to restore the rather bad design of Michaël is still being discussed. Since Beeckesteyn is a public garden, here the problems are different from most of the other mansions we visit. The grounds are open to the public day and night with the result that it is not possible to place statues at a great distance from the house.

The grounds stretch over an area of 75 acres. One man sees to the upkeep, but if there is a lot of work, when the bulbs have to be planted for instance, he gets assistance.

Mr G. Jol, landscape architect to the municipality of Velsen, will be so kind as to show us around.



BEECKESTEYN plan by J.G. Michaël ± 1770



landgoed BEECKESTIJN

VELSEN



## H U I S   T E N   B O S C H

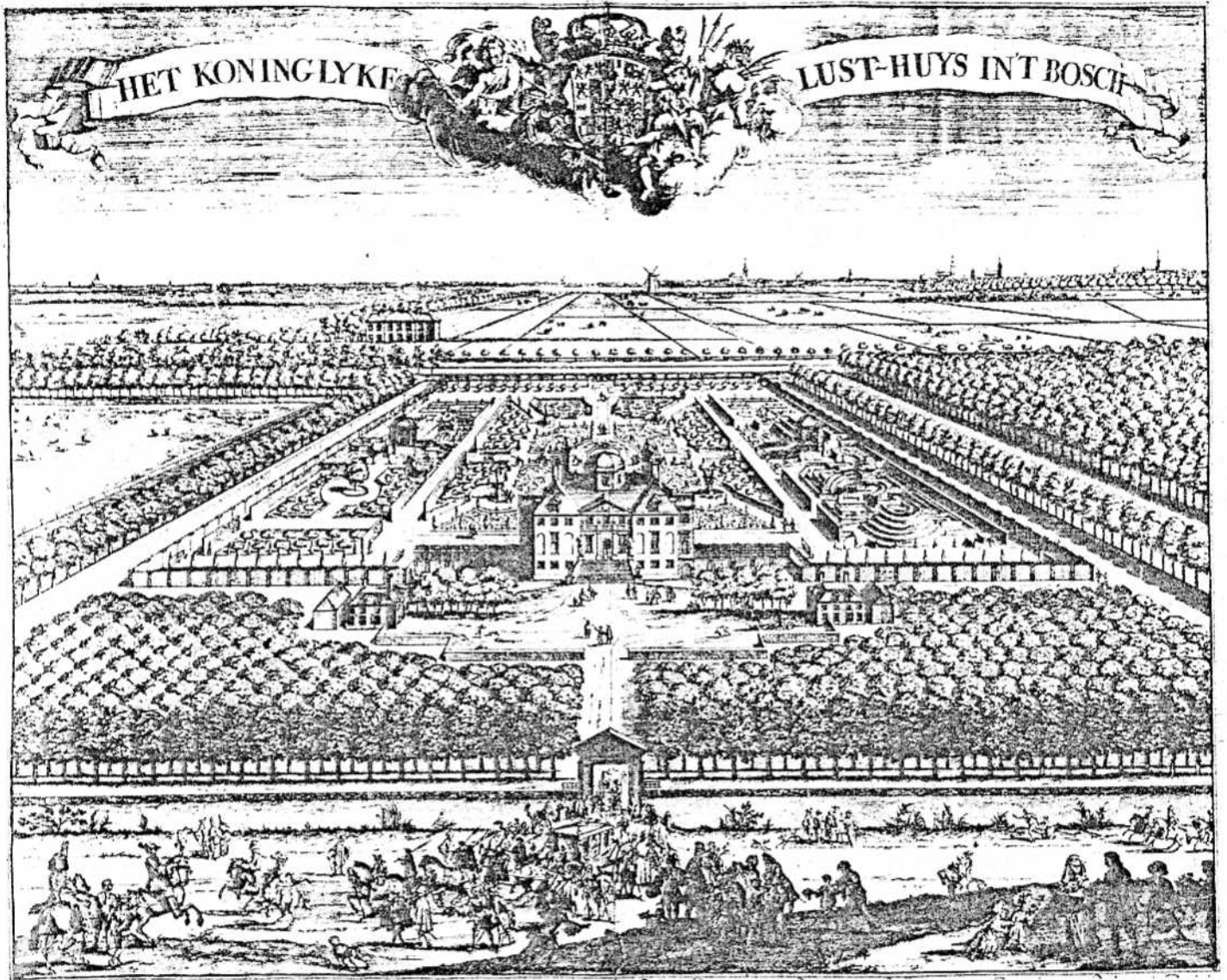
The central part of the Huis ten Bosch, at present the palace of H.M. the Queen, was built as a country-seat for Amalia van Solms (1602-'72), the wife of Frederick Henry (1584-1647), Prince of Orange.

Pieter Post (1608-1669) made the design for the building and the gardens, probably assisted by Jacob van Campen, the architect of the Mauritshuis in The Hague and the town-hall of Amsterdam (now Royal Palace). Amalia herself was extremely interested in the building and the house was built according to her ideas. The very simple brick house consisted of a large cruciform domed hall and some minor rooms. After the death of Frederick Henry in 1647 the hall has been decorated with paintings in memory of Amalia's husband for which Jacob van Campen composed the program. The painters were J. Jordaens, Th. van Thulden, G. Honthorst, C. van Everdingen, P.F. de Grebber, J. Lievens, S. de Bray, J. van Campen and others. The earliest garden according to the design by Pieter Post was strictly symmetrical with a geometrical pattern.

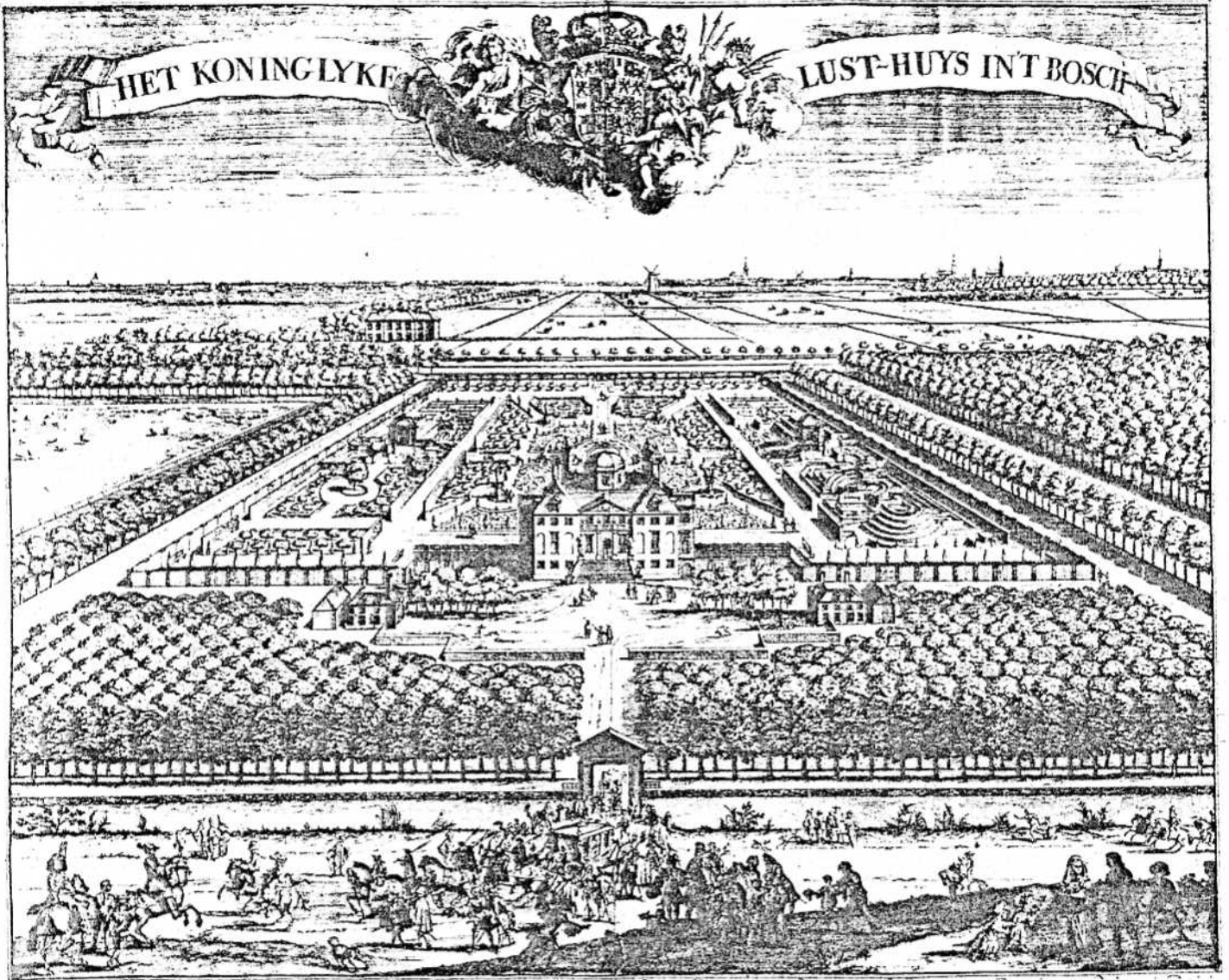
In 1734, when it was the property of William IV (1711-1751), two wings and a sandstone front pavilion were added to the house according to designs by Daniel Marot and, later on Pieter de Swart. Due to this extension the typically Dutch solid and modest character got lost. The back-front was enlarged with a flight of steps and staircases, so that one could descend directly from the central hall into the garden. Inside the house we find a white dining-room, one of Daniel Marot's master-pieces, a Chinese room (1734), and a Japanese room (1790). Marot made a design for the lay-out of the garden as well, but only part of this has been realised. The western part of the grounds on which the house was situated contained parterres de broderie, ponds, fountains and a garden-theatre. The outhouses opposite the façade were hidden by trees. The eastern part, crossed by a canal which formed a continuation of the transversal axis of the house, was based on a pattern of curved lines and circles intended to create unexpected effects and small, intimate compartments. In this part a maze, a pond, a summer-house and a dry basin were planned among other things.

M.D. Ozinga, in his book on Daniel Marot, has pointed out the new items used by Marot in this design, such as the convergent parterre at the backside of the house, the fact that the pond is not in the centre but at the end of this parterre and the pattern of the eastern part.

At the beginning of the 19th century the park was laid out in a natural style. The aerial photograph dating from 1961 shows that the restoration which lasted from 1948 until 1957 only concerned the house and not the grounds.

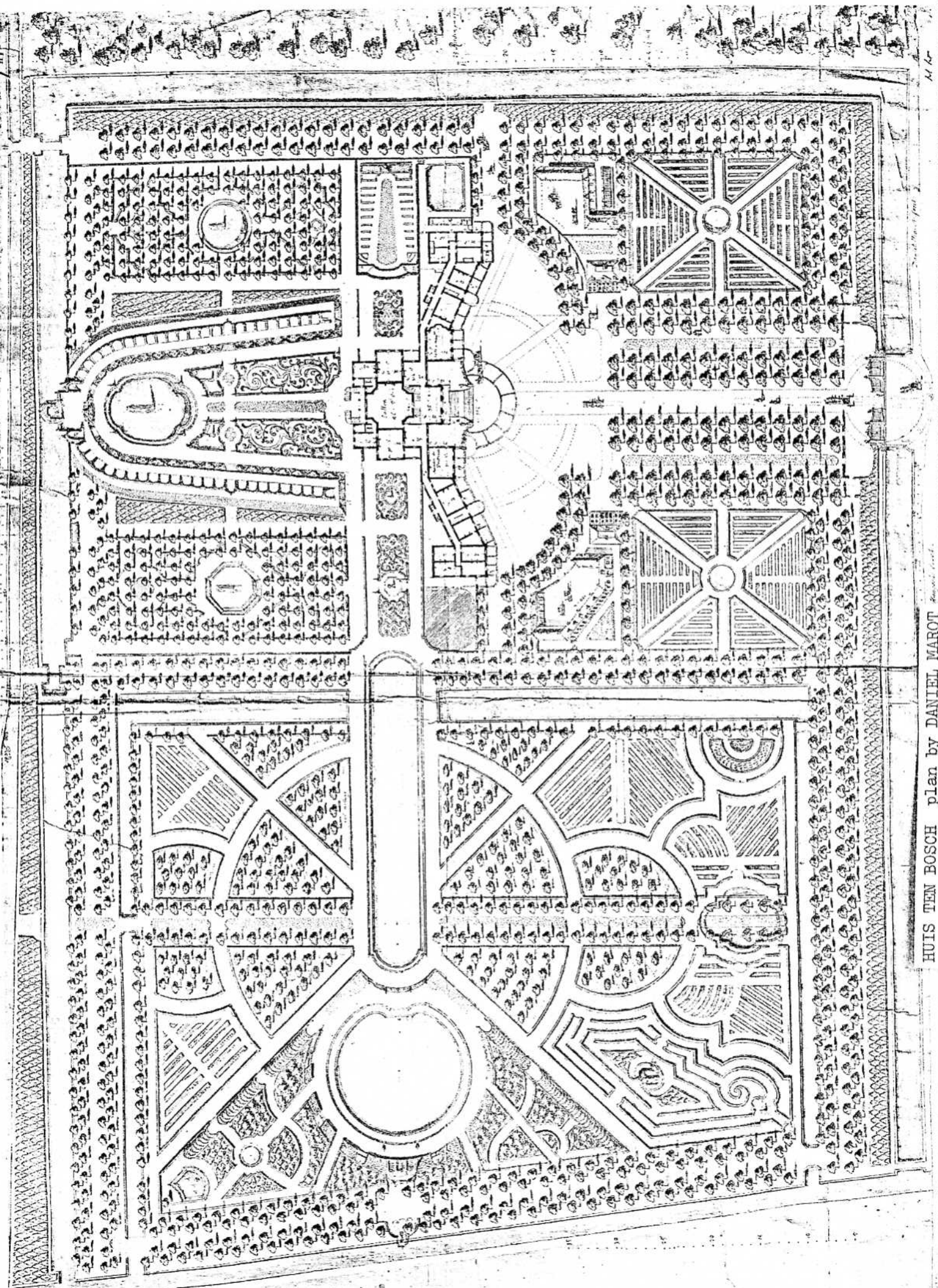


79. Huis ten Bosch ('s-Gravenhage) (blz. 87).

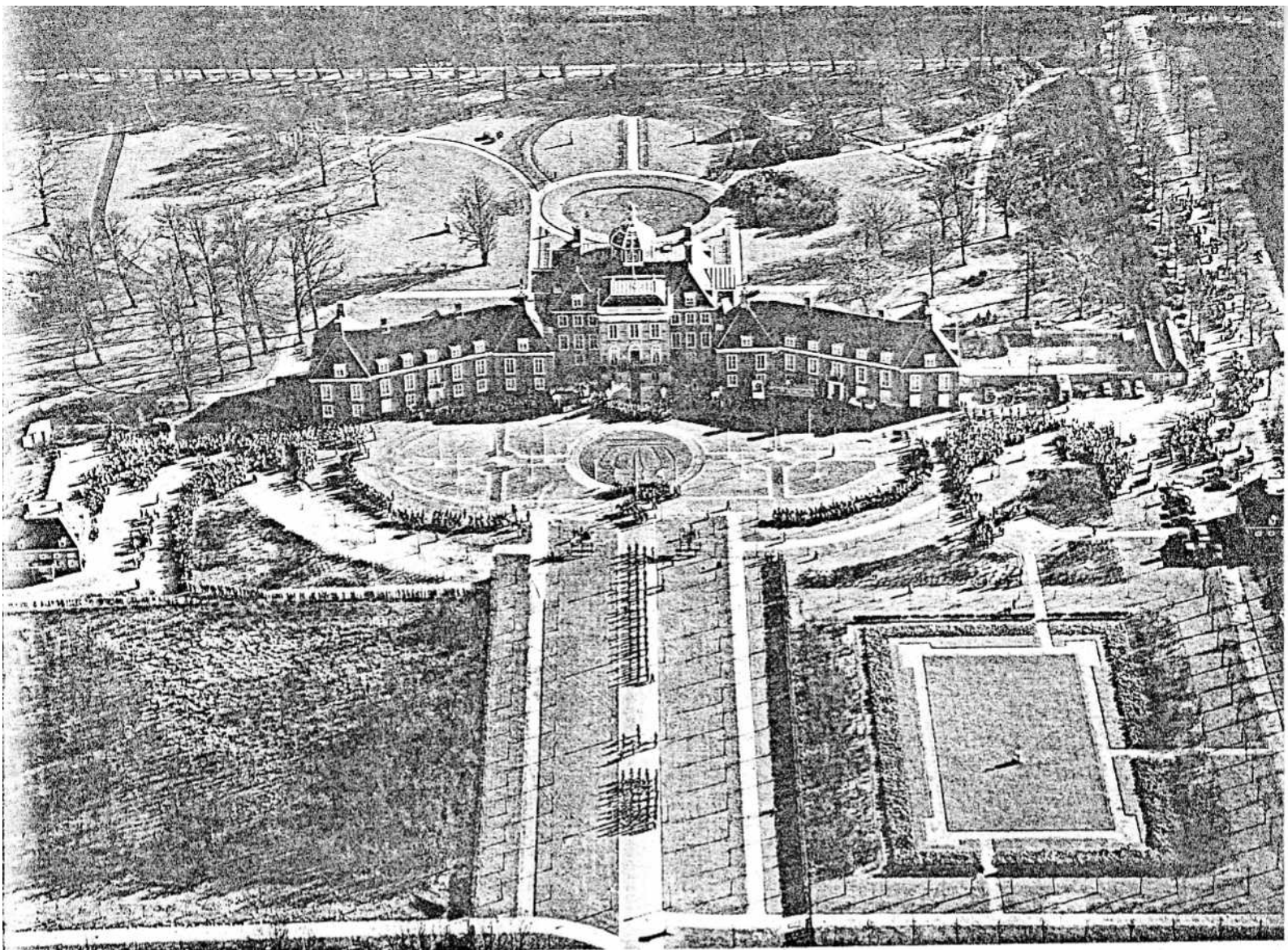


79. Huis ten Bosch ('s-Gravenhage) (blz. 87).





HUIS TEN BOSCH plan by DANIEL MAROT



De Sectie Q in de

HUIS TEN BOSCH 1961

HUIS TEN BOSCH 1909



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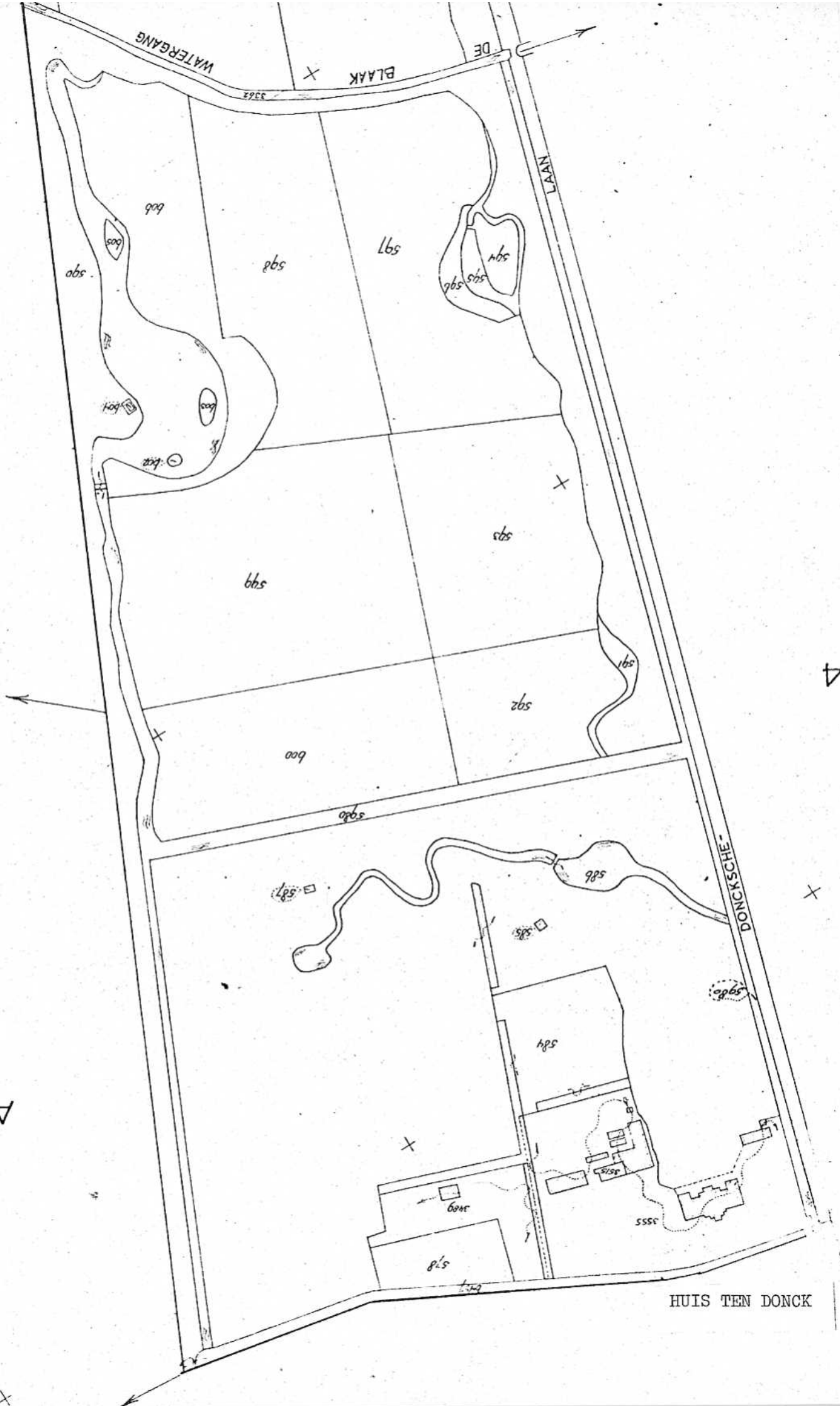
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