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Colour Schemes in Façades of Gdańsk Burgher Houses of the Second Half of the Sixteenth and Early Seventeenth Centuries

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The period from the mid-sixteenth to the mid-seventeenth century in Gdańsk was a time of heightened construction activity as a result of the excellent economic and cultural climate. One of the defining features of the new, representative urban architecture, developed between 1550 and 1630, but lasting beyond that period, was the façade of the Gdańsk Mannerist burgher house: brick, narrow, usually three-axial, three-storey, with a triangular, often two-storey gable. With its large, densely and symmetrically placed windows, it evolved into a separate layer, superimposed on which was a structure of architectural divisions and sculptural decoration made of stone (or mortar). The entrance, in the central or side axis, was accented with a decorative portal. Cornices separated each storey, and windows were often framed with bands of stone or, less frequently, artificial stone. Vertical divisions might be accentuated with pilasters, and the gable was often framed with a stone edging composed of strapwork elements.

Façades in the Northern Renaissance or Dutch Mannerism style are anecdotally perceived as red and white, with red interpreted as the colour of the raw brick, and white as the natural colour of the stone used in the sculptural ornamentation. The present state of research allows us to confirm that, in fact, this colour scheme was not dictated by the natural colours of the materials.

The façades of burgher houses typically had a layer of finishing, unlike the large surfaces of the façades of castles and churches, whose planes were sometimes broken up by patterns laid with overburned brick or glazed bricks.¹ Façades made of hand-formed and hand-fired bricks were not uniform in either

¹ An example is to be found on the southern wall of St Mary's Church in Gdańsk.

their physical or chemical properties or their colour. It was known that the uneven absorbency of the surface was a factor in its deterioration. The mosaic of the colour tones of individual bricks was also jarring, especially in the red and white composition of the façade, where the brickwork was the background for a grid of stone architectural divisions. “Exposing the natural look of construction materials was not in keeping with the spirit of the times”, as Friedrich Thum commented in his doctoral dissertation (1914) on Gdańsk tenement houses.²

The most common way to finish a brick weave was to cover it with a very thin layer of lime plaster coloured throughout the mass or painted, or even with lime or casein-lime paint. This layer unified the brick in colour, provided protection to the surface of the brickwork, and evened out its absorbency. It was often smooth, and closer in appearance and texture to paint than a plaster finish. Otto Rollenhagen (1910–1915) names three types of such treatment: plaster, lime paste coloured throughout the mass (dyed), and “slushy lime paint”.³ This type of thin finishing evened out the surface of the wall, while keeping the texture and layout of the bricks visible. It gave the wall a uniform, matt colour with the “velvety” appearance characteristic of lime plasters. It was applied to the entire façade.

The colour consistency of lime-based handmade paints and mortars with mineral pigments is quite different from that of modern paints containing synthetic pigments with particles that reflect light uniformly.⁴ Unground lumps of lime and pigments, combined with the marks left by the broad brush or trowel used to apply the layer, resulted in an uneven surface and a shimmering colour. Uneven fading from exposure to sunlight, and leaching and oxidation of the pigments further enhanced this impression.

The pigment in most common use was iron red. When used in lime mortar, this gives a characteristic shade of dark, extinguished red. A mineral pigment whose main ingredient is iron oxide has been known since antiquity.⁵ This pigment was popular because of the ease of colouring and the good coverage of the structural material it offered, and was inexpensive because it was relatively easy to obtain. The use of pure pigment produced a more intense red effect. The addition of black lent the mortar a cherry to purple hue. In addition to iron red, another iron oxide pigment was used, *caput mortuum*, giving a deep purple to purple-brown shade.⁶

² Friedrich Thum, *Die konstruktive und künstlerische Entwicklung der Danziger Wohnhausgiebel*, Berlin 1914, p. 13.

³ Otto Rollenhagen, *Untersuchung und Beschreibung der Danziger Bürgerhäuser. Edition der nicht veröffentlichten Dissertation (1910–1915) / Analiza i opis gdańskich kamienic mieszczańskich. Edycja nieopublikowanej dysertacji (1910–1915)*, Hg. Ewa Barylewska-Szymańska, Elke Bauer, Dietmar Poppe, Wojciech Szymański, Marburg-Gdańsk 2008, pp. 111, 158.

⁴ Katrin Trautwein, *Naturpigmente und die Urpalette der Architekturfarben*, Uster 2011, p. 3.

⁵ Bohuslav Slánský, *Technika malarstwa*, t. 1: *Materiały do malarstwa i konserwacji*, Warszawa 1960, p. 45.

⁶ Max Doerner, *Materiały malarskie i ich zastosowanie*, Warszawa 1975, pp. 34, 56, 62.

The resulting colours corresponded to those of the brick. Surfaces covered with such finishing resembled brickwork but were uniform in colour. It should be noted that the finishing also covered the installation elements of the sculptural decoration. The back of the stone ornament, which after insertion into the designed slot was flush with the surface of the brick weave, was covered with red paint or plaster so that it “merged” with the wall, giving the impression that the carved garland, festoon or mascarón had been superimposed on the wall. All construction elements were carefully camouflaged.⁷

Extensive evidence of such plaster and paintwork has survived to the present day on many buildings in Gdańsk. These relics can be found on the elevations of tenement houses (e.g. 9 Grodzka Street,⁸ 1 Piwna Street) as well as granaries and public buildings such as the Great and Small Armouries (Pol. Wielka Zbrojownia and Mała Zbrojownia), gates, walls, and buildings in the Wisłoujście Fortress. One very interesting relic of red plaster is visible on part of a wall preserved in Manor V in Oliwa. This was the former façade, built up during the eighteenth-century reconstruction of the manor with a wall of half-timbered construction. The entire brick weave is uniformly covered with a very thin iron-red lime mortar concealing the brick joints.⁹ Rollenhagen published an archival drawing, now unfortunately non-extant, showing the façades of tenement houses in Ogarna Street in Gdańsk, in the sixteenth century. These façades were also red and red-purple.¹⁰

The brick joints were often reproduced on the unified red plaster surface. They were painted or engraved and did not necessarily correspond with the location of the real joints, though in some cases, the colour was aligned with the actual joint spacing. The joint lines were painted in white or light grey and could be wider or narrower than the actual joints. The lines were painted onto damp plaster (the casein-lime technique). This made it difficult to separate areas of different colour with a precise line, so sometimes an engraved underdrawing was used. In this way, the painted surface was evenly covered, while the drawing remained visible from close up even after one coat of paint; from a distance, the auxiliary lines were not visible.¹¹

Another way of applying the grid of joints was to mark it with lines engraved in the plaster. Examples of such imitation joints are known from the literature

⁷ During conservation works, such elements are often exposed, due to incorrect interpretation, by removal of the paint or plaster (e.g. the coat of arms of Gdańsk on the Żuławy Gate, Pol. Brama Żuławska).

⁸ These relics were removed during the renovation of the façade in 2013 pursuant to a decision by the Conservation Committee.

⁹ This relic was uncovered during architectural research in Manor V, 117 Polanki Street in Gdańsk-Oliwa, see: *Badania architektoniczne i konserwatorskie. Dwór V*, red. Izabela Huk-Malinowska, Marcin Kaniewski, Gdańsk 2006, typescript in the archives of the provincial conservator in Gdańsk.

¹⁰ Rollenhagen, *Analiza i opis...*, p. 180.

¹¹ Thum, *Die Konstruktive...*, p. 13.

and from fragments which have survived to this day. During the research in the Wisłoujście Fortress, an example was found on the curtain wall of the concentric fortress. Here, engraved joints, radiating within the rise of the arch, but independent from the actual joints, were found on the soffits of the arch openings in the curtain wall.¹² A dark red finish on a wall surface with painted joint division (white and black lines) was found during research on the façade of the tenement house at 1 Piwna Street.¹³ Painted joints corresponding in dimensions with the actual grouting, but running independently of it, were also found on the east elevation of the Great Armoury,¹⁴ in the northern staircase turret.

Thum, in his research on the elevations of tenement houses in Gdańsk, described the red finishing of the brick walls as the most typical in the sixteenth and seventeenth centuries, and pointed out its sources in the medieval tradition. In Thum's time, Gothic façades with such finish still existed in Gdańsk. Today, Gothic façade decorations, largely reconstructed, can be seen in Toruń (e.g. the so-called Copernicus House at 15/17 Copernicus Street, fig. 1).

One expert in Polish architecture, Adam Miłobędzki, in his analysis of terms used to describe Dutch architecture from around 1550 to 1630, points out that this architecture should be treated as post-medieval in the context of the guild craftsmanship tradition, among other things.¹⁵ This tradition seems to manifest itself in a predilection for red plasterwork, which is a characteristic feature of Dutch architecture of this period. The colour schemes arrived in Gdańsk along with the Dutch formal patterns. The sixteenth- and seventeenth-century façade colour schemes have been the subject of recent research in projects covering various cities in today's Netherlands.¹⁶ Façades finished in a similar way are preserved in many places in the Low Countries.¹⁷

¹² Author's own conservation research, 2005.

¹³ This tenement house was built between 1638 and 1640. The sample research of the façade was completed in 1910, during the renovation of the neighbouring houses and the façade of the so-called Schlüterhaus at 1 Piwna Street, see: Carl A. Meckel, Max Flier, *Das Schlüterhaus in Danzig*, "Zentralblatt der Bauverwaltung" 1913, Nr. 35, pp. 235–237; *idem*, *Das Schlüterhaus in Danzig*, "Zentralblatt der Bauverwaltung" 1913, Nr. 37, pp. 247–250; Anna Angielska, *The Effect of the Original Polychromy on a State of Preservation of the Portal in the Tenement-House, Piwna 1, Gdańsk* [in:] *6th International Congress on Deterioration and Conservation of Stone. Proceedings*, Toruń 1988, pp. 175–186.

¹⁴ Zofia Maciakowska's conservation research, 2003.

¹⁵ Adam Miłobędzki, *Niderlandzka i niderlandyzująca architektura jako zjawisko kulturowe i artystyczne, 1550–1630* [in:] *Niderlandyzm w sztuce polskiej. Materiały Sesji Stowarzyszenia Historyków Sztuki zorganizowanej w Toruniu w grudniu 1992 r.*, red. Teresa Hrankowska, Warszawa 1995, p. 52.

¹⁶ Nora Leijen, *Kleur doet leven, Onderzoek naar het historische kleurgebruik op 16^{de} en 17^{de} eeuwse gevels in Amsterdam*, Utrecht 2008; Ronald A.M. Pellemans, *De kleur van de stad*, Amsterdam 2007; Kees Rouw, *55 kleuren voor Dordrecht*, "Monumenten" 2004, Nr. 3, pp. 9–18.

¹⁷ Olga van der Klooster, *Van Leidse schilders mette groote quast. Historische buitenkleuren in de Sleutelstad*, Leiden 2011, pp. 12–17.



Fig. 1. Reconstruction of the colours on the façade of the tenement house at 37 Długa (grey and white scheme) in combination with the reconstruction of the colour composition of the façade of the tenement house at 38 Długa (a red-white-black scheme) in Gdańsk, author: Anna Kriegseisen (a print by Johann Carl Schultz used as the background)

The second type of façade that appeared in the second half of the sixteenth and early seventeenth centuries was one with richer, more elaborate stone ornamentation. The architectural divisions were denser and covered with sculptural decoration, which is also present in the fields between cornices and pilasters, and the gable might be replaced by an attic, often decorated with figures sculpted in the round. The individual storeys were decorated with heads or busts also sculpted in the round (the Ferber House, 28 Długa Street, 1560), allegorical reliefs (the van Kampen House, 37 Długa Street, 1563), medallions with portraits (the New Jury House, Pol. Nowy Dom Ławy, 43 Długi Targ Street, 1617; the Czirenberg House, 29 Długa Street, 1620), or relief scenes (the Speymann House, 41 Długi Targ Street, 1609) (figs. 2, 5, 6).

The representative character of these façades was emphasised by their paintwork. The architectural divisions covered almost the entire wall, especially as this type of façade had large windows arranged in three axes on each floor. Plastered surfaces constituted only a small part of the façade. The painted decoration was designed to suggest that these façades were built entirely of stone. However, this was not the case; the only building erected from sandstone blocks at this time was the Highland Gate (Pol. Brama Wyzynna, 1588, Wilhelm van den Block), and the only one clad entirely with stone was the Long Street Gate, known as the Golden Gate (Pol. Złota Brama, 1612, Abraham van den Blocke). And even these façades, wholly constructed from stone, or stone-clad, were covered with painted coloured decoration.

The surface of the stone was entirely painted in an oil or casein-oil technique. Gotland sandstone, one of the most popular materials in Gdańsk architecture in the Early Modern Period,¹⁸ is not the best building material. It was used



Fig. 2. Grey plasters in the background parts of the Renaissance façade, richly decorated with stone sculpture. Reconstruction based on the tenement house at 29 Długa, author: Anna Kriegseisen

¹⁸ Danuta Król, Piotr Woźniak, Leszek Zakrzewski, *Kamienie szwedzkie w kulturze i sztuce Pomorza*, Gdańsk 2004, pp. 37–56.

because of its ease of processing and relatively low cost of acquisition. However, it was known not to be resistant to weathering, especially in coastal climate conditions. Slabs and blocks of this stone are not uniform in colour. Their primary colour is grey. There are, however, areas that are discoloured yellow (due to the iron content) and greenish (due to the glauconite content). Planes clad in this stone are covered with stains of various colours, which, furthermore, are not stable. Some of the compounds causing the stains are water-soluble and therefore, when affected by rainfall, migrate to the surface, changing in size and intensity. This was counteracted by impregnating the surface with heat-injected oil and painting it.¹⁹ Very little of the polychromy on the Gotland sandstone elements has survived. However, the original paintwork can be seen on period images of Gdańsk. The fact that both the entire surface of the stone cladding and the decorations were painted is also proven by the large amounts of oil extracted from the stone elements in the course of conservation work.²⁰

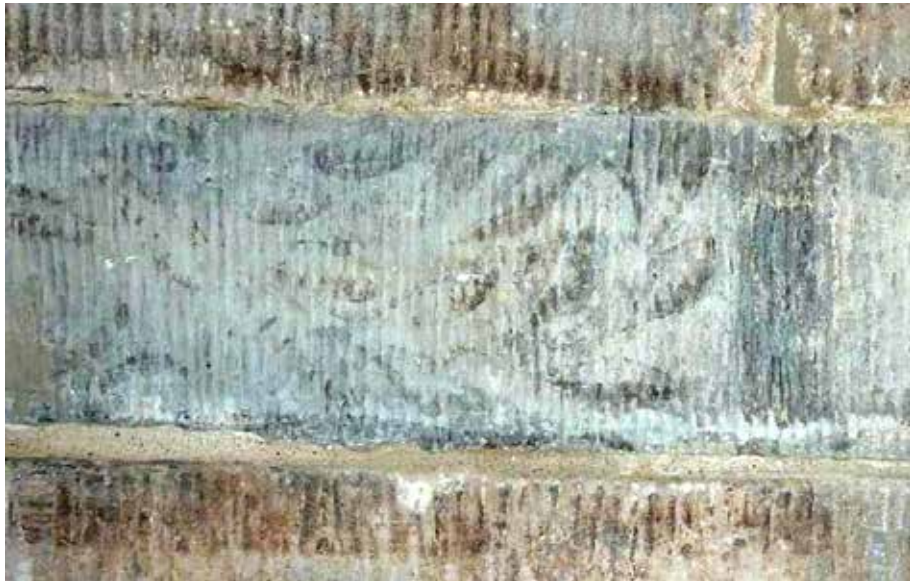
The Highland Gate was built of stone blocks decorated with a relief floral pattern. In contemporary paintings (in the background of the *Crucifixion* by Anton Möller, 1607, in the background of *View of Gdańsk with Staffage*, 1615,²¹ and on *The Entry of Marie Louise Gonzaga to Gdańsk through the Highland Gate*, after 1646 by Bartholomäus Miltwitz), the planes of the façade are depicted in a greyish-blue colour. It may seem as though this was the natural colour of the material and that only the sculptural decoration (white, imitating marble) and the coats of arms were painted. However, despite their decorative texture, the entire surface of the stone blocks was painted. During recent conservation work²² on the façade and in the interior of the building, oil saturation was identified in the stone blocks, and a small relic of the original paintwork was discovered (figs. 3a–b). The surface of the stone was covered with a thin layer of paint, grey in colour, with a bluish, but warm tone. The paintwork reproduced the stone blocks and their relief decoration, but in an arrangement independent of the actual joints. A similar combination of colours (grey-blue background stone cladding with white and gilded sculptural decoration) was depicted in views of Gdańsk with elements of imaginary architecture. These paintings decorate the ceiling of the Great Council Hall in the Main Town Hall (Pol. Wielka Sala Rady in Ratusz Głównego Miasta, *Apotheosis of Gdańsk*, Isaac van den Block, 1608).

¹⁹ Johann Samuel Halle, *Werkstätte der heutigen Künste*, Bd. 1, Brandenburg–Leipzig 1761, pp. 297, 298, 308, 309, 310, 316, 320, 322.

²⁰ Oil migrates to the compresses used in desalinating the stone. This phenomenon can be observed in conservation works on all stone decorations and cladding on Gdańsk monuments of the sixteenth and seventeenth centuries.

²¹ This view, painted on the cover of a virginal, was, until recently, attributed to Hans Krieg. In 2003, however, Prof. Jacek Tylicki reattributed this painting to Bartholemaeus Miltwitz; Jacek Tylicki, *Bartłomiej Miltwitz i Adolf Boy: Addenda et corrigenda* [in:] *Studia z dziejów sztuki i kultury Gdańska i Europy Północnej*, Gdańsk 2003, p. 154.

²² 2012 conservation, Gdańska Pracownia L.B. Brzuskiwicz.



Figs. 3a–b. Highland Gate in Gdańsk, detail of the original painting of the stone façade preserved in the interior and detail of the façade cladding, photo: Anna Kriegseisen

The same colour combination was used on the façades of the Long Street Gate (known as the Golden Gate). The juxtaposition of the grey façade planes with white decoration can be seen in the painting by Miltwitz *The Entry of Marie Louise Gonzaga to Gdańsk through the Highland Gate* (after 1646) and Peter Willer's illustration in *Der Stadt Dantzick historische Beschreibung* by Reinhold Curicke, published in 1687. The painting by Miltwitz shows an interesting detail: the backgrounds of the friezes with white garlands on the first floor and under the attic are clearly black. The coat of arms is shown as coloured according to heraldic rules (a red shield with white crosses and a golden crown). The columns are white and look the same in Willer's illustration. During restoration work carried out on the façade of the Golden Gate in 1995–1999, remnants of painted veins were found, which would indicate that the columns were originally painted to imitate marble.²³ The composition is completed by red bars in the windows. The scheme of large grey planes decorated with white stonework can be seen in many paintings by Vredemann de Vries with elements of imaginary architecture (e.g. the cycle depicting the seven cardinal virtues which decorates the walls of the Great Council Hall in the Main Town Hall in Gdańsk (Pol. Sala Wielkiej Rady, Ratusz Głównego Miasta).

The stone decoration on the façade of the tenement house at 41 Długi Targ Street was commissioned in 1609–1618 by Johann Speymann, the then mayor of Gdańsk. The decoration consists of four storeys of beams supported by pilasters; the space between them is filled with large windowpanes. Rich sculptural decoration fills the panels of the beams and covers the pilasters. The vertical divisions are crowned with standing figures. It seems that the grey and white scheme was also applied to this extremely rich façade, which was originally made entirely of Gotland sandstone. The sculptural decoration was painted in white, and the plastered, flat backgrounds of the pilasters and friezes were painted in light grey, highlighting the white, gilded details with colourful glaze. The painting layer was laid on a thin white primer. This white-grey paintwork is still recognizable in the image of the Long Market (Długi Targ) painted by M.C. Gregorovius, especially on the earliest version from 1818 (in the collection of the Alte Nationalgalerie in Berlin).²⁴ In the central part of the façade, in the main part of the frieze crowning the second storey, there is a pair of coats of arms: those of the Speymanns and the Bahrs, supported by a standing putto. These were painted according to heraldic principles, creating colourful emblems recognizable from below. The sculpted busts of ancient heroes placed in the beams on the axis of the pilasters were painted in a naturalistic style, including complexion, and with lips, eyes, and eyebrows marked on. The hair, beards, and laurel wreaths were gilded.

²³ Conservation carried out by Gdańska Pracownia Konserwatorska L.B. Brzuskiwicz. Eventually, pursuant to a decision of the Conservation Committee, a faded marble vein pattern in pink and light blue was chosen.

²⁴ The later version, from 1832, is preserved in the collection of the National Museum in Gdańsk.

In the storage space of the Office of the Pomeranian Conservator of Monuments, an authentic bust has been preserved which the author of this article has managed to identify as coming from the original sculptural decoration of the tenement house at 28 Długa Street²⁵ (the bust is clearly visible on a photograph of the façade taken by F.T. Kuhn in the 1890s²⁶). The painted layer is applied directly to the stone, without primer. It consists of lead white and iron red with the addition of ochre.²⁷ Parts of the enhanced modelling accents have been preserved, such as darker, reddish-brown highlights on the neck and cheeks. The eyes, eyebrows, and lips were marked very clearly so that they would be visible from a distance (figs. 4, 5). The busts on the façade of the tenement house at 41 Długi Targ Street were probably also painted in this way. The figures in the scenes on the panels of the friezes dividing the storeys of the façade were painted colourfully, with their complexions and the details of their dress elaborated in the same way as on the large figures on the nearby façade of the Artus Court (Dwór Artusa).²⁸



Fig. 4. Preserved bust with original polychromy from the façade of the tenement house at 28 Długa (the Ferber House) in Gdańsk, photo: Anna Kriegseisen

A combination of a grey background and white stonework was also used on the front elevation of the tenement house at 43 Długi Targ Street. In 1617 it received a Mannerist façade – a new “costume” for a Gothic house. This decoration, with rich stonework, painted in white and gilded, with small background surfaces of grey plaster, is known from Peter Willer’s illustrations in *Der Stadt Dantzigk historische Beschreibung* by Reinhold Curicke (1687) mentioned above. The portal of the house is depicted schematically – in blue, as are the entrance stairs and the pillars of the forecourt (fig. 6). The four medallions with carved busts in the attic have black backgrounds, emphasizing the white-painted and

²⁵ The house was destroyed in 1945. It was rebuilt in 1954, and the sculptural decoration was reconstructed. The very well-preserved authentic head may have been removed earlier and stored in a lapidarium. At the end of the nineteenth and beginning of the twentieth centuries, the portals from this tenement house were moved, and the door with the image of Adam and Eve found its way into the collection of the nascent municipal museum.

²⁶ Rollenhagen, *Analiza i opis...*, p. 225, fig. 47.

²⁷ Research of Dr Elżbieta Orłowska, Laboratorium PPKZ, Toruń 2014.

²⁸ Interpretation of the polychromy layers based on author’s own research, 1999,



Fig. 5. Reconstruction of the colours on the façade of the tenement house at 28 Długa, author: A. Kriegseisen (a drawing by Wilhelm Gregorovius from the mid-nineteenth century used as the background), source: Grażyna Zinówko, *Drawings of Gdańsk and Foreign Artists Working in Gdańsk in the Nineteenth Century*, Gdańsk 2016, p. 91

gilded busts. Hermann Phleps considered the colourful decoration of the façade of the building at 43 Długa Street to be typical of the late Northern Renaissance.²⁹ The façade was completely altered when the building was converted into the New Jury House (Nowy Dom Ławy, 1712).

The same pattern – the juxtaposition of a grey background with white decoration – can be attributed to the façades of the tenement houses at 29 and 37 Długa Street. Grey plasters were obtained by adding soot or charcoal to the lime mortar. Mannerist and Baroque façades in various shades of grey were found in Germany and the Netherlands, but also in Bohemia.³⁰ Dark grey plasterwork has been reconstructed (based on conservation studies) on Mannerist façades of houses in Toruń (the tenement houses at 5 Browarna Street and 7 Małe Garbary Street), which are very close in form to the façades of the houses in Gdańsk.³¹

On façades with a grey background which gave the impression of being entirely made of stone, the portals were painted in the same way, and an imitation of white stone might also appear on the doors, as in the Ferber House (Dom Ferberów). The doors were decorated with almost three-dimensional sculptures depicting the Exile from Paradise. The windows in such façades were painted in shades of green or ochre.

Among the façades decorated with painted imitations of precious stone materials, one that stood out in terms of its richness and multi-coloured décor was that of the Dirck Lylge House (known as the English House, 1570), at 16 Chlebnicka Street. Its opulent stone decoration was painted to imitate the black marble used for the grid-like architectural divisions superimposed on façade planes in cities such as Antwerp, Brussels and Liège, where black marble – especially Walloon marble – was readily available. The Italianisation of architecture

via the Dutch influence came to Gdańsk not only in the direct form of realised patterns but also, and perhaps even more intensely, in the decorative layer, via the

²⁹ Hermann Phleps, *Das ehemalige Schöffenhause der Rechtstadt in Danzig*, “Zentralblatt der Bauverwaltung” 1908, Nr. 77, pp. 389–390; *idem*, *Farbige Architektur bei den Römern und im Mittelalter*, Berlin 1930, pp. 422–423.

³⁰ Pavel Macek, *Barevnost Fasád. Průzkum, dokumentace, vyhodnocení, a obnova exteriéru historických staveb*, Praha 2009, p. 24.

³¹ Arkadiusz Skonieczny, *Kamienica ul. Browarna 5*, Toruński Serwis Turystyczny, <https://www.turystyka.torun.pl/art/922/kamienica-ul-browarna-5.html> [29.09.2020]; *idem*, *Kamienica ul. Małe Garbary 7*, Toruński Serwis Turystyczny, <https://www.turystyka.torun.pl/art/918/kamienica-ul-male-garbary-7.html> [29.09.2020].

pattern books and paintings of Hans Vredeman de Vries.³² The depth of the black decoration on the façade of the Dirck Lylge house was emphasised by gilding. The narrow fields of plaster between the pilasters and the windows were decorated with sgraffito ornaments, which was also an unusual solution in Gdańsk. The top, white layer of this lime decoration was very thin: only 1 mm thick. The delicate ornamentation was black. The background in the friezes, where the ornament was carved in stone, was blue. The colour scheme was complemented by the red of the windows and wide, three-winged panelled doors with rich architectural decoration (fig. 7).

The façades of the townhouses belonging to the city's wealthiest citizens, the most impressive of which were located on the main streets in the centre, were superimposed onto early Gothic houses. These new "costumes" dating from the second half of the sixteenth and early seventeenth centuries, painted to imitate marble, were highly decorative. The materials imitated were more noble than the brick and sandstone actually used to build these houses. The compositions were emphasized with delicate gilding. Colourful glazing was added to the white, glossy elements of the sculptural decoration. They were complemented by the similarly painted balustrades of the stoop and the stone floors paved with the red and grey Öland limestone.

It is no wonder, then, that the sequences of façades with their sumptuous architectural and sculptural decoration, gleaming with colours and gilding, impressed contemporary travellers.



Fig. 6. Reconstruction of the colours of the tenement house at 43 Długi Targ based on prints by Peter Willer, 1687, source: Reinhold Curicke, *Der Stadt Danzig historische Beschreibung*, Danzig–Amsterdam 1687, p. 54

³² Miłobędzki, *Niderlandzka i niderlandyzująca architektura...*, pp. 51–53.

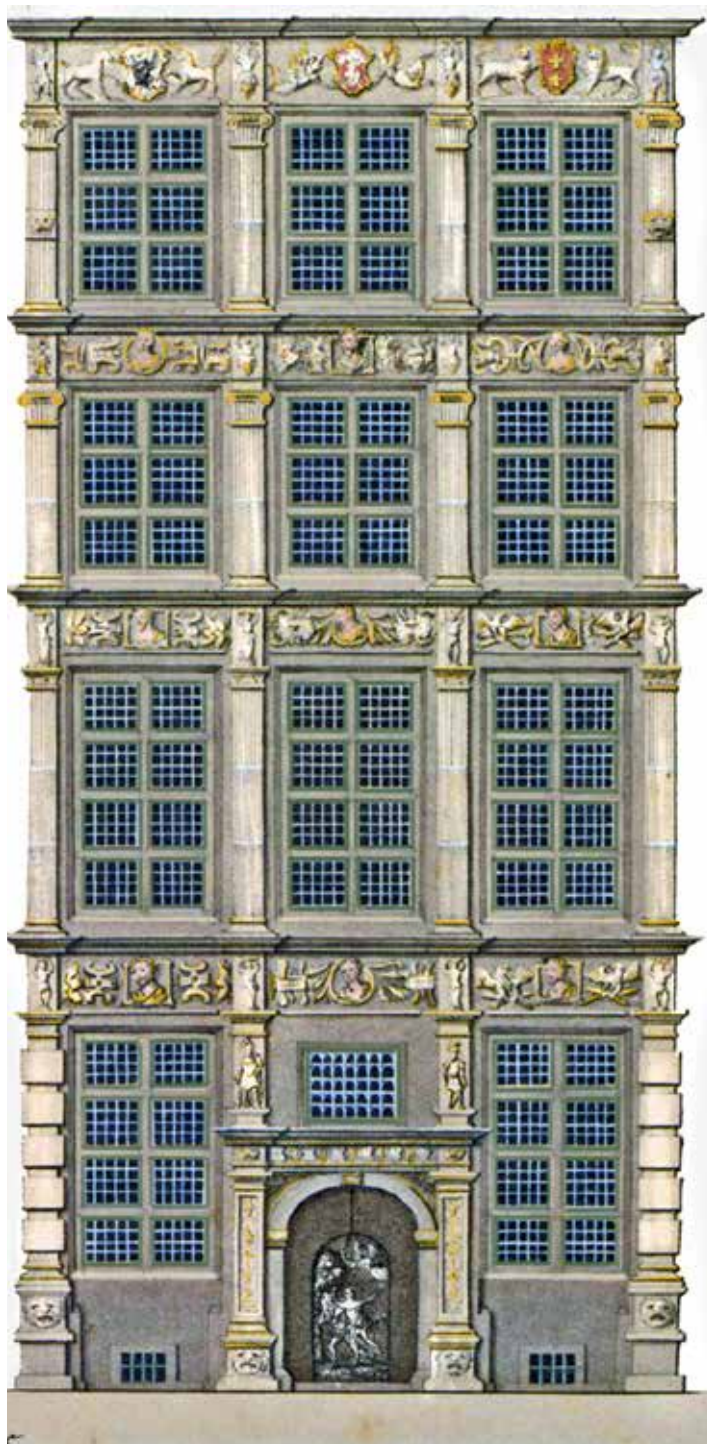


Fig. 7. Reconstruction of the colours on the façade of the Dirck Lylge House based on the description from Karl Weber's research from 1912, author: Anna Kriegseisen

Thus, in Gdańsk, the desired effect of opulence was usually achieved using materials that were much cheaper than those employed in the Netherlandish buildings that were their models, and were more readily available on the local market at the time. The white Carrara marble popular in the commemorative art of the Netherlands was not imported to Gdańsk.³³ Besides, it would not have been suitable for outdoor display. Investors and artists therefore took advantage of a long tradition of technical prowess, which gave rise to the formation of skills in imitation painting.

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Kolorystyka fasad gdańskich domów mieszczańskich w drugiej połowie XVI wieku i we wczesnym XVII wieku

Okres od połowy XVI wieku do połowy XVII wieku był czasem ożywionego ruchu budowlanego spowodowanego świetną sytuacją ekonomiczną i kulturotwórczą aktywnością Gdańska. Jednym ze znaków rozpoznawczych nowej, reprezentacyjnej architektury miejskiej, której formy wykształciły się w latach 1550–1630, ale trwały również w okresie późniejszym, była fasada gdańskiej kamienicy manierystycznej.

Fasady utrzymane w stylu renesansu północnego czy też niderlandzkiego manieryzmu określa się umownie pod względem kolorystyki jako czerwono-białe, przy czym czerwień interpretuje się jako barwę nietynkowanej cegły, a biel – jako naturalną barwę kamienia stosowanego do dekoracji rzeźbiarskiej.

Drugim typem elewacji, który pojawił się w drugiej połowie XVI wieku i na początku XVII wieku, była fasada o bogatszej, bardziej rozbudowanej dekoracji kamiennej. Reprezentacyjny charakter tych fasad podkreślono za pomocą opracowania malarskiego. Siatka podziałów architektonicznych zakrywała niemal całą ścianę, zwłaszcza że tego typu elewacje przeprute były wielkimi oknami, rozmieszczonymi w trzech osiach na każdej kondygnacji. Powierzchnie tynkowane stanowiły niewielką część całej płaszczyzny. Wystrój malarski sprawiał, że fasady te można było wziąć za wzniesione w całości z kamienia.

W fasadach o szarym tle, sprawiających wrażenie w całości kamiennych, portale i dekorację rzeźbiarską malowano w sposób imitujący biały marmur. Często kompozycji dopełniały barwne laserunki, a zawsze – złocenia. Stolarka drzwiowa również była malowana, podobnie jak okienna, w odcieniach zieleni, ugru, a nawet czerwieni. Kraty okienne malowano na czerwono lub złocono. Malowano również balustrady przedproży przed fasadami. W ten sposób osiągnięto pożądaný efekt reprezentacyjny, stosując znacznie tańsze wersje materiałów, które były w owym czasie łatwo dostępne na gdańskim rynku.

*Colour
Schemes...*