

The Modern **DUTCH POSTER**

The First
Fifty Years



Edited by
Stephen S. Prokopoff

Text by
Marcel Franciscano

NC
1807
N4
P7
1987

Franciscono.
Modern Dutch poster.

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Krannert Art Museum
University of Illinois at
Urbana-Champaign

The MIT Press
Cambridge, Massachusetts
London, England

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and Massachusetts Institute of Technology

Partial funding for this publication was
provided by the Print and Publicity Foundation,
Amsterdam, The Netherlands

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**Library of Congress Cataloging
in Publication Data**

Franciscono, Marcel.
The Modern Dutch Poster /
The First Fifty Years / 1890-1940

"Published under the auspices of the
Krannert Art Museum, University of Illinois at
Urbana-Champaign."

Bibliography: p.

1. Posters, Dutch. 2. Posters – 19th century –
Netherlands. 3. Posters - 20th century –
Netherlands. I. Prokopoff, Stephen S. II.
Krannert Art Museum. III. Title. IV. Title: The
Modern Dutch Poster / The First Fifty Years /
1890-1940. NC1807.N4F7 1987
741.67'4'09492 86-21020
ISBN 0-262-66061-X (pbk.)

OVERSIZE

NC

1807

N4

F7

1987 - J. 90

Contents

Foreword and acknowledgments	4
Stephen S. Prokopoff	
The Modern Dutch Poster The First Fifty Years	7
Marcel Franciscono	
Plates	35
Catalogue	138
Biographies	147
Bibliography	152

Foreword

One of the more unusual aspects of the history of the modern Dutch poster during its first half century was surely its near invisibility in the general awareness of modern graphic art. This publication and the exhibition it accompanies form the first survey ever undertaken of this diverse and exceptionally beautiful work. In the presence of the splendid images to be found in the following pages, the unfamiliarity of Dutch posters is difficult to understand. A parallel may be drawn, however, with the obscurity that has surrounded the rich artistic production found in all of the visual arts in Holland during this period, always excepting Piet Mondrian and de Stijl. A number of reasons for this neglect come to mind. Among them: that posters in Holland were commonly printed in small editions, shared the rather austere sensibility characteristic of art in the Low Countries and, in the earlier years of their production, were eclipsed in public esteem by the brilliance and verve of the poster in France. In addition, few designers in Holland devoted themselves exclusively to the poster. Commonly, these works were a part, often small, of a range of activity that embraced painterly, architectural, and design concerns, singly or in combination. Because of this unusual breadth in

their creators' artistic interests, Dutch posters are often rich with a measure of allusion, aesthetic emphasis, and creative experience that is rare in the practice of the genre elsewhere. As a consequence, the Dutch poster serves as a mirror of the major stylistic developments that succeeded each other in Holland during this period.

Like many visitors to this exhibition, my awareness of a Dutch poster art developed only recently. A chance meeting a few years ago with Bernice Jackson, a dealer in posters with an especial interest in Dutch production, was fortunate in providing me an introduction to the posters of R. N. Roland Holst. Captivated, I quickly became familiar with work of other designers. Later Mrs. Jackson introduced me to Werner Löwenhardt and Martijn Le Coultre, passionate collectors, historians, and champions of these works. It is largely from the comprehensive collections of these gentlemen that the images in this publication are drawn. Several years ago they formed the Print and Publicity Foundation in Amsterdam whose efforts have been directed to the diffusion

of knowledge about the poster in The Netherlands. Without the encouragement and active support of these friends, the exhibition and this publication would not have been possible. Additional assistance came from The Directorate of International Relations, Ministry of Welfare, Health, and Cultural Affairs of The Netherlands; The Royal Netherlands Embassy in Washington, D.C.; the Office of the Consulate General of The Netherlands in New York; and KLM Royal Dutch Airlines.

The realization of this exhibition was a complex endeavor, the product of many hands, regretfully too many to thank here individually. Yet the efforts of several people were exceptional and require special mention. My colleague in the preparation of this exhibition, Marcel Franciscano, was a source of insight and valuable historical information as well as the author of the informative essay in this publication. Additional helpful suggestions came from Alston W. Purvis. Cornelia J. Perrone graciously assisted in the translation of Dutch texts. Research assistance was provided by W. H. Benier, Max Pieter Fränkel, Caroline Glazenburg, Peter Karstkarel, Pim Reynders, Henricus Rol, Jan Snoek, and Ada Stroeve. Ann Tyler designed this handsome publication. My thanks to the MIT Press and to Roger Conover, its

acquisitions editor, for their encouragement and assistance in preparing this book. And thanks also to the Krannert Art Museum staff members who labored far beyond the call of duty in making the entire project a reality: Bruce Bowman, Susan Calza, George Dimock, Kathleen Jones, Joe Scott, and David Shutt.

Stephen S. Prokopoff

The Modern Dutch Poster

The First Fifty Years

In 1923 the Dutch designer Jacob (Jac.) Jongert published in English the following extraordinary tribute to advertising.

Advertising is all-powerful; it adorns the world with fresh raiment. It is advertisement and the commercial traveler that spread our civilization over the whole world, even unto the remotest corners. The fashionable ephemeral dress of today so entirely triumphs over the stolid apparel of our forbears only on account of well organized advertisement and eloquent commercial travellers. It is they who have revolutionized the trend of thought among the Middle Classes. . . . They are wonderful people these commercial travellers, astute diplomatists. It is their task to sweep away old-fashioned conceptions in our dress, nourishment and recreation and to prepare the way for their specific article that is of today and, therefore, attractive. . . .

Advertisement is the desire for growth that is in us all, the desire for continually different development and ever more perfect form in society. And because it is so at one with the supreme will to life, it surges up in ever new places and in continually different forms. . . .

Everyone . . . who has anything to say makes use at some time or other of the revealing power of advertisement. The officials' organisation for the increase of wages, teetotalers to combat immoderate drinking, the statesman who wishes to extend his party, women who are desirous of sharing power with man, all the thousand and one sort of human desires grasp, the moment they are in earnest, at advertisement.¹

We can hardly imagine this being written today. It is tempting to dismiss it as a mere symptom, now rather quaint, of the twenties' faith in material progress. It is certainly that; but if Jongert's sublime optimism is no longer ours, he nevertheless put his finger on one of the reasons why art posters have exerted their great attraction. They can satisfy our simple delight in visual images, but they also afford teasing glimpses into the daily life, desires, and ideals of an epoch. At their best they have the complexity of paintings, and they can communicate an infectious sense of the artist's pleasure in his task as it was expressed by Jongert in his paeon to advertising.

Interest in posters by collectors, critics, and historians was already active by 1884, when the first historical study of the poster was published in France.² Robert Koch has discovered that by 1891 poster collecting was already well-established in Paris and had begun in Brussels, London and New York.³ The first book on posters appeared in 1886, and by 1897 the number of works – including two journals – dedicated exclusively to that once modest branch of art had become substantial.⁴

Dutch posters have not figured in the history of publication and exhibition in numbers commensurate with their quality.⁵ Dutch advertisers presumably shared Jongert's belief in the virtues of publicity; but from all accounts their most visible product, the poster, was not highly regarded until the second World War, at least in comparison with the posters of other nations. Some persistent complaints run through early commentary on the Dutch poster, both within and outside of Holland: it was too reserved, too difficult to read at a glance, and too behind times in delivering its message with maximum speed and efficiency. This criticism need hardly concern us today. The posters are old enough to

have gained the charm of distance and to permit us to admire and study them for what they express and can tell us of the circumstances in which they were made. Indeed, the idealism inspiring Jongert's tribute to advertising may well be one of the reasons why Dutch posters, up to the time of the second World War, often seemed – at least to contemporary eyes – to withhold the thrust of which they were capable. The Netherlands produced relatively few posters as instantly engaging as those of Toulouse-Lautrec, Pierre Bonnard, Alphonse Mucha, or Jules Chéret in France.

Several reasons have been proposed for this: the paucity of grand commercial thoroughfares such as were characteristic of Paris, with their need for large, bold, and quickly grasped images; the hesitancy of Dutch businessmen to take full advantage of the poster's capabilities; even Calvinism's effect on the national character, with its taste for cleanliness, purity, and sober contemplation (though in their nature such sweeping generalizations as the last are hard to prove).⁶

1

Jac. Jongert, "Posters Designed by Dutch Artists," *Wendingen*, vol. 5, no. 2 (1923), p. 3.

2

Ernest Maindron, "Les affiches illustrées," *Gazette des Beaux-Arts*, vol. 30, 1884.

3

Robert Koch, "The Poster Movement and 'Art Nouveau,'" *Gazette des Beaux-Arts*, series 6, vol. 50 (November 1957), p. 287.

4

Ernest Maindron, *Les affiches illustrées*, Paris, 1886. See Robert Goldwater, "L'affiche moderne," *Gazette des Beaux-Arts*, series 6, vol. 22 (December 1942), pp. 173-174.

5

The first exhibition to include Dutch posters was the Exposition d'affiches artistiques françaises et étrangères, held in Reims November 7-17, 1896. The next was the Exposition internationale d'affiches illustrées, held in St. Petersburg by the Société Impériale d'Encouragement des Arts.

6

Dick Dooijes and Pieter Brattinga, *A History of the Dutch Poster 1890-1960*, intro. by H. L. C. Jaffé, Amsterdam, 1968, pp. 9-11.

Editions of Dutch posters were small, and they were generally displayed in shops rather than out-of-doors on hoardings. But Jongert's fervor, though it seems to embrace advertising wholeheartedly, is surely pertinent as well. It was part of a continuing belief – in its origins largely inspired by the English Arts and Crafts Movement and widespread among early Dutch poster designers – that art, even commercial art, had a social mission to perform. Like many modern artists on the Continent, Dutch poster-makers frequently joined this belief to the hope of a new society, one based on socialist ideals or, by some at the beginning, anarchism. This as much as anything else seems to have made them loath to turn the poster into the brilliant and often frivolous spectacle it was in France or Belgium.

The over-all impression made by Dutch posters in the first half-century of their existence, for all their variety, is one of restraint. Certainly posters of the greatest brilliance and immediacy were produced in Holland during that time, but the general effect – as was observed early on – is of designs meant more to be perused than to capture the eye at a glance.⁷ In 1917, as we shall see, this trait was to become the subject of public debate.

Dutch Posters of the 1890s

Before the 1890s, posters had mainly been the work of hacks with no great artistic pretensions. The anonymous assemblage of words, pictures, and decoration with which W. P. Werker displayed the amenities and doubtful elegance of his hotel and "grand café" is well above the general run of design in the posters of its day, but it will still serve as contrast to the work that was to follow (7). France was an exception. Thanks to Jules Chéret, the first specialized poster designer of stature in Europe, French boulevards were decorated with an art of eye-catching vivacity as early as the 1860s. But it was not until the end of the eighties or the beginning of the nineties that the golden age of the poster began, when Bonnard and Toulouse-Lautrec created the first posters we may call high art.

Holland, like the rest of Europe, was not long behind France in exploiting the artistic possibilities of the poster. The Dutch economy had grown slowly in the third quarter of the nineteenth century, despite a population increase during that time of almost 17 percent. The years 1882-1886 in particular were a time of

economic stagnation, a consequence of the international depression that had begun in 1873, but in the 1890s the Dutch economy grew rapidly.⁸ In the applied arts, the English Arts and Crafts Movement, with its powerful ethos of a morally renewed art in the direct service of society, soon made itself felt.

Joining this, as far as the poster is concerned, was a new way of conceiving art. Post-impressionism and above all the Japanese print gave unprecedented expressive and symbolic value to surface pattern. Illustrated posters, as conjunctions of word and image, had always in one way or another called attention to their surfaces, but with the new importance placed on pattern by artists in the nineties, posters could become a major vehicle of expression, becoming at once decorative, expressive, and coherent in their visual effects. In 1885 René Martin in *Le Figaro* was already observing, probably in reference to Chéret, that "there is far more talent shown in a poster than in many of the most discussed paintings in the Salon."⁹ Toulouse-Lautrec's posters are not different in kind – or inferior – to his paintings. They are rather a distillation: simpler perhaps in their psychology but comparably heightened renderings of the world of the cabaret and the *amateur*.

7

See, e.g., Jean Louis Sponsel, *Das moderne Plakat*, Dresden, 1897, p. 297, who refers to the "auffallend spröde verhalten" of Dutch posters.

8

E. H. Kossmann, *The Low Countries, 1780-1940*, Oxford, 1978, pp. 265-266, 315, 412-413.

9

Quoted in Jane Abdy, *The French Poster: Chéret to Cappiello*, New York, 1969, p. 9.

Dutch posters of the 1890s by and large lack the verve of their French counterparts. Indeed, at the beginning of the nineties a Dutch newspaper drew an explicit comparison between Dutch posters and one of Chéret's posters of 1890 for La Diaphane rice powder, which was to be seen on Dutch hoardings: "... to see that refined painting on paper celebrating among our dull advertising bills, joyously sounding its loud fanfares of movement and color even more prettily than elsewhere under our heavy gray skies." (fig. 1)¹⁰ The complaint is justified if Chéret and the French poster are taken as the norm. Clearly, however, Dutch poster designers of the nineties did not do so. While their work shared in the artistic tendencies of the period, it took a different direction from that of the French, with results having considerable force and appeal in themselves.

One of the first examples of the new Dutch poster art is the announcement and timetable for the North-Holland Tramline Company of Amsterdam by the great Dutch architect and architectural theorist H. P. Berlage (2). Like Berlage's architecture, whose artistic principles were elaborated in his writings, the placard emphasizes precisely defined geometric planes. It is anything but ingratiating, and its rather tame symmetry is strikingly at variance with the boldly asymmetrical style of

Figure 1
Jules Chéret
La Diaphane
Lithograph, 1890



From an unidentified newspaper item of April 15, 1891, affixed to the rear of the Chéret poster. I am indebted to Martijn Le Coultre for the citation.

decorative arts then common in France. Its interest lies, rather, in its severe style and its clear authorial stamp, symptomatic of the aspiration of artists in the nineties to turn their artistic talents to the more modest everyday tasks of design; though in the case of Holland it would perhaps be more accurate to say that they thought to bestow on design something of the dignity and value of the fine arts.

This aspiration can be no better illustrated than by a poster of 1896 for the arts and crafts journal *Revue bimestrielle pour l'art appliqué* by the noted symbolist painter John Thorn Prikker (6). In 1892 Thorn Prikker joined the Rose + Cross, the mystical artistic order founded in 1888 in Paris by Joséphin Péladin, and until the mid-nineties he was almost exclusively a painter of religious subjects.¹¹ His poster is an extraordinary attempt to lend his vision of a monumental and deeply serious art to the promotion of a specific product. The results are still something of a puzzle; for while we can easily see how his profusely elaborated scrollwork means to illustrate, or symbolize, the role of decoration in art, his bleak religious subject – one of the harshest images of the crucifixion among the many conceived in the period – almost bursts the bonds of its ostensible context, the decorative arts. We can only wonder – incorrectly, as it happens – whether the journal might

not have been theological, or perhaps devoted exclusively to religious art.

The extreme severity – not to say grimness in the one case – of such posters as Berlage's or Thorn Prikker's is not characteristic of Dutch design of the nineties; the decorative curves of the Belgian and French art nouveau may be seen abundantly in Dutch posters. Yet with a few notable exceptions they are rarely more than embellishments to more austere designs, or in the case of Willem van Konijnenburg's timetable for an excursion boat line, stylized evocations of nature such as were common in the German Jugendstil (19). The poster designed by Johannes Aarts in 1897 for a Dordrecht exhibition of arts and crafts, with its loose drawing and irregular silhouettes reminiscent of Bonnard, Georges de Feure, or Georges Meunier, is one of those exceptions, as is Tiete van der Laars' ornate 1898 poster, inspired by Mucha, for an exhibition of Dutch national costumes (20). But by and large, Dutch designers of the nineties have more in common with English illustrators – Walter Crane, or the expatriate Englishman Louis Rhead – than with French or Belgian designers.

The avoidance by Dutch poster artists of the extravagances of the

latter may be seen in another striking example of Dutch poster restraint, the placard designed in 1897 by Th. H. A. A. Molkenboer in competition for the bookbindery of Elias van Bommel (16). It is likely that its stark, unmodulated rendering was influenced by Felix Vallotton, whose woodcuts were widely known, but it has little parallel among French and Belgian posters. The stiffness of its forms and its schematic composition bring to mind instead the crude popular woodcuts of the type traditionally known in France as the *images d'Épinal*, so called after one of the principal centers in which they were produced. In fact, Molkenboer's poster is a woodcut, a medium presumably chosen by him, since he made other woodcut posters as well. Its very use, rather than the more easily handled lithograph, would seem to indicate his intention, like other artistic reformers of the time, to restore the handicrafts to their pre-industrial purity.

We should expect to find a difference in treatment between posters for a commercial product, meant to turn a profit for its company, and cultural, institutional, and political posters (among which may be included those for serious art and literary journals), the latter usually permitting a greater freedom of expression. But in the 1890s this distinction tended to blur, and no more so than in two posters designed in 1893 and in

1894 or 1895 for the Dutch Oil Works (Nederlandsche Oliefabriek) in Delft, manufacturers of *Delftsche Slaolie*, or Delft Salad Oil (3 and 5).

The earlier of the two is by Theodorus (Theo) Nieuwenhuis, one of that first generation of young artists on the Continent who were inspired to devote themselves to the applied arts. The poster displays its product clearly enough: two large bottles of salad oil stand to either side, and the names of the company and product are emblazoned above and below. But these are subordinated to the great swaths of black lithographic ink next to the bottles and to the reserved yellow streaks and border decorations. It is with some difficulty that we recognize the yellow center stripes as streams of oil and the three objects above them – surrounded as they are by an overpowering black ground and the equally salient patterns of lettuce leaves and peanuts – as oil bottles spilling their contents down the middle of the poster. Everything is brought into the picture plane, and the result is as richly textured and “painterly” as any painting. A certain wit is involved in all this. The bottles, with their prosaic forms and printed labels, strike rather humorously with the accoutrements of art. On the other hand, the painterly streams of oil and their black surroundings can be seen as punning allusions to the “oil” of high art. Commerce is thrust into the

context of art with an altogether satisfying literalness. In no allegory do the river gods spill out their amphoras with greater solemnity. We do not know how successful the poster was as an advertisement, but, as we shall see, there is some indication that the Nederlandsche Oliefabriek was not altogether displeased with it.

The second of the slaolie posters is perhaps the best known of all Dutch posters. Its designer was the painter Jan Toorop, whose large drawing *The Three Brides* of 1893 had been published the same year in the London *Studio* and had at once made his work known beyond the borders of the Netherlands. His poster, designed about a year or two later, was an attempt to apply the same symbolist style to advertising. The result was greeted with some astonishment. J. M. Sponsel, in his *Das moderne Plakat* of 1897 referred to him as “one of the oddest [*wunderlichste*] and most controversial of modern artists.” His few posters, Sponsel continued, “are not likely, with their mystical conception and puzzling manner of expression, to attract a wider circle to the new art. Still, his poster for a salad oil,

Delftsche Slaolie, is one of the most easily understood of them and despite its curlicues and its curiously stylized women, has a true poster style.”¹²

Like Nieuwenhuis’ poster, it immediately lets us know what is being sold, but if the latter requires something more than a glance to understand its illustration, Toorop’s takes even longer. Its two wan and attenuated women in vaguely medieval gowns, like figures from a symbolist play by Maeterlinck, seem to participate in a mysterious ritual. The figure on the right raises her hands as if in benediction, or perhaps to ward off some invisible and vaguely disquieting power. Her stylized profile and pose, like those of many of Toorop’s women of 1893-94, including *The Three Brides*, only increase her air of devotion to her solemn mystery. They show the unmistakable influence of the Javanese shadow puppets – the wayang puppets – and recall that Toorop was born in Java. Surrounding the figures is their extraordinary hair, that ubiquitous 1890s symbol of woman’s spiritual or sexual power (sometimes both together), which flows from them to create a dense background of waving lines. It is this remarkable decoration that gave the art nouveau in Holland the sometime name “Slaolie Style.”



Figure 2
G. H. Breitner
Delft Salad Oil
 Photolithograph, 1905

After all of this, it is close to astonishing to realize that the seated maiden is doing nothing more mysterious than pouring oil – straight from the bottle – into a salad.

It is almost a century since Toorop designed his poster, and preparing a salad still seems a curious activity for the rarefied creatures it depicts. But it is surely no more curious than the ecstasy in washing, buying, and drinking seen in advertisements of supposedly more realistic stamp. What remains of interest in it is not the success or lack of success of its message but the charm of its patterns, its irreconcilable elements, and the purely historical question, yet to be answered, of how such a discrepancy between the requirements of the commission and the results could have arisen.

The answer may lie in part with the official of the Nederlandsche Oliefabriek (which in 1898 merged with the Calvé oil factory of Bordeaux) who commissioned these early posters. Credit has been given to one of its directors, the socially enlightened J. C. van Marken.¹³ Some years later – in 1905 – the company commissioned a reproduction, with its name and product on it, of a painting of two cart horses by the then popular Dutch landscape painter G. H. Breitner (fig. 2). Breitner's painting

was not meant as a poster but rather as a promotional gift to storekeepers.¹⁴ Clearly, van Marken's inclination ran to the elevation of commerce through art. Nieuwenhuis' and Toorop's posters were not the only ones with a self-consciously artistic or "cultured" look to be commissioned by the *oliefabriek*. Jacques Zon's slaolie poster, designed about 1897, makes the salad oil the center of a parodic bluebeard drama. A pre-raphaelite damsel in her castle, having broken a bottle of slaolie, looks despairingly to her sister in the battlements (or is it a representation of herself later in time?), who waves frantically to two knights galloping to the rescue with another bottle of oil (13).

Like many designers of the nineties, Zon could suit his style to the requirements of his product and its potential buyers. His poster of about 1898 for lamp methanol, manufactured by the Nederlandsche Gist & Spiritus-Fabriek, of which J. C. Marken was also director,¹⁵ is drawn in a more decorative and allegorical manner, suitable to the elevated matters traditionally associated with the giving of light (14). Similarly, C. A. Lion Cachet's poster of 1897 for the W. G. Boele cigar company, which sponsored a competition for it, is in a style quite unlike his usual one (8).

Lion Cachet is usually grouped with his early collaborators, Nieuwenhuis and G. W. Dijsselhof, as one of a trio of fantasists among Dutch designers of the period. He had studied collections of batik and the art of the Near East – including Turkish, Moorish, Persian, Byzantine, Coptic, and Japanese decoration – and these artistic experiences permanently shaped his work.¹⁶ They gave rise to a style of intricate, small-scale decoration only rarely employing the freer-swinging "Belgian" line of the art nouveau. Lion Cachet's teeming forms are usually held in check by a structure of rectangles,¹⁷ and his cigar poster has only that in common with his other designs. We may assume that he recognized a certain propriety in making the advertisement for a man's product direct and "manly"; the only concession to his usual inventive patterns is in the cigar smoke, which, in keeping with the humor of the piece, rises upward in palpable curls from cigars on either side.

Adaptability seems also to have been a trait of one of the boldest and most influential Dutch poster designers of the period, Johan van Caspel.

Van Caspel's first poster, designed in 1896, was for the Hinde bicycle factory (9). It concedes almost nothing to the fashion for decorative curves. A young woman, her eyes fixed ahead of her and the hint of a smile on her face, pedals along a country road while two admiring children watch with comparable expressions of quiet pleasure. The poster's flat unadorned patterns and bright simplicity echo the solitary enjoyment presented in it by the then fashionable sport of bicycling. The precise geometry and parallel edges of the road, hedgerow, horizon, and fields in the distance give the work the appearance of a reduced neo-impressionist composition (by the mid-nineties neo-impressionism, with its simplified geometric rendering of forms, was a widespread style in France and Belgium); but if anything, its unadorned contour style of drawing recalls such English illustrators as Walter Crane, especially in his drawings for children's books. Its evocation of the tranquil satisfaction to be had from bicycling is quite unlike what we usually find at the time in bicycle posters, where the pastime is treated either with conspicuous humor, as an athletic contest, or as a social occasion.¹⁸

Van Caspel's poster style changed after his Hinde advertisement, but it

14

W. H. Benier, "Langs reclamewegen," *Revue der Reclame*, vol. 8, no. 6-7 (1948), p. 158, from an interview with one of its early directors (1884-1920), J. R. Tutein Nolthenius.

15

Saam, p. 146.

16

A. van der Boom, *C. A. Lion Cachet 1864-1945*, Bussum, 1952, pp. 14, 17, 26.

17

Boom, p. 26.

18

See the examples in Charles Hiatt, *Picture Posters: A Short History of the Illustrated Placard, with Many Reproductions of the Most Artistic Examples in All Countries*, London, 1895, pp. 93, 139; Abdy, *French Poster*, p. 106; *La Belle Epoque: Belgian Posters, Watercolors, and Drawings from the Collection of L. Wittamer-DeCamps* (cat.), with an introduction by Yolande Oostens-Wittamer, Library of Congress, Washington, D. C., 1970, nos. 10, 104, 105; or the copiously illustrated catalogue of the recent poster exhibition held in Japan, *The Poster*, Takashimaya Art Gallery, Nihonbashi, April 18-May 7, 1985, nos. 26, 51. Georg

is uncertain whether this was because of a general change in his way of working or the specific requirements of his commissions. A poster for Karstel cocoa from about the same year is most probably by him (12). Its forms are more stylized and perfunctory, and their effect is to move us out of the world of activity into a more frozen, iconic realm. Is this because the sedentary pleasures of taking Sunday cocoa in a park seemed to call for a less physical rendering? A similar question is raised by another van Caspel, a poster of about two years later for Ivens & Company's photographic equipment (11). Here, the art nouveau curls in the woman's hair serve to give her greater elegance. She is not merely riding a bicycle or taking cocoa in the park, like ordinary well-off people, we might say. Her wares – a large view camera and a tripod – were items both of luxury (when not professionally intended) and of art, and both aspects are heightened by the stylization.

When it comes to an item of popular culture, however – something intended for a wide public (*Boon's Illustrated Magazine*) – van Caspel again designs a more realistic work (10). What counts here is not abstract

elegance but our identification with the girl's rapt absorption – with her pleasure in the act of reading – while we are reminded by the emblem and motto that time flies.

Cocoa, too – like all enticements of the senses – could be made inviting through stylization or decorative detail. Jan Ros' vivid poster of 1895 for Blooker's cocoa not only flanks its figures with an elaborate border of cacao tree, beans, and an escutcheon but puts them in the elegant setting of good society, where fashionable visits are paid amid the appointments of amphoras and neo-classical tables (4). Asia Tea, by Georg Rueter, dated 1896, is given a more modest domestic setting, though it, too, is made into an icon of enjoyment by Rueter's simplification and his decorative border of leaves, blossoms, and fruit (18). Wilhelm Pothast's poster for a cocoa drink ("It's drunk cold"), from about 1900, returns us to Ros' elegance, without being quite so illustrative (17). Here the good taste of drinking Korff's cocoa is implied by its decorative forms: by its background ornament, whose intricacy, like that of much Dutch design before 1920, suggests the influence of Indonesian patterns, and by the flowing art nouveau lines of the figures as they serve themselves – two friends evidently preparing for a tête-à-tête.

The New Century

After 1900, the most distinctive posters in Holland from an artistic point of view tend to be either noncommercial or designed for cultural products. This should be no surprise, given the greater limitations on artistic ingenuity imposed by the need to sell a product. On the contrary, what is surprising is that during the nineties there should have been so little distinction in style and approach between the best of commercial and non-commercial work; as we have seen, Toorop's *slaolie* poster is one of the most esoteric of the period. In the new century the number of impressive, well-designed commercial posters increased steadily in Holland, though remaining in the distinct minority. But at the same time they tended to diverge in character from the others, becoming less symbolic or allegorical and more illustrative. Another way of putting it is that after the turn of the century they became more specialized – perhaps because commercial advertisers became surer of their need for rapid comprehension – and left the field of the "artistic" poster largely to the noncommercial client.

One of the liveliest designers of commercial posters in the new

Rueter's poster for Hinde, Will Bradley's for Victor bicycles, and Steinlen's for Comiot motorcycles are among the exceptions. (The first is illustrated in Dooijes and Brattinga, fig. 92, the others in Hayward and Blanche Cirket, *The Golden Age of the Poster*, New York, 1971, pp. 14, 61.)

century was Willy Sluiter. Though scarcely younger than some of the poster artists of the 1890s (having been born in 1873), he took his work in a distinctly different direction. A notable political cartoonist, Sluiter, who did not draw on the stone himself,¹⁹ took his style of bold angular contours from the satirical German magazine *Simplicissimus*, especially from the caricatures of Bruno Paul and Olaf Gulbransson, who about the turn of the century were perhaps the most highly regarded political and social caricaturists on the Continent. Sluiter's poster for oriental carpets carries their style to burlesque – while perfectly obvious in what it is trying to sell, it hardly seems calculated to convey the elegance or luxury of its wares (42). His poster of 1915 for festivities connected with an exhibition in the city of Laren is somewhat more restrained, advertising as it does a cultural event; but it, too, is rather broad in its humor, stressing the gaiety of the entertainment rather than the cultural significance of the occasion (33).

Piet van der Hem also used caricature in his poster designs, which are strongly anecdotal. His style is less terse than Sluiter's, but he compensates for it by a greater subtlety in his humor and a more refined manner of drawing. Although he, too, drew political cartoons, he was known –

notorious might be the better word – early in his career primarily for his worldly portraits, which were attacked at times for being coarse and at times for being decadent. Van der Hem, whose first posters date from 1907, was some twelve years younger than Sluiter – of the same generation as the pioneer modernists of the new century – but his work ignores the intervening symbolist movement, taking up instead the thread of nineteenth-century realism, as a recent study of the artist has observed, and especially the vein of scurrility associated with Toulouse-Lautrec and Félicien Rops.²⁰ The greatest number of his posters was made for the theater, and they have been called a piece of theater history, for in them he depicted many of the important Dutch actors and acting companies of his time.²¹ Those he designed for exhibitions of his work show a tarter, more personal side of his art. His posters of 1912 for the Frascati acting ensemble and for the luxurious Spyker automobiles – one of two he made for them before 1914 when production on the vehicle ceased – are among his more reserved and less personal, but few illustrators, whatever their styles,

were able to present their products with so much charm and fluency of line (29 and 30).

Institutional and cultural posters, too, sometimes show a more descriptive realism after the turn of the century, especially in the political poster, as we shall see later. The tourist poster by Albert Hemelman attempts to convey the charms of the Dutch countryside, as represented in the ubiquitous symbol of picturesque Holland, the windmill (which, the poster shows us, may be visited by train or by roadster). Hemelman retains the flat bold planes of posters from the turn of the century but renders them with a high degree of descriptive realism (44). More impressive is the woodcut poster of 1914 by Huib Luns for the Dutch health organization the Green Cross, which gave him full control over his design.²² Its grim warning against flies and the diseases they carry is made all the more sobering by its rigid organization and by its splendidly detailed rendering of the insect and of potential places of contamination (39).

It is appropriate to include Jan Toorop's strikingly bold poster of about 1900 for the tourist association of Katwijk aan Zee in this list of more realistic works (21). It is one of the distinct exceptions among his posters of the period, which on the whole remained strongly symbolist. The

18

Otto van Tussenbroek, "Willy Sluiter en zijn werk," *De bedrijfsreklame*, vol. 2, no. 3 (April 1917), p. 79.

20

On van der Hem see Peter Karstkarel, "De reclame door Jan Rotgans, Piet van der Hem en Jan Wijga," *Alternatijf* (1976), pp. 20-29; also Hans Martin, "Iets over Piet van der Hem," *De bedrijfsreklame*, vol. 2, no. 4 (May 1917), pp. 110-113.

21

Ibid., p. 26.

22

Huib Luns, "Umberto farà da sé . . .," *De bedrijfsreklame*, vol. 6, no. 6 (August 1919), p. 96.

placard retains a considerable degree of stylization, but its figure is less mannered and distorted than most of his others and more immediately grasped as an image. Toorop no doubt understood the practical value of keeping his mystical inclinations out of a poster intended to attract the tourist trade, yet his advertisement makes no concession to the picturesque. It shows nothing that could appeal to a casual visitor – neither the beauties of the village nor its comforts. Like many artists of his generation who saw in radical political movements solutions to the social and cultural ills of their day, Toorop had anarchist leanings, despite his taste for the occult.²³ His representations of common men are invariably more naturalistic and down-to-earth than the rest of his work, as his poster of 1901 for Herman Heyermans' play *Het Pantser* shows, with its simple rendering of a soldier pinned under a great block. Toorop lived in Katwijk from 1890 to 1892 and again from 1899 to 1904,²⁴ and his fellow feeling for the fishermen of the town – the concomitant of his political sympathies – was surely one of the reasons why he gave exclusive place in his poster, and a simple human expression, to the figure of a simple toiler.

These few examples of relatively descriptive noncommercial posters are among the exceptions in the first two decades of the century. In comparison to the commercial poster, with its lively new style of anecdote, most of the cultural posters designed in the Netherlands after the turn of the century seem decidedly conservative in spirit. The desire of artists to demonstrate an ethical purpose in their work often led to compositions of rigid symmetry, to the elaboration of allegorical and symbolic detail, and even to traditional forms. If Dutch posters of the 1890s, taken all in all, gave primary place to the charms of decoration, the cultural posters of the first two decades of the new century seem to aim for high seriousness before anything else.

This tendency toward greater formalism – one might say toward a more impersonal art – was not confined to posters alone, or even to Holland; it appears in all of the applied arts everywhere in the first two decades of the century. But Dutch posters show it to a striking degree. The results are often impressive, even when they offer no particular novelties or innovations.

Georg Rueter's poster of 1918 for an exhibition in Rotterdam of crafts and folk art continues to rely at this late date on the image of the standard bearer – a nude youth humbly kneeling with his banner before the teem-

ing field of art, or rather, since the background is filled with stylized plants, of nature in art (40). But Rueter's bold contrasts and sure rhythms still bring eloquence to the theme. Cornelis Rol's prize-winning poster for the First Dutch Maritime Exhibition, held in Amsterdam in 1913, is filled with decoration based on waves, fish, and sea foam (37). These were common motifs in the art nouveau period, but Rol gives them no rhythmical impetus of the sort they received then. He invokes not so much the activity of ocean voyaging as the material culture of which it was a part. His pattern of prickly details seems to take up and amplify the carving on the square rigger and by extension becomes a restless evocation of the adornment that marked Holland's golden age as a seafaring nation.

Wilhelmina Drupsteen's early studies (1898-1900) with the "rationalists" among Dutch designers of the nineties, J. L. M. Lauweriks and K. C. P. de Bazel, are reflected in her symmetrically designed poster of 1913 for an exhibition on women, with its emblematic representation of woman as mother, homemaker, and protectress of civilization (a radiant steeple-crowned skyline extends behind her outstretched

arms within a surrounding glory) (32). Chris Lebeau also studied briefly with Lauweriks and de Bazel in 1898, and as with Drupsteen's exhibition poster, their taste for geometric clarity is seen again in his rather similar posters of about 1914 for productions of *Hamlet* and G. K. Chesterton's *Magic*, for which he also designed the settings (38 and 37).²⁵ In both, the loftiness of the dramas is evoked by the posters' symmetry and by the hieratic placement of the principal figures within mandorlas.

Antoon Molkenboer's grave poster for a Beethoven series of 1911 in The Hague celebrates music with an emblematic composition of the strictest symmetry (28). Below the main text and a garlanded head of Beethoven is set a roundel containing Berlage's (unbuilt) 1908 project for a concert hall, the Beethovenhuis. Below that, an allegorical winged figure personifies the promise made by the scroll over her head, in which are written words from Schiller's "Ode to Joy," the text used by Beethoven for the final movement of his ninth symphony: "All men shall be brothers." The whole is framed in an elaborate architectural setting of medieval arcades.

Lion Cachet's later designs – book and wall decorations as well as

posters – also tend toward symmetry, and his 1917 poster for the first annual industrial fair in Utrecht is no exception. Intended, like his poster for Boele cigars, to advertise a relatively practical affair, it has less of his usual elaborate and often rather indistinct type of overall pattern (47). Its most curious feature is the treatment of the bust in the lower center. Set as it is within an interacting pattern of blue and red, its surrounds appear to lend it waving tentacles instead of arms. For the rest, once we have separated figure from ground, its heraldic lions offer no perplexity.

The spokesman for those designers who saw their duty in the furthering of social and ethical values through art was Richard Nicolaus Roland Holst. In 1917, on the occasion of an exhibition of Art in Advertising held in Amsterdam, Roland Holst delivered a lecture in which he drew a sharp line between his own conception of the poster and what he saw as a dangerous opposite tendency. "On one side is a group which is interested in the art of the poster and which demands from this means of expression that before anything else it should be an advertisement and concern itself with the requirements of advertising; in other words, that it should place itself entirely in the service of advertising. But there is another group that says yes, but

before we do that we have to see what advertising really means. I don't mean in a particular case, but what kind of value advertising has as a general phenomenon, what significance and what ethical value it possesses which will give it the right to influence or determine the artist's conception. The two parties stand opposed in the matter of the poster: as art and as an object of use."²⁶

What this meant to Holst was made clear by his inclusion of the poster within the broader issue of art and society: "We [applied or commercial artists] are dependent on society, we also want to join society, we demand in a way that society give us the material means necessary for our work, but we also expect to find in society those living ideals which our work is able to stimulate, and which can be made wider, more general, and deeper by our art. In that respect we stand in relation to society – even though the relationship is very much weaker – as art stood from antiquity to the Renaissance. . . . But when we say that we are social artists, that we desire strong ties with society, that does not mean yielding ourselves to society and its demands without

²⁵ See *Chris Lebeau (1878-1945)* (cat.), Drents Museum, Assen, October 12, 1985-January 5, 1986, p. 27.

²⁶

The lecture was published in R. N. Roland Holst, "Moderne eischen en artistieke bedenkingen," *Wendingen*, vol. 2, no. 5 (May 1919); see p. 3.

criticism, without insight, and without reservation."²⁷ Holst offered a choice: one could either challenge society or accept it as it is.

What was involved, Holst explained, was the opposing attitudes of the English Arts and Crafts Movement (by which he had been profoundly influenced) and of artists in Germany: the former held up the ideal to society, the latter accepted their society without question. Indeed, unlike the English, German artists celebrated naked material power. Of course, Holst was delivering his lecture during the first World War. Even though the Netherlands remained at peace, the possibility of a German invasion could not be overlooked, and this did not predispose him to any great good will toward Germany. Nevertheless, the German work he cited seemed proof enough of his claim, for it was of a kind hardly found among English artists, or for that matter among the Dutch. Three years before, he recalled, he had visited the Deutsche Werkbund exhibition in Cologne and had wondered why "all those figures there of horses, women, and men [were] so uncommonly brawny." "I can assure you," he concluded, "that we have the right to hold German artists responsible, too, for what is now happening, inasmuch as they have

spent the last twenty years making idols to the cult of power."²⁸

Roland Holst saw the true end of art instead as the creation of what he called "the dream of art, that specialness which surrounds the work of art with an atmosphere we cannot enter with our bodies but where our spirits may linger from time to time and whence they return full of nostalgia. . . . This dream can be achieved even by the simplest objects we make." Roland Holst showed his enduring allegiance to the faith of the Arts and Crafts Movement by naming the artist he believed had done more than any other to reshape society through the ideal of art, William Morris.²⁹

The poster artist could help reform society by a more or less temperate approach, and in his lecture Roland Holst presented the choice in a memorable phrase: "You see, ladies and gentlemen, the poster can satisfy two requirements. It can be a simple communication or it can be a shout."³⁰ Given his lingering fin-de-siècle belief in art as a "dream," it goes without saying that Holst saw little value in the shout. He had been one of the first Dutch artists to work

in the style of the art nouveau. About 1900 he sought to give his work a more monumental, architectural character, realizing his ambitions in designs for stained glass windows and in his murals for Berlage's Amsterdam Stock Exchange. His posters from the first two decades of the new century present their subjects in a compressed, brooding style that aims to be both monumental and impassioned. In his 1910 placard for *Lucifer*, a tragedy by the great seventeenth-century Dutch poet Joost van den Vondel, staged by Willem Royaards with costumes and sets by Roland Holst himself, the columnar form of the fallen angel is set between romanesque columns and banks of swirling flame (25). A similar architectural treatment is given to two later posters. The first, for the 1918 premier of a Royaards production of *Faust*, shows an equally compressed image of Faust and Mephistopheles standing upon the ledge of the inscription (26). The second, a 1920 poster by the government labor board advertising its various workers' benefits, again places its figures on a ledge in order to monumentalize its image of the archer-champion (49). The figure forms part of an emblem with an elaborate stepped frame. The insistent geometry of the design, with its

27

Ibid., pp. 3-4.

28

Ibid., pp. 6, 14.

29

Ibid., p. 6.

30

Ibid., p. 7.

maze-like inner border, is shared by much Dutch design of the early twenties, especially in the Amsterdam school, but Holst's basic conception does not differ appreciably from that of his earlier posters.

This poster was to be Roland Holst's last for over a decade. It came in for severe criticism because of its obscure wording and seemed to give point to the objection that had been made to his conception of poster designing.³¹

Roland Holst's slogan, communication or shout, had at once been taken up as a challenge by Albert Hahn, Sr., a noted political caricaturist. In so many words Hahn argued that by its nature an advertisement was precisely a shout: "[Advertising] is a street art pure and simple, and as such an out and out popular art. . . . We live, unfortunately, in capitalist circumstances still, our world is still one of competition. Under the social conditions in which we live things are not produced in order to satisfy human needs but, on the contrary, in a manner that is utterly anarchistic."³² In the circumstances, "the artist working in advertising has to be universal; he has to judge and conscientiously try to understand each commission individually, so as to arrive at the necessary method of

expression. In accordance with his task, then, the artist will produce a 'shout.' . . ." ³³

The notion of a designer cutting his style to the shape of his client, while no different from what any advertising artist would argue today, may nonetheless sound a little cynical, coming from an artist with no great sympathy for the capitalist system. Still, Hahn's work is as consistent – and one might say as conscientious – as that of any poster artist of the time. Like Willy Sluiter, he took his more serious style of boldly drawn figures from *Simplicissimus* and applied it to posters with a wide variety of subjects: a Verkade production of *Hamlet*, illustrated by a contemplative prince between columns; accident insurance, for which, in 1909, he drew the despairing image of a woman stricken by symbolic lightning; the election campaigns of the Social Democratic Workers' Party (SDAP), dramatized by the broad figures of red-shirted workers gazing into an industrial future or hacking at the octopus of anarchy, capitalism, hunger, the sufferings of war, and price-gouging on scarce foods (22, 34, and 48).

Hahn had a gift for dramatic expression, and while his posters have something of the oversimplification of political cartoons, they are surprisingly restrained, rarely descending to the bathos frequently present in other political posters of the time. It is worth noting that his *Fatum* accident insurance poster is considerably more subdued than his rather melodramatic preliminary study for it (fig. 3).

It goes without saying that the pictorial movements of the new century made themselves felt in Dutch posters of the period. Even older masters were not immune to their influence. One of the most memorable images in Dutch posters was created by Toorop in 1919 for the play *Pandorra* by Arthur van Schendel (45). The decorative swirls about the central figure are carry-overs of his patterns of the eighteen nineties, as is its angular theatrical pose; but these are now given energy by clashing diagonal planes unmistakably derived from cubism and futurism, even if very late in the decade. The effect is of tensions barely held in check by the rigid borders of praying figures.

Other posters before 1920 also show the influence of futurism, like Pieter Hofman's 1919 advertisement for an aviation show held near The

31

For what was apparently a widespread criticism, see J. C. van den Berg, "Een ondoelmatige affiche," *De bedrijfsreklame*, vol. 9, no. 2 (February 1921), p. 28.

32

Quoted from Dooijes and Brattinga, *Dutch Poster*, p. 28.

33

Quoted from *60 Plakate neun holländische Graphiker 1956-1970* (cat.), Hilversum, 1972, unpag.

Figure 3
 Albert Hahn, Sr
Fatum Accident Insurance
 Drawing, 1909
 Coll. Nationale
 Nederlanden Insurance
 Company, The Hague



Hague, its stylized curves representing flight paths; or the somewhat crude but vigorous poster for the Kotting Press by an otherwise unknown designer named Verschuuren, whose broad stylization includes sweeping curves and intersecting planes (43 and 53). Sometimes in Dutch posters modern abstraction comes so close to conventional stylization that it is hard to decide whether it is present at all. The background of Willem Arondéus' 1922 poster for a Dutch exhibition in Copenhagen is composed of restless intersecting background planes vaguely suggestive of futurism, but they do not involve his figures at any point. Arondéus was noted primarily for his wall paintings, and his design has the decorative effect of a stained glass window (50).

Among the new generation of twentieth-century poster artists, Jan Sluyters was one of the most vigorous and attractive. Sluyters' posters are closer to paintings than most, for he brought to the lithographic stone a style of broad strokes and loose drawing more characteristic of oils. They have been rightly compared in their fluency and charm, in their quality of being "intense and volatile at the same time," in their "play of swift line and color," to the work of the great French poster artists.³⁴

W. F. Gouwe, *De grafische kunst in het praktische leven*, Rotterdam, 1926, p. 24; quoted in Kurt Löb, *De onbekende Jan Sluyters*, The Hague, 1968, p. 39.

His early (1904) poster for Israel Querido's novel *Zegepraal* (*Victory*) still has a symbolist flavor, with its symmetrical design and its iconic figure of victory stretching out its arms within great butterfly wings (23). But the result is very different from the flat, stylized patterns of most Dutch posters of the period. There is no attempt to give strong expression to the figure. Instead the poster's expressive effect is largely conveyed by its lively brush work and its strong red-blue contrasts, which suggest that Sluyters may already have been familiar with the similar contrasts in French fauvism. As a painter Sluyters went through a number of styles in his early career, including impressionism, neo-impressionism, and for a brief time futurism. But the style that most strongly affected his work was fauvism. If there is some question about fauve influence in his *Zegepraal* poster, there is none about its presence in his "evening party" poster of 1915 for the League of Dutch Artists' Unions, and his even more brilliant announcement of 1919 for an artists' winter festival in The Hague (24 and 41). Printed in intense colors, they are drawn with the rapid,

simplified contour lines of Matisse, Dufy, or van Dongen. Indeed, Sluyters' are among the few fauve posters anywhere, closer to paintings in their variety and freedom of tone and line than to the linear patterns more usually favored by poster makers. They lack a degree of clarity, but this is not a significant drawback in posters announcing merriment; rarely has a poster style been joined so felicitously with its subject.

Sluyters' fauve style was no doubt unsuitable for posters with more elevated subjects. For displays of culture, a more "serious" modernism was wanted. In practice this meant some form of expressionism, in effect using strong color or value contrasts, sharply angled forms, and a more or less bold manner of drawing. It could be applied even to so light-hearted a classic comedy as *La Locandiera* by the eighteenth-century Venetian playwright Carlo Goldoni, as it was by Raoul Hynckes (55).

One of the most dramatically expressionistic of all Dutch posters is H. Th. Wijdeveld's black and white placard of 1922 for an international theater exhibition at the Stedelijk Museum in Amsterdam (58). Its composition – almost a parody of the popular concept of expressionism – centers upon a tiny figure in black silhouette with outstretched arms, the actor,

whose art sets off a great explosion of light culminating in the outline forms of a bird and partial head with veiled eyes.

Expressionism of one sort or another continued in Dutch posters into the 1930s, as it did in posters elsewhere in Europe. But as in Germany, where the Nazis (in spite of their official opposition to modernism) retained the harsh forms of expressionism in anti-Semitic or war posters in order to stir hatred,³⁵ its use in the Netherlands after the early twenties lingered on for subjects lending themselves to a certain urgency of expression.

Leo Gestel's poster of about 1922 for Philips' Argal light bulbs makes them the product of an expressionistic volcano of energy (59). Posters for the SDAP characteristically stress the hardships of workers. In her poster of 1930 for the socialist Dutch Federation of Trade Unions (NVV), Fré Cohen, who was born into a family of diamond workers and had strong socialist sympathies,³⁶ presents a grimly determined family of laborers holding the red banner, their images

On this use of expressionism in the period of World War I see Philipp Fehl, "Propaganda and the Integrity of Art: Notes on an Exhibition of War Posters 1914-1918," in *World War I Propaganda Posters: A Selection from the Bowman Gray Collection of Materials Related to World War I and World War II* (cat.), Ackland Art center, University of North Carolina, Chapel Hill, January 12-February 23, 1969. For the Nazi use of expressionist techniques, see Hildegard Brenner, *Die Kunstpolitik des Nationalsozialismus*, Hamburg, 1963, fig.1, and the anti-Semitic posters in *Kunst im 3. Reich. Dokumente der Unterwerfung* (cat.), Frankfurter Kunstverein, Frankfurt am Main, October 15-December 8, 1974, pp. 203, 205, 209.

"Willem Arondéus, Else Berg, Fré Cohen, Henk Henriët: Vier vergeten kunstenaars," *NRC Handelsblad; cultureel supplement* 338 (April 15, 1977). See also Frank Gribling, "Meijer Bleekrode en de socialistische kunst tussen de twee wereldoorlogen," in *Meijer Bleekrode: schilder, ontwerper, socialist 1896-1943* (cat.), ed. Carry van Lakerveld, Amsterdam's Historisch Museum, 1983, p.33.

made still grimmer by the squarish rendering of their forms (72). Meijer Bleekrode's poster of the same year for a conference of the NVV issues its appeal against war and for state pensions with a dramatically angled arrangement of white old age in the foreground, a dark figure of death with helmet and bayonet in the rear, and in between, its stern visage interceding, a heroic worker in red (85). Like Cohen, Bleekrode came from a family of diamond workers and was socialist in his sympathies. This poster is one of many works – posters and illustrations – he designed for the Dutch socialist movement in the twenties and early thirties.³⁷

Funke Küpper's 1927 poster for the socialist journal *Voorwaarts* is not expressionist in the same way as these (74). Its clean-edged forms seem at first to share the impersonal geometric aesthetic of the 1920s. But in fact its planes of light cutting through the sharply defined form of a lighthouse have less in common with the geometric elementarism practiced in Holland at the time by de Stijl than with the visionary paintings

of Lyonel Feininger, whose dematerialized images of architecture caught in planes of light even include lighthouses. Feininger's fusions of architecture and space, with their aim of sublimity, seem fitting models to represent the poster's motto: "*Voorwaarts*, your beacon."

Russian subjects seem almost inevitably to have called for expressionist treatment. Dolly Rüdeman's widely disseminated poster for Sergei Eisenstein's 1925 film of the revolution, *Potemkin* – her first for the films – is reminiscent of German expressionism before the first World War, with its jagged lines and clashing diagonals (71). It received considerable attention in the press, partly because it seemed to capture the spirit of the film. While it conveys nothing of Eisenstein's montage technique with its complex patterns of men and machinery in action, it succeeds in a general way in evoking the violence of social upheaval, and its distinctive style launched Rüdeman on her career as a designer of film posters.³⁸

Samuel Schwarz's poster of 1930 for Trotsky's autobiography has a similar style of angular, clashing forms (84). Its superimposed layers – a branched fist, a wall, a trestle, the

toppling towers of the Kremlin, and a steaming train³⁹ – lack Rüdeman's spontaneity, but they show a greater sophistication than does her design.

The third of our "Russian" posters, from 1931, returns us to theater: Mussorgsky's *Boris Godounov*, with the great Russian bass Chaliapin (97). Its political drama is of the distant past rather than of the present, and it is surely one of the reasons – nineteenth-century grand opera now tending to work on disinterested emotion rather than firing up our political sentiments – that Joop Sjollema softened his dramatic imagery with decorative rectangles and the scrolled neck of a double bass at the left.⁴⁰

37

After ca. 1935 he devoted himself largely to painting, without political themes. See the illustrations in *Meijer Bleekrode: schilder, ontwerper, socialist* and Bleekrode's biography, id., by his nephew Steef Davidson, "De onvoltooid tegenwoordige tijd," pp. 9-25.

38

The poster was printed in 7500 copies. On Rüdeman's early career, see Rob Geraerds, "Film-affiches Dolly Rüdeman," *Op de Hoogte*, May 21, 1931, pp. 146-148, and the article on her in *Het Vaderland* (The Hague), March 2, 1929.

39

The train and trestle were described at the time as "the symbol of transition to a better future." See Otto van Tussenbroek, "Twee affiches," in *Balans: Algemeen jaarboek der Nederlandsche kunsten 1930-31*, Maastricht, 1930, pp. 72-73.

40

Sjollema recalls having received 200 guilders for his poster, a figure on the high side, since designers generally received between 100 and 250 guilders a poster, depending on whether they themselves drew the design on the stone. Sjollema ordinarily did so. His request for a more vivid red in the background of the Boris Godounov poster was turned down because the additional color required would have made the work more expensive.

New Tendencies in the 20s and 30s

The more objective artistic tendencies of the mid-twenties – geometric abstraction on the one hand and a greater descriptive realism on the other (what in Germany was labeled the New Objectivity) – affected poster design as well. What most Dutch posters from the mid-nineteen-twenties to the beginning of the second World War have in common is a greater impersonality of style. Expressive drawing, whether of the monumental and decorative types represented by Roland Holst and Jan Sluyters respectively or the harsher style developed under expressionist influence, tended to yield to geometry, to smoothly stylized and simplified forms, or to a detailed rendering conveying meaning through illustration rather than through distortion of form.

This last may be seen in Chris Lebeau's linocut poster of 1925 for the art dealer Willem Brok in Hilversum. It marks a radical departure from his work of the previous decade (56). In place of his hieratic figures, with their solemn evocations of high art, we now see the carefully modeled figure of a connoisseur peering at some troublesome detail of a work of art through cupped hands. Its naturalistic form and its even, closely spaced hatchings might almost be out of the pages of a

commercially engraved volume of the nineteenth century. The naturalism of Aart van Dobbenburgh's poignant 1935 image of a poor drunk is perhaps more justified. Dobbenburgh, who worked in the realist tradition, could not have created a more eloquent and immediately grasped appeal against alcoholism – the object of his poster – than this finely detailed *cri de coeur*, as it was described in the press (98).

The work of Jac. Jongert was to undergo an equally striking change. In fact, he was able to make the transition from a disciple of Roland Holst to a thoroughgoing modern designer for industry.

Jongert began his career in 1904-1907 as Roland Holst's assistant on the mural decorations of Berlage's building for the Dutch Diamond Workers' Union in Amsterdam (Algemeene Nederlandsche Diamantbewerkers Bond), and as late as 1923, in his article of that year quoted at the beginning of this survey, he was still expressing Roland Holst's idealistic view of design: "Advertisement never leaves the earth but the atmosphere it conjures around things earthly is often reminiscent of the all-highest.

... A poster should be sufficiently important to continue to interest for a long time. Importance is the great gift the artist gives to advertisement. Its profit goes to the society or Company which gives its order to the advertising artist. Good posters are long attractive because the inspiring power of art is eternal and they are therefore taken up and protected by art patrons and art lovers."⁴¹

This conviction no doubt helps to explain why Jongert's early designs tend to be richly decorative. His first poster, the prize-winning entry for an international exhibition of the gas industry held in Amsterdam in 1912, has the elaborate borders and allegorical forms of much Dutch poster art of the period, his tour of the gas plant in Purmerend evidently having provided him with little direct inspiration (27).⁴² The heroic form of the sun god Apollo (or Helios, as the figure seems to have been called at the time), symbol of energy and light, steps from his golden winged chariot to the accompaniment of the red roses of dawn. He frames the orb of the sun with his hand and – appropriately for the poster's subject – carries in his arms the infant Hermes, god of wealth and commerce, to whom Apollo gave the caduceus and who taught the gods how to make fire.

41

Jongert, "Posters," pp.5, 10.

42

Jongert was paid 500 guilders for the poster, with another 200 guilders allotted for its transfer to the stone and printing. See Emy Hoogenboezem, "Een onderzoek naar Jac. Jongert 1883-1942, toegesplitst op zijn gebruiksgrafiek," Ph.D. diss., Kunsthistorisch Instituut, Utrecht, 1979, pp.39-41. On Jongert's career in general, id., *Jac. Jongert 1883-1942: Graficus tussen kunst en reclame* (cat.), Gemeentemuseum, The Hague, 1982.

Despite its victory in the competition – in part due to the number of important designers who stayed away – Jongert's design did not find general approval, not even with the jury (which included Roland Holst). Critics complained of its dependency on Roland Holst's murals for the diamond workers' building, of its weakness as a design, and of its abstruse imagery. The last objection was certainly justified, for it depends for its understanding on a knowledge of mythology which, though elementary, was obviously not shared by everyone who might have been attracted to the exhibition.

Jongert's conversion to a more industrial aesthetic was begun, according to him, by a visit to the Deutsche Werkbund exhibition held in Cologne in 1914. It was there that he discovered the new possibilities for design offered by machine production.⁴³ That visit, however, seems to have had little immediate effect on his poster work. Although he ceased working in the monumental style of his first poster, as late as the early twenties he was still designing posters in an "artistic" and highly personal manner.

One of them, made in 1920 for the Volksuniversiteit in Rotterdam, a new university founded in 1917, makes use of the angular, schematic forms associated with expressionism. Its motif was at once adopted by the institution as its logo: a geometrically stylized sower, accompanied by birds, who with energetic stride scatters the seeds of knowledge (46).

At about the same time Jongert also made a poster for the wine and spirits firm of Oud in Purmerend, for which he had earlier designed bottles and bottle labels (52). Like most of his graphic design from the mid-teens to the beginning of the twenties (his university poster being an exception), it is strongly symmetrical, and its decoration, like that of Roland Holst and many other Dutch poster designers of the time, is based on rectangular forms. Unlike most such poster design, however, Jongert's is enlivened by a freely brushed surface, which gives the work a strongly individualistic stamp.

About a year before these posters were made, in 1919, Jongert received the first of his advertising commissions from the van Nelle company in Rotterdam, a complex founded in the late eighteenth century as a tobacco, coffee, and tea shop. Jongert's initial poster for van Nelle, designed in the

same year as his Volksuniversiteit poster, scarcely conforms to a modern conception of machine design, any more than does the latter (51). It is an elegant, personal affair like his brandy poster for Oud: a loosely brushed, symmetrical design dominated by a vivid red and green, with smoke rising in almost art-nouveau curves from a mass of stylized tobacco blossoms. Its lettering, closely spaced and exaggerated in proportion, forms an integral part of the design; readable, but almost joined to the surrounding smoke.

In 1923 Jongert was made advertising director of van Nelle, a position he was to hold until 1940.⁴⁴ Now, charged as he was with giving artistic unity to all of van Nelle's advertising displays, he was to drop the obvious personal touches – the freely brushed surfaces and elaborate ornamentations. Now he would make extensive use of typography, simple geometric forms, and – in the mid-thirties – photography.

Did C. H. van der Leeuw, the director of van Nelle, who hired Jongert have anything to do with steering the artist towards a simpler and less personal style? If so, Jongert was able without difficulty to incorporate the change into his ethos as a designer.

Ultimately, Jongert's transformation in the mid-twenties was due to the same idealism that had motivated his earlier work: "Beside the wish for new forms of advertisement in commerce," he wrote in his article of 1923, "the desire grew in the artist to be allowed to share in real life and to be a member of the army of productive workers. In these days it is certainly the great wish of the artist to be once more useful and necessary in Society. . . . The desire to penetrate once more into the process of production demands of us that we should demonstrate to that productive community that our work is essential to the success of the whole."⁴⁵

Jongert's concept of the artist as a shaper of society, at least as stated here, has no necessary connection with the collectivist sentiments of de Stijl.⁴⁶ Nevertheless, it readily justified the functional kind of design promoted by that group: for what, after all, could better express the ideal of social harmony than a style of clear, simple patterns and colors, easily read type, and a de-emphasis of drawing and ornament, those aspects of design which most surely displayed the designer's individual skills and vision?

In this Jongert followed a broad trend in European design of a purified geometric abstraction. It had developed first and most insistently in Russia with the suprematist and constructivist movements and in Holland with de Stijl, the group of artists and designers organized around Piet Mondrian and Theo van Doesburg. By 1921 the Russian movements had begun to influence western Europe, including the Netherlands, and by the mid-twenties the abstraction of the two nations had essentially merged into an international elementarist style. In graphic design this process of assimilation was facilitated by the efforts of the Russian painter and designer El Lissitzky, whose travels after the first World War did much to spread Russian modernism to the West.

A van Nelle poster of about 1930 by Jongert advertising tea and coffee, though rather late in the adoption of that tendency, is strongly elementarist in conception (73). Its geometric layout, designed primarily with typographical elements, has scarcely a trace of Jongert's former pictorialism. This has been replaced by a

simple asymmetrical composition with the name of the company angled across the surface in bold sans-serif capitals set at right angles to geometric planes bearing emblems of coffee and tea. The diagonal cross-shaped design closely follows the dynamic patterns established by van Doesburg and by Lissitzky, whose designs could be seen in Holland as early as 1921.⁴⁷ Jongert's poster even has the characteristic color scheme – red, yellow, and black – of the Russian abstractionists.

The use of lettering as the primary element in graphic design was far from exclusive to elementarism (though advertising designers who chose to follow the stern discipline of pure geometry were bound to rely largely on typography). The typographical poster was in fact widespread in the twenties and thirties, particularly in the Netherlands.

In a poster for an exhibition of factory and office administration (F.E.K.A.), probably from 1923, Machiel Wilmink includes small triangles of a sort recalling those in the paintings of Bart van der Leek of de Stijl (61).⁴⁸ But here they are little more than border decorations within a conservative design of strict symmetry, whose focus is the faintly caricatural drawing of a figure behind a typewriter. In

45

Jongert, "Posters," pp.12-13.

46

On the political sentiments of de Stijl, see Ger Harmsen, "De Stijl and the Russian Revolution," in *De Stijl 1917-1931: Visions of Utopia*, ed. Mildred Friedman, Oxford, 1982, pp. 45-49.

47

As a lithograph on the cover of *Wendingen*, vol. 4, no.11.

48

Wilmink ran one of the three most important Dutch advertising studios in the 1930s. Begun in the mid twenties, it was located in Rotterdam. The other two were the Studio Frits van Alphen in Amsterdam and the studio of N. V. Remaco.

contrast, Sjoerd de Roos' elegant poster of a decade later for a jubilee festival of music, art, and sports makes no pretense whatever to modernity. Its appeal lies entirely in the beauty of its lettering, which was designed by de Roos himself, a graphic artist and designer of type-faces (96). A poster from 1927 for an exhibition of garden art in The Hague has the stylized sans-serif capitals used in the 1920s by Pieter Hofman, with their exaggerated contrast of thick and thin strokes (75). Hofman was active in The Hague, and the poster's compact design of overlapping rectangles, reminiscent in its density of some of H. Th. Wijdeveld's designs, seems likely to be by him.

Wijdeveld was one of the most influential of the typographic designers in Holland. His style of bold sans-serif letters, with their rectangular, meandering forms, was not invented by him; it had been used by J. L. M. Lauweriks as early as 1911-12, and a somewhat simpler though related form of square lettering had appeared on the title pages of *De Stijl* since its inception in 1917.⁴⁹ But thanks to its regular use in the more widely known art journal *Wendingen*, of which Wijdeveld was editor, it had

extensive circulation and even acquired the label of the *Wendingen* or Wijdeveld style (66 and 68).⁵⁰

The Wijdeveld style continued to be used occasionally in typographic design into the 1940s,⁵¹ but by the thirties it was already out of favor, and today for all its striking visual effect, it seems very much bound to a particular time. Its letter forms were conceived as decorative in themselves, making them difficult to read – an objection raised from the start – and though Wijdeveld lightened and clarified his lettering somewhat in the late twenties and early thirties, as witness his elegant poster for an exhibition of Frank Lloyd Wright of 1931 (67), his posters and those of designers influenced by him – J. J. Hellendoorn and Anton Kurvers, for instance – tend to have dense, rigid compositions (65 and 69).

The posters of de Stijl and of other artists influenced by the new elementarism have not dated nearly as much. Their open, dynamic patterns and their simple, readily legible sans-serif lettering continue to attract graphic designers even today.

Bart van der Leck's poster for the Batavier steamship line, from 1914-15, precedes his entrance into de Stijl by some two years, but it already displays many of the later characteristics of graphic design by the

group as a whole: a simple layout with rectangular compartments, an absence of decorative embellishment, a generous use of empty space, and above all a pervasive geometry which in this case renders the forms – ship and figures alike – as elementary signs comparable to what has since become the pictorial language of international travel, marking locations on highways and in public buildings (35).⁵² Van der Leck was one of the founding members of de Stijl, the first of the group to use flat, primary colors and the first to adopt its strict geometry. This poster does not yet show the pure colors and abstraction of van der Leck's slightly later work, but it otherwise exhibits the precocity of style that was to influence Mondrian.

The artists of de Stijl did not design many posters – van der Leck himself made few, and none at all during the two years, 1917-18, he was a member of the group; their graphic design was confined mainly to the pages of avant-garde art books and journals. As we have seen in the case of Jac. Jongert, it was left largely to others to carry their artistic principles to the hoardings. Jongert himself did not

For Lauweriks' early typography see Hans Oldewarris, "L'arte tipografica di 'Wendingen,'" in *Wendingen 1918-1931: Documenti dell'arte olandese del Novecento* (cat.), Palazzo Medici-Riccardi, Florence, April 3-June 5, 1982, p. 83.

Ibid., p. 81.

Ibid.

According to R. W. D. Oxenaar, in *Bart van der Leck, 1876-1958* (cat.), Rijksmuseum Kröller-Müller, Otterlo, July 18-September 5, 1976, unpaginated, the first studies for the poster date from December 1914. Van der Leck's original style of lettering was rejected by the company and pasted over with new panels of text. Two proofs of the poster are known in which the faces are colored yellow-brown.

fully accept the elementarist aesthetic of the 1920s; the representational forms of cups and saucers in his poster of about 1930 for van Nelle, and the curls of steam rising from them, are indication enough (73). Other designers were bolder.

Piet Zwart was not a member of de Stijl, but he had become acquainted with the ideas of the group in 1919, occasionally exhibited with it, and in 1920 and 1921 collaborated in designing furniture and interiors with two actual members, Vilmos Huszar and the architect Jan Wils. Zwart began designing typographically in 1921 under Wils' influence. The monogram "Laga," in his poster of about 1922 for rubber flooring, is based on Wils' own monogram, and the highly stylized lettering of the poster as a whole has much in common with the early typographical designs of Huszar and van Doesburg, both of whom about 1920 were still working with rectangular letters in the spirit of Wijdeveld (63).⁵¹ A later work by Zwart, a poster of 1928 for an international film exhibition at The Hague, is more open in composition, with simple, easy-to-read block letters. Its overlapping forms, the diagonal word "film" floated across the blue square,

and its collage-like elements probably reflect the work of Lissitzky, who by then had had a pervasive influence on de Stijl (70).⁵²

Lissitzky's influence is thoroughly apparent in a poster of about 1927 for an exhibition of home industry by the architect S. van Ravesteijn, who had met the Russian artist in Utrecht and who in 1927 visited the Bauhaus in Dessau, another, indirect fount of Russian influence (62).⁵³ Its diagonal streamers of type, its large expanses of empty space, and its black and red color scheme were by then, under the impact of Russian art, in international use among modern designers. Indeed, in design and color his poster is remarkably like a slightly later one from Germany announcing a handicraft exhibition in Oldenburg.⁵⁴

Perhaps even more impressive than the posters of Zwart and van Ravesteijn are those of Hendrik Nicolaas Werkman. Like theirs, Werkman's posters, with their grid patterns and play of rectangles, were strongly influenced by de Stijl; but unlike theirs, his also come under the influence of the dada movement; not, it should be said at once, of its nihilism but of its formal design. The chief dada spirit among Dutch artists was, of all people, Theo van Doesburg, whose dadaist pseudonyms were I. K. Bonset and Aldo Camini. (Not even Theo van Doesburg was

his real name.) Doesburg, like Werkman after him, drew upon the typographical experiments of the dadaists, in which stock elements were arranged in relatively free compositions based on cubism. Among the dadaists, Marius de Zayas had begun making such typographical designs as early as 1915 in the pages of the journal 291, and by the early twenties they could be seen everywhere dadaism flourished, which in practice meant everywhere modern art had taken hold.

Werkman, a professional printer, commonly made use of existing type material. Most of his posters were designed for exhibitions of the artists' group de Ploeg (The Plough) in Groningen, of which he was a member, and usually published in small editions.⁵⁵ His de Ploeg poster of 1925 is characteristic (64). Printed by him in letterpress, a portion at a time so as to control its effects more closely, its composition of horizontal bars cantilevered off verticals is of a kind familiar from the paintings of van Doesburg. But unlike van Doesburg, who tends to be more formal, Werkman loosens his design by the

51

On Zwart, see Kees Broos, *Piet Zwart 1885-1977*, Amsterdam, 1982, p. 36, id., "From De Stijl to a New Typography," in *De Stijl 1917-1931 Visions of Utopia*, ed. Mildred Friedman, Oxford, 1982, pp. 152-153.

52

Broos, "From De Stijl," p. 163.

53

S. van Ravesteijn (cat.), Nationaal Architectuur Museum, Amsterdam, 1977, p. 9. Information on the date of the poster is from the artist.

54

Illustrated in *The Poster* (see note 18 above), no. 171, and dated there as ca. 1930. The name of the designer is not given.

55

On Werkman's career, see Dick Doopjes, *Hendrik Werkman*, Amsterdam, 1970, and *Hendrik Nicolaas Werkman 1882-1945: "Druksel" Prints and General Printed Matter* (cat.), Stedelijk Museum, Amsterdam, 1977.

relatively casual alignment of his bars, by the short diagonal at the upper left, and by irregular inking.

Werkman was to have considerable influence on Dutch poster design, particularly on the work of W. J. H. B. Sandberg, one of the most important designers of noncommercial posters in the thirties and post-war years. Sandberg's poster of 1935 for an exhibition in the Stedelijk of monumental art is not as obviously influenced by Werkman as some of his others; its floating diagonal lines and blocks of type are closer to elementarism (86). But its varied typefaces and its free spots of shading have something of Werkman's richness and informality of approach.

As the posters of Werkman and Sandberg indicate, by the late twenties modern typographical design in the Netherlands had spread beyond the austere limits of elementarism – especially as it was practiced by de Stijl. One of the most important figures in this development was Paul Schuitema, who among avant-garde designers exerted, with Zwart, a major influence on European poster design of the thirties, especially, in his case, in the use of photomontage. The advantage of illustration in posters was difficult to ignore, and geometric design of the modern

abstract variety was frequently joined in an effective union with photography. This union was particularly suited to posters with political and social import, for it offered the dynamism of modernist design, already long associated symbolically with radical politics, and the actuality of the photograph.

Meijer Bleekrode's 1932 poster announcing evening classes for workers uses photomontage to place the figure of a worker against a slanting background of words repeating over and over again the name of the school, its character, and what it has to offer (78). Shown from the rear in the act of writing, the figure casts long double shadows over the print and so demonstrates his conquest of the written word.

Bleekrode's emphasis is primarily on typography and on the dramatic oppositions of large lettering against small, figure against abstract space. In contrast, Louis Frank's poster of the previous year for the journal *Volksblad* ("workers, your own newspaper"), whose similar composition shows a man from the back

reading a newspaper, shifts the burden of its image to the photomontage (79).¹⁰⁰ The figure is given a partial ambience by the photograph of a factory building, and the message – in Bleekrode's poster emblazoned in diagonals across its face – is with one exception confined, in bold letters but soberly, to a conventional horizontal position at top and bottom.

Wim Brusse's poster of about 1932, calling for increased employment, puts even greater weight on photographic imagery. The lettering, prominent as it is, is markedly subordinate to the powerful colored image in the center (80).

Designers of commercial posters were less ready to adopt the modern photomontage, with its disjunctions and abstract planes. A poster of 1928 by the architect and industrial designer Willem Gispen, advertising his own lamps, is exceptional in Holland (77). In this early use of photography in posters, Gispen turned the pure forms of his Bauhaus-influenced lamps (in photographs by J. Kamman) together with his rounded lettering into the geometric elements of a constructivist composition. We see at a glance not only the kind of

¹⁰⁰ Frank's poster was illustrated in the November 1931 issue of *De Reclame*. Frank, who used a photograph of himself as the man reading, dates it to 1931.

product being sold and its character but – like many later advertisements for modern industrial design – the modern cachet bestowed by its use. Gispen's design is at once an illustration of a product and a symbol of its modernity and distinction.

By and large, in posters for products not themselves created by modern designers, like Gispen's lamps, photography served in the Netherlands less as a medium of experimentation than as the basis or inspiration for illustration. A first look at Jan Wijga's 1930s poster for Oranjeboom beer suggests that its still life is nothing more than a re-touched photograph. But the cigarette, match box, and ashtray are rather freely worked, and more careful inspection reveals that the still life is not drawn in accurate perspective and that even the letters of the open book have been painstakingly rendered by hand (93). Whether or not Wijga was helped by photography in this poster, the illustration was painted by hand from the model, in accordance with Wijga's usual way of working.⁵⁹

Wijga's reputation was made with his many beer posters. Peter Karstkarel has proposed that in using the still life as a motif in them Wijga was deliberately appealing to the rich

tradition of Dutch art. Beer, he observes further, was at that time scarcely drunk at home, and the poster's up-to-date style seems to suggest that home was in fact a place where modern people were beginning to drink it.⁶⁰ Wijga's first beer poster, from 1929, was so popular that it was hung on the walls of cafés and restaurants like a painting, and it could still be found in a few such places after World War II.⁶¹

Most of Wijga's work is more stylized than his Oranjeboom poster. Like many Dutch designers in the 1930s – particularly when they worked on commercial posters – he was influenced by French developments, specifically by the sleek geometric stylization in the decorative arts that has come to be known as art deco. That tendency differed from the more abstract use of geometry by the elementarists in being representational and unequivocally decorative. Geometric stylization took a variety of forms in commercial posters of the 1930s. What they have in common is a concentration on the image of the product itself, which was to be presented with as flawless an appearance as possible.

The image may be as direct and close to unstylized as Kees Dekker's highly regarded display of biscuits of 1933 (whose prominence in the composition would have been greater if he had not been required against his wishes to put a face on the cook),⁶² or as smoothly refined as the etiolated face of Marlene Dietrich, coolly staring us down in a poster of 1937 for Ernst Lubitsch's *Angel* by Frans Mettes, who became an important designer of commercial posters after World War II (94 and 100).

In two beer posters by N. P. de Koo from about 1930, realistically rendered bottles are placed against schematic images of a table and a goat respectively (87 and 88). In both the design is so arranged as to bring attention instantly to the product; in the one by the overwhelmingly obvious but effective means of centering the bottle within a bullseye, in the other by pointing to the beer with an orange stripe that runs in a tapered curl down the goat's body.

The products of technology lent themselves particularly well to stylization, in part because of their own geometry, in part because stylized treatment suited them as icons of the modern age. Louis Kalf's poster for Philips radio of about 1931 features two vacuum

59

On Wijga see Karstkarel (note 20 above), pp. 30–40.

60

Ibid., p. 30.

61

Ibid., pp. 30–36.

62

Information from the artist.

tubes set in front of the globe (91). Their streamlined patterns, simplified to a few bands of reflection and shade, are almost enough by themselves to suggest the enigmatic power of modern communications.

The promises of modern technology to construct a better society could be communicated even more effectively by idealizing its largest and most visible products, the images of buildings – by emphasizing the clean geometry of their lines and the smoothly functioning harmony of their parts, as Henri Pieck does in his poster of about 1933 for the annual industrial fair in Utrecht, or the unknown designer of a curious poster from the same year for an architectural exhibition in Haarlem, which bears the initials Z. W. (82 and 87). This work, with its thin decorative lettering and borders and its beam of light shining down on the building from heaven, reminds us that modernism in the design of the twenties and thirties could go well beyond the functionalist styles of its principal figures to include much that was decorative and even popular. It

glamorizes architecture in a way not so very dissimilar to the way Hollywood, and Mettes in his poster, glamorized Marlene Dietrich and the movies.

Cultural posters of the twenties and thirties, because of their greater tolerance for artistic complication, often come closer than their commercial counterparts to the style of art deco as we know it from the decorative arts. Harmen Meurs' poster of about 1923 or 24 for an exhibition at the Stedelijk turns a landscape of Holland into an unapologetic decoration (60). Fré Cohen's poster for the 1933 premier of Willem Pijper's opera *Halewijn*, commissioned by the Wagner Society, bears little resemblance to her trade union work of two years earlier (99). Gone is her expressionist brusqueness. The opera announcement plainly required a more graceful approach. The profile mask with its parallel waves of flying hair resembles innumerable pieces of decorative sculpture designed in the 1930s. This is also true of Pieter Hofman's 1930 poster for the Utrecht industrial fair. Hofman designed murals and stained glass, and the poster's elongated figure of Mercury bounding across a restless pattern of angles, waves, and zigzags would be at home on the facade or in the lobby

of almost any commercial and public building of the 1930s, whether in Europe or America (83). A more restrained decorativism appears in Raoul Hynckes' 1932 poster for a summer art exhibition at the Stedelijk (95). Its still life pattern recalls the decorative cubism of Juan Gris and Fernand Léger of a decade before.

The reductive geometry of Jacq. Bodaan's announcement of 1933 for an exhibition of The Hague Sketch Club instead brings its figure closer to caricature (76). It has something of the comic simplification of A. M. Cassandre's famous Dubonnet man of 1932, the little bowler-hatted boulevardier taking his apéritif at a café (fig. 4).

The immensely popular French designer Cassandre, whose real name was Adolphe Jean-Marie Mouron, was one of the most influential figures in Dutch poster design of the thirties. Among the numerous Dutch companies for which Cassandre worked were the Holland-America Line, Philips, van Nelle, and Droste. So much in demand was he in Holland that he was able to command a fee of 1000 guilders for his

Statendam poster, a figure roughly five to ten times what was normally paid Dutch poster artists.⁶³

Cassandre brought to the poster a simplified style of representation that contracted its subject to a single forceful image instantly identifiable and at the same time enhanced by an immaculate rendering of outline and surface. He was at his best in images of transportation – in a 1930 poster for an Amsterdam exhibition of automobiles and motorcycles, for example, and in travel posters – in images themselves (like his style) with a clean-edged, mechanical look: trains, railway tracks, and above all the great ocean liners with their surging forms (fig. 5).

Cassandre and the designers he influenced, like J. A. W. von Stein and Wim ten Broek, helped give the memory of the once mighty ocean liner a glamour it has retained to this day. Who, remembering those marvels of luxury and power, does not immediately conjure up a sleek looming prow or giant sloping smokestacks, more decorative than functional but instantly expressive of

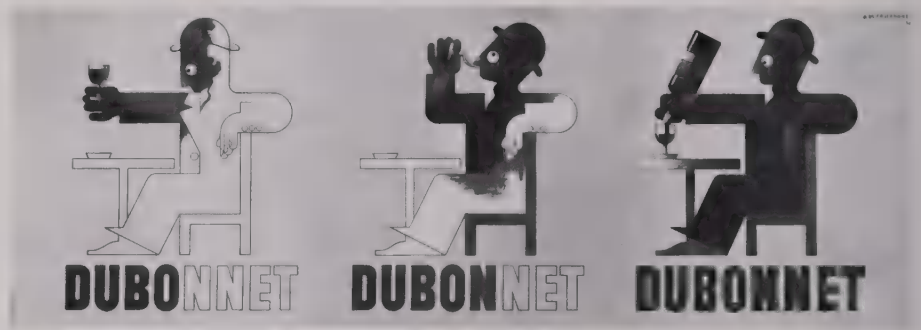


Figure 4
A. M. Cassandre
Dubonnet
Lithograph, 1932



Figure 5
A. M. Cassandre
Holland-America Line
Lithograph, 1928

those great mobile hotels (92 and 101). Travel posters of the late twenties and thirties did almost as much as the movies to make ocean travel seem not a matter of emigrants in steerage but of vacationers enjoying the luxury of first class.

Other 1930s images of transportation are almost as affecting, as in Agnes Canta's poster for Utrecht's annual industrial fair of about 1937 (102). Instead of the usual image or symbol of industry, hers illustrates a boat in full sail, the simple forms of bow and swelling sails making a vivid pattern against the blue sky.

Contemporary representations of airplanes no longer have quite the same appeal, doubtless because unlike sailing vessels and the great ships, which had already attained their more or less definitive form, the airplane was an ungainly fledgling destined to change in the years ahead. Still, it is easy to imagine the impression of novelty and speed commercial flight must have made in the twenties and thirties. This impression was exploited by the ad campaign of KLM, Royal Dutch Airlines. In a series of evocative and witty posters, KLM punned with the theme of the Flying Dutchman, contrasting the legendary ghost ship, doomed to sail forever, with its modern replacement in the air.

The earliest of the KLM posters represented here, a 1924 design by A. M. Guthschmidt, is the most explicit in its use of the legend. A perhaps overly complacent aviator aboard the ship – left white to indicate its ghostliness and its obsolescence – points out the soaring airplane that has superseded it to the dismayed captain of the ship, himself equally white. The text reads, "No legend, but reality." Its anecdotal flavor and its detailed, curvilinear forms give the poster a somewhat old-fashioned appearance, but one that is in character with the implications of the revolutionary new means of transportation. All of the poster's drama takes place on its extravagantly stormy, cloud-covered sea; the boxy single-engine aircraft, in fairy-tale contrast, hovers effortlessly in a bright blue sky (54).

Later KLM posters would not be quite so explicit. In them the smooth, simplified forms of the thirties would be joined to a more understated treatment of the Flying Dutchman motif: a simple juxtaposition of the vividly rendered plane in the foreground and the pale ghost ship behind. The result, as in the images

of ocean liners, is to put emphasis on the streamlined form of the Dutchman's modern counterpart (89 and 90). Jan Wijga's version from 1933 is particularly handsome with its limpid tonalities of blue, green, and purple.

It seems fitting to conclude this survey of Dutch posters with these images of ships and airplanes. The postwar world would see the virtual end of the former and the radical transformation of the latter: the great ocean liners reduced to pleasure craft and the airplane into a commonplace as familiar as the train (far more familiar in the United States), and in some ways less impressive. In other respects, too, they mark the end of an era: in their insistent elegance and in the promise they held out – partly on the basis of that elegance – of a good life made possible by technology. The good life in these posters, of course, is one of material advantage, but they promised nothing not promised by more "serious" advertising as well. As Jac. Jongert reminds us, it was still possible for designers to believe that advertising had something like a noble mission to perform, even when its purpose was commercial. Cultural and political posters necessarily aimed at something higher, but not as a substitute for the other. In both commercial and noncommercial

advertising, hope for a new society was predicated on material progress. Our travel posters can hardly be said to advocate a new society (whatever personal convictions their designers may have held). But in their less elevated way they, too, evoke hopes difficult to regain in the world today. Their primary intention, the selling of a particular experience of travel, has now only historical interest; but like all works of art, they can still reach us, if only by creating a deceptive nostalgia for better times.

Needless to say, fifty years of posters cannot sum up an age or nation, and except for observing a certain tendency toward restraint in design, form, and message, no attempt has been made in this survey to give the history of the Dutch poster a coherence beyond what affinity and common goals can bring to it. One of these goals pervades the entire period under consideration; indeed, was largely responsible for the creation of a poster art in the first place: the desire to infuse everyday life with the dignity of art and conversely to reinvigorate art by closer contact with life.

It was undoubtedly this desire that led most of the lithographers discussed here to draw their designs on

the stones themselves instead of leaving the transfer of work to commercial printers. Whether in fact such desire was greater in Holland than in other countries would be difficult to argue, but it is nevertheless true that the care Dutch poster artists took to execute their work marks them off from the run of poster artists elsewhere. Most of the posters illustrated in this book have the power to affect us by their artistic character: some by the distinctiveness of their drawing and the aptness of their formal solutions, others by their wit and humor or their highmindedness. Still others succeed by their vigor in reanimating the political and social struggles of which they were a part. All of them are social documents of commanding interest.

Marcel Franciscono

I am indebted to Martijn Le Coultre for sharing his wide knowledge of Dutch posters with me. Much of his information was derived from interviews with the designers themselves, and these have been duly noted where they seemed pertinent.

HÔTEL GRAND CAFÉ NEUF

E.22-23.

Kalverstraat.

nabij den Dam.



W. P. WERKER



AMSTERDAM.

Irasling & Co. Hof-Lith. Amst.

Unknown Artist

Hotel Grand Café Neuf
1870-76



3 Th. Nieuwenhuis
Delft Salad Oil
1893



DRUK VAN DE ERVEN J. J. TIL, ZWOLLE.



S. LANKHOUT & C^o

5 Jan Toorop
Delft Salad Oil
 ca. 1895



LITH. S. LAANKHOUT. & CO

6 Johan Thorn Prikker

"Bimonthly Review of the Applied Arts"
1896

DORDRECHT JUNI-SEPT 1897.



7

Johannes Aarts

National Exhibition of Industry and Art
1897

SIGAREN



W-G-BOELE, SENIOR
HOFLEVERANCIER
KAMPEN 1847-1897.

LITH. LARANDT DEN HAAG

8 C. A. Lion Cachet

Boele Cigars
1897



9 J. G. van Caspel
Hinde Bicycles
1896



Bij dezen boekhandelaar ontvangt
ieder, die hier DRIE abonné's op dit
blad aanbrengt, eene premie.



11 J. G. van Caspel
Ivens and Co. Photographic Equipment
ca. 1899



12 J. G. van Caspel (attr.)

Karstel Cocoa
ca. 1897



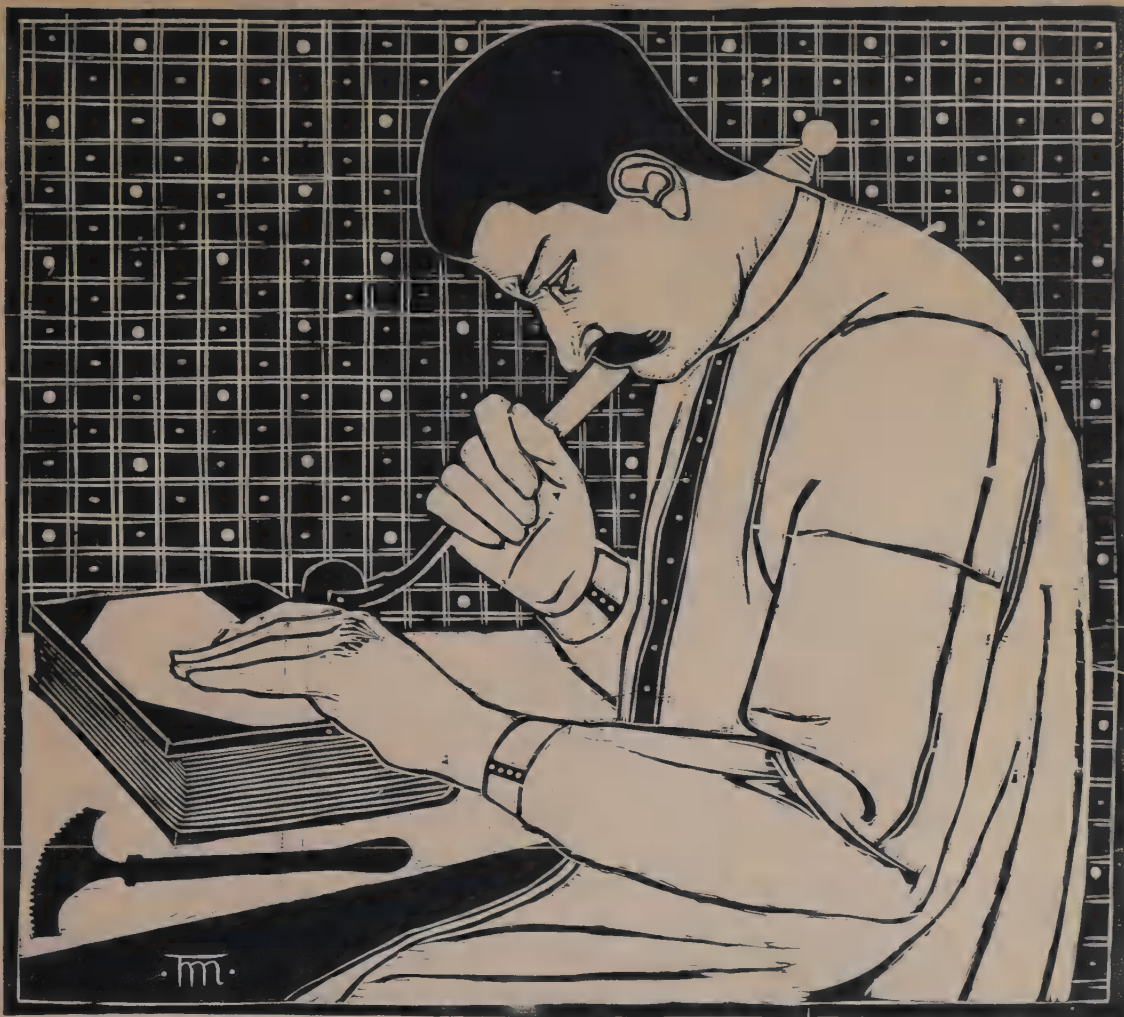
13 Jacques Zon
Delft Salad Oil
ca. 1897





15 Jacobus Veldheer
Aurora Press
ca. 1899

ELIAS P. VAN BOMMEL BOEKBINDER



KERKSTRAAT 53 AMSTERDAM

F. KORFF & C^o

**CACAOFABRIKANTEN
AMSTERDAM**

WILM. POTHAST.



FOSCO

**WORDT
KOUDE GEDRONKEN.**

LILJE-DE-ROOS & CO. AMSTERDAM

17 Wilm. Pothast

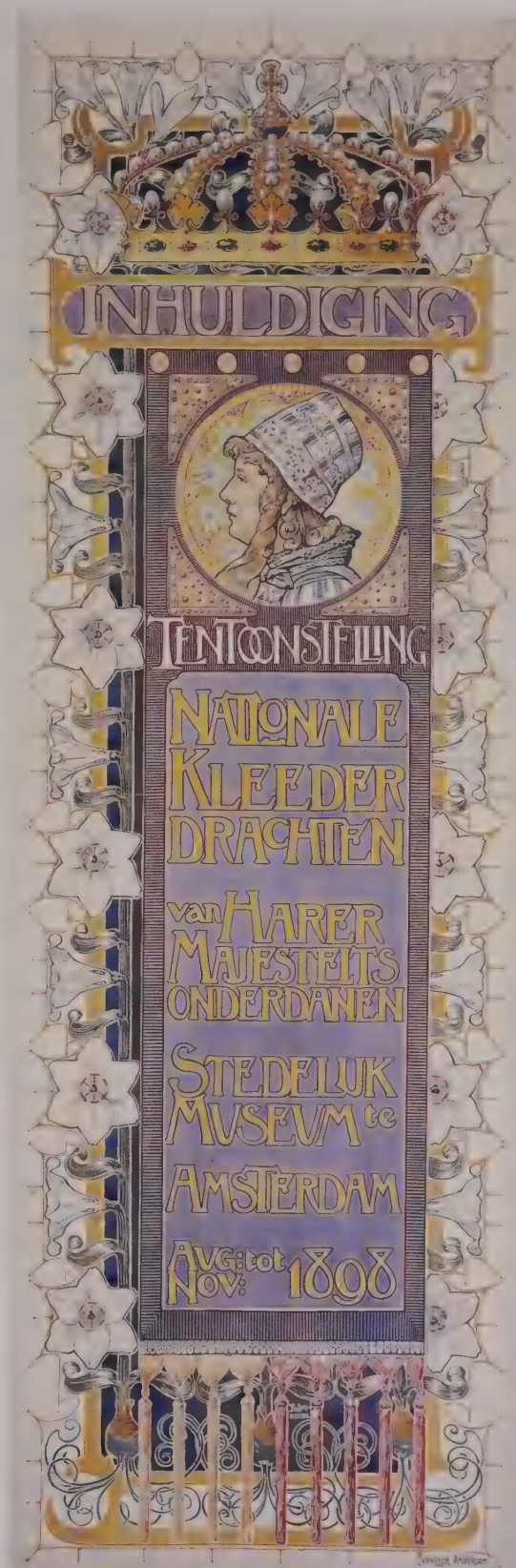
Fosco Cocoa
ca. 1900



LITH. GEBR. BRAAKENDSIK AMST.

[illegible]

WATERTOCHTJES





21 Jan Toorop

Association for the Promotion of Tourism, Katwijk aan Zee
ca. 1900





23 Jan Sluyters

Israel Querido's "Victory"
ca. 1904

JAN-SLUYTERS





25 R. N. Roland Holst

Vondel's tragedy "Lucifer"
1910





VEREENIGING HET BEETHOVEN NIJDS
APRIL 1911 DEN H.

BEETHOVEN CYCLUS

LUDWIG VAN BEETHOVEN:

17 APRIL: MISSA SOLEMNIS
18 en 19 APRIL: Piano-Sonaten.
20 APRIL: Violoncel-Sonaten.
21 APRIL: Piano-Trio's en de
Nieuwe Gedeelte.
22, 23, 24 en 25 APRIL:
DE NEGEN SYMPHONIEËN.
26 APRIL: Violoncel-Sonaten.
27, 28, 29 APRIL: Strijkkwartetten.
30 APRIL, 2. uitf. Koor en piano-ensemble.
30 APRIL, 3. uitf. HET HERHALING
DER 9 SYMPHONIE.
8 APRIL (ter afsluiting van den Cyclus):
FIDELIO.

N.B. De concert-afschrijvingen worden tevens afgedrukt in het Gedeelte van de Concert-afschrijvingen.
De concert-afschrijvingen worden tevens afgedrukt in het Gedeelte van de Concert-afschrijvingen.
Van de concert-afschrijvingen worden tevens afgedrukt in het Gedeelte van de Concert-afschrijvingen.

VOORWAARDEN VAN TOEGANG

De concert-afschrijvingen worden tevens afgedrukt in het Gedeelte van de Concert-afschrijvingen.
De concert-afschrijvingen worden tevens afgedrukt in het Gedeelte van de Concert-afschrijvingen.
Van de concert-afschrijvingen worden tevens afgedrukt in het Gedeelte van de Concert-afschrijvingen.

ANTOON MOLKENBOER

Frascati-Ensemble

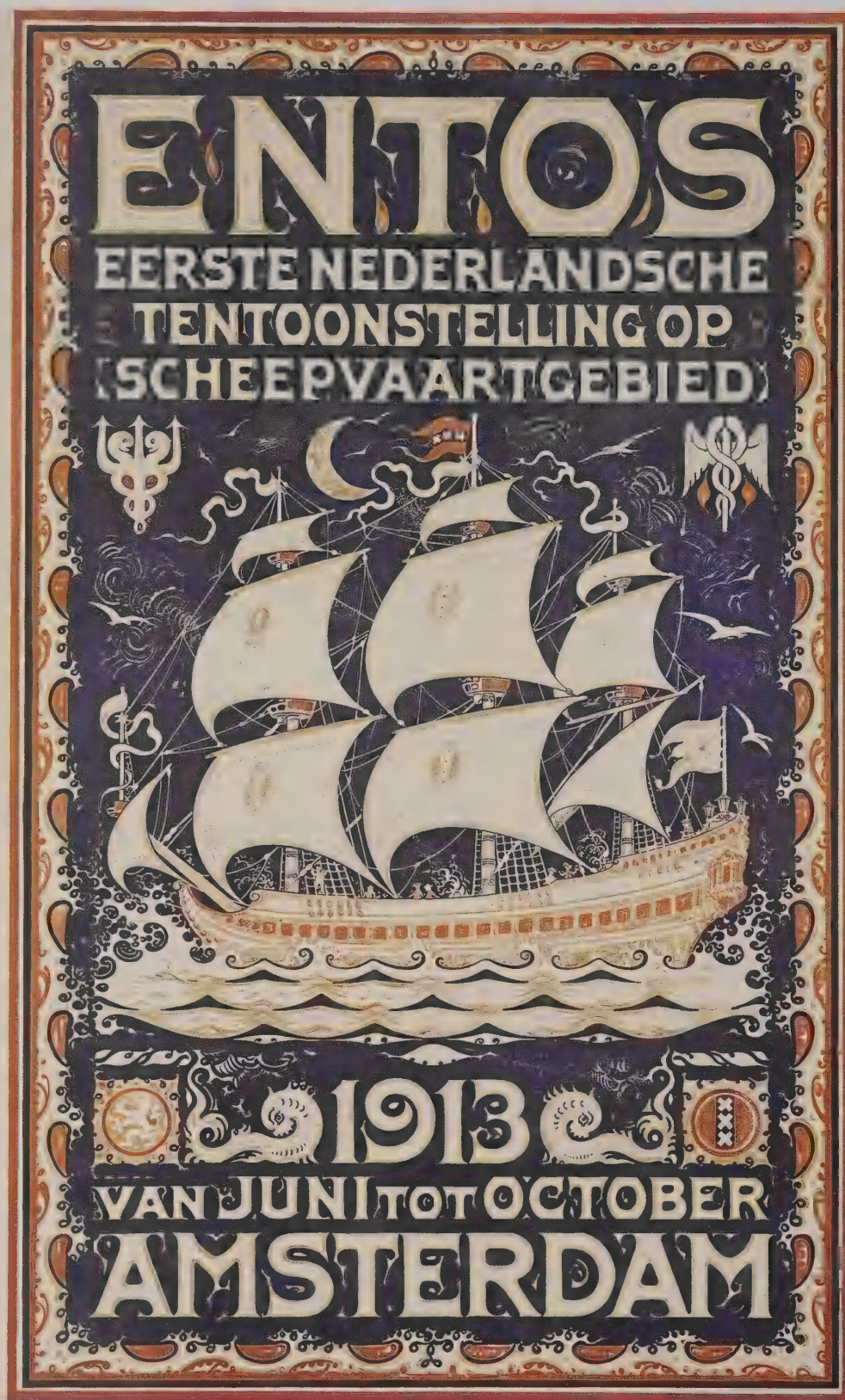
Dir: L. Chrispijn jr & Jacq. van Biene



't café-tje
Blijspel in 3 Bedrijven van Tristan Bernard



30 Piet van der Hem
Spyker Autos
 before 1914



Druk: Ellerman, Harms & Co.

CROL: Ontw. en Uitv.

31

Cornelis Rol

First Dutch Maritime Exhibition
1913



32 Wilhelmina Drupsteen

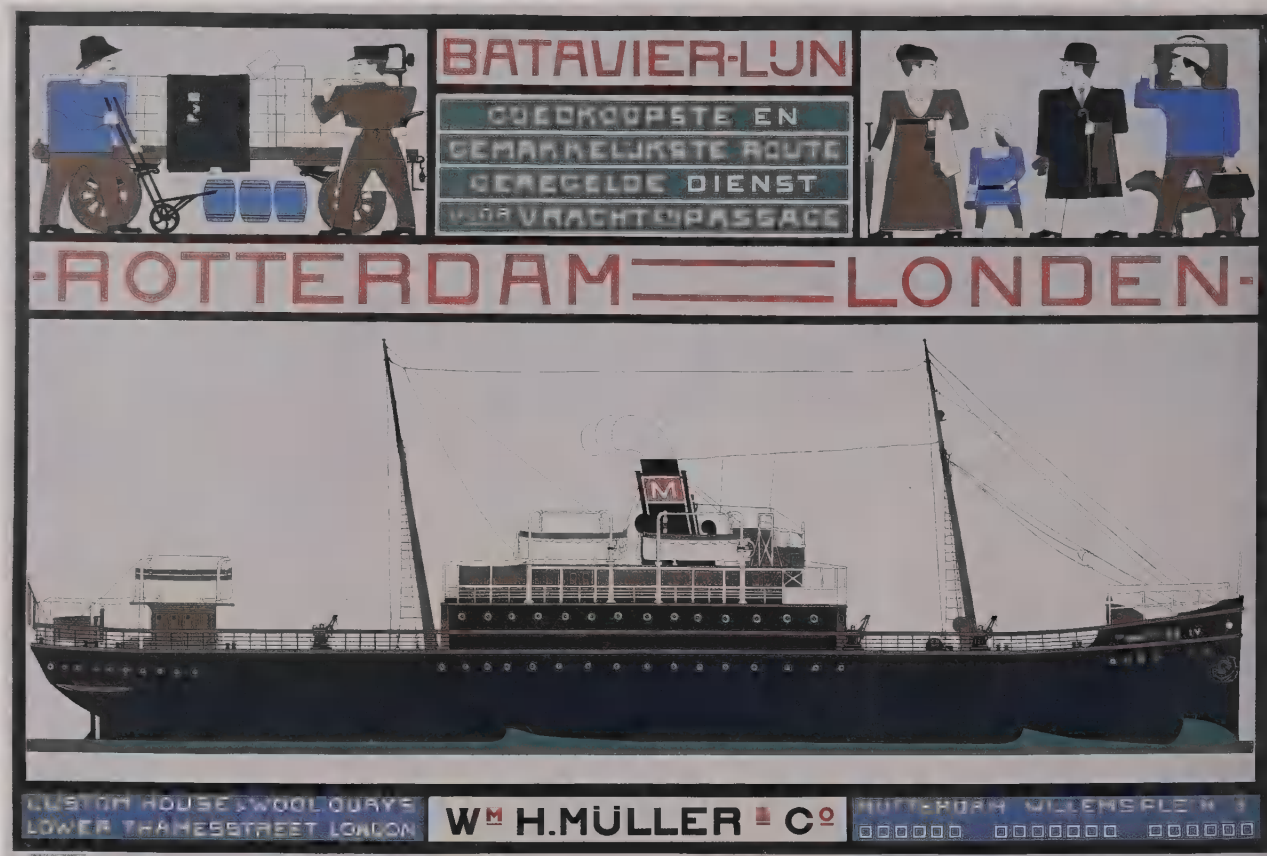
The Woman 1813-1913
1913



33 Willy Sluiter
Laren Exhibition
1915



34 Albert Hahn, Sr.
Vote Red!
ca. 1912



35 Bart van der Leek
Batavier Line
 1914

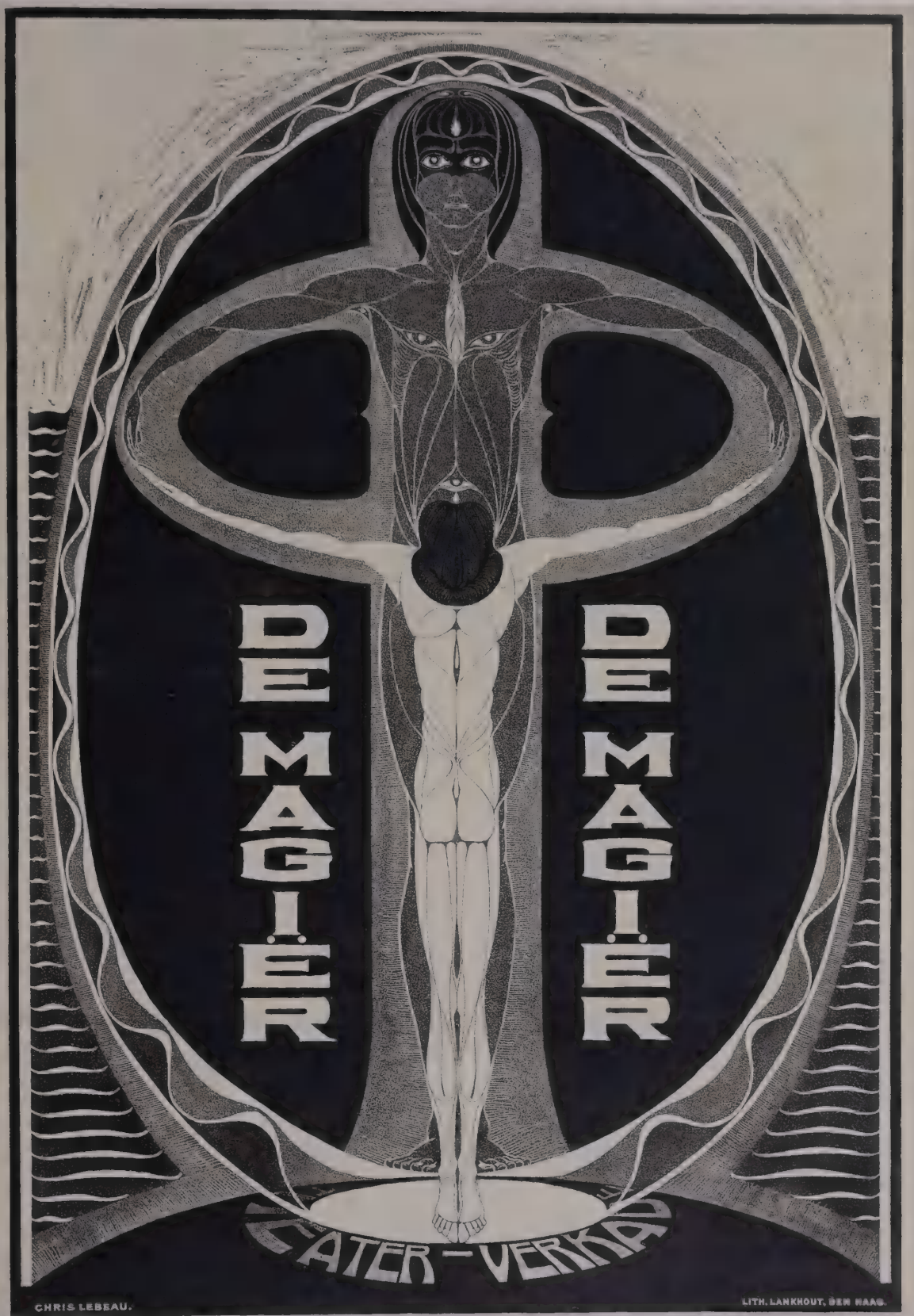


DE NEDERLANDSCHE MAAGD: 'T SPIJT MIJ HEEREN, DAT IK U MOET TELEUR-
 STELLEN, MAAR ZOOLANG BIJ MIJ **FONGERS**- RIJWIELEN GEMAAKT
 WORDEN, HEB IK UWE RIJWIELEN NIET NOODIG,...



37 Chris Lebeau

"Hamlet"
ca. 1914



CHRIS LEBEAU.

LITH. LANKHOUT, DEN HAAG.

Z. HOLLANDSCHE VEREENIGING.  HET GROENE KRUIS
 DOODT DE VLIENGEN. WEEST ZINDELUK!
 & GU. REDT. MENSCHENLEVEN. GEEN VUIL GEEN VLIENGEN







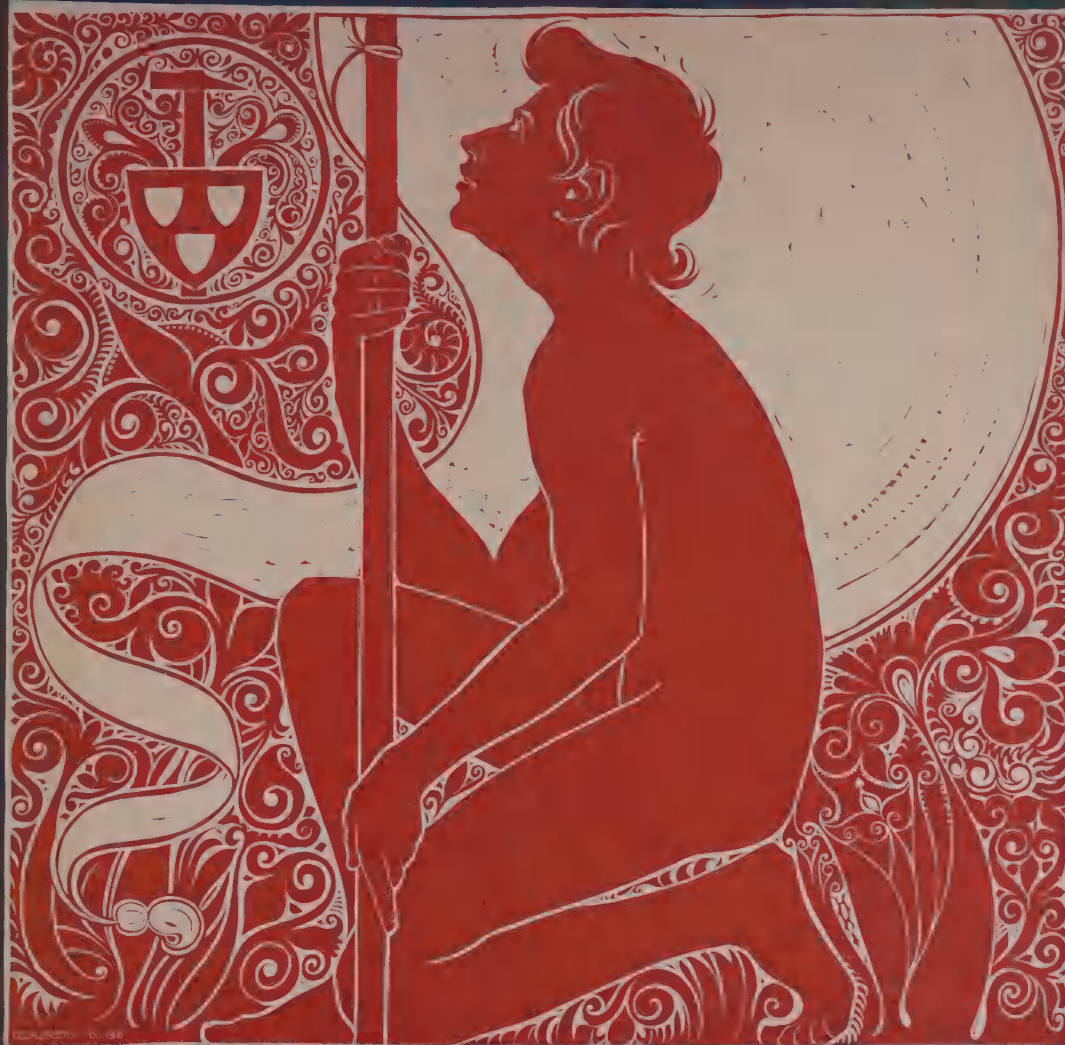
ROODVONK / TYPHUS / CHOLERA
 TUBERCULOSE / DIPHTHERITIS
 KUNNEN DOOR VLIENGEN WORDEN OVERGEBRACHT

BESTRUDT HET VLIENGENGevaar

HUIB LUNS

DOODT DE VLIENGEN VOORAL VROEG IN DEN ZOMER,
WANT ZIJ VERMENIGVULDIGEN ZICH ZÉÉR SNEL

ZUID-HOLL VEREENIGING TOT BEVORDERING VAN
**KUNSTNUYVERHEID
& VOLKSKUNST**



TENTOONSTELLING
27 ACADÉMIE COOLVEST 27
APRIL ROTTERDAM MEI

DRUK. COOP. ROTTERDAM



41 Jan Sluyters
Artists' Winter Festival
1919





43 Ch. Verschuuren, Jr.
Kotting Press
ca. 1917



BUREAU OFFICIEL
DE TOURISME
HOLLANDE
LA HAYE
30 HOOGE NIEUWSTRAAT 30



45 Jan Toorop
 Arthur van Schendel's "Pandorra"
 1919



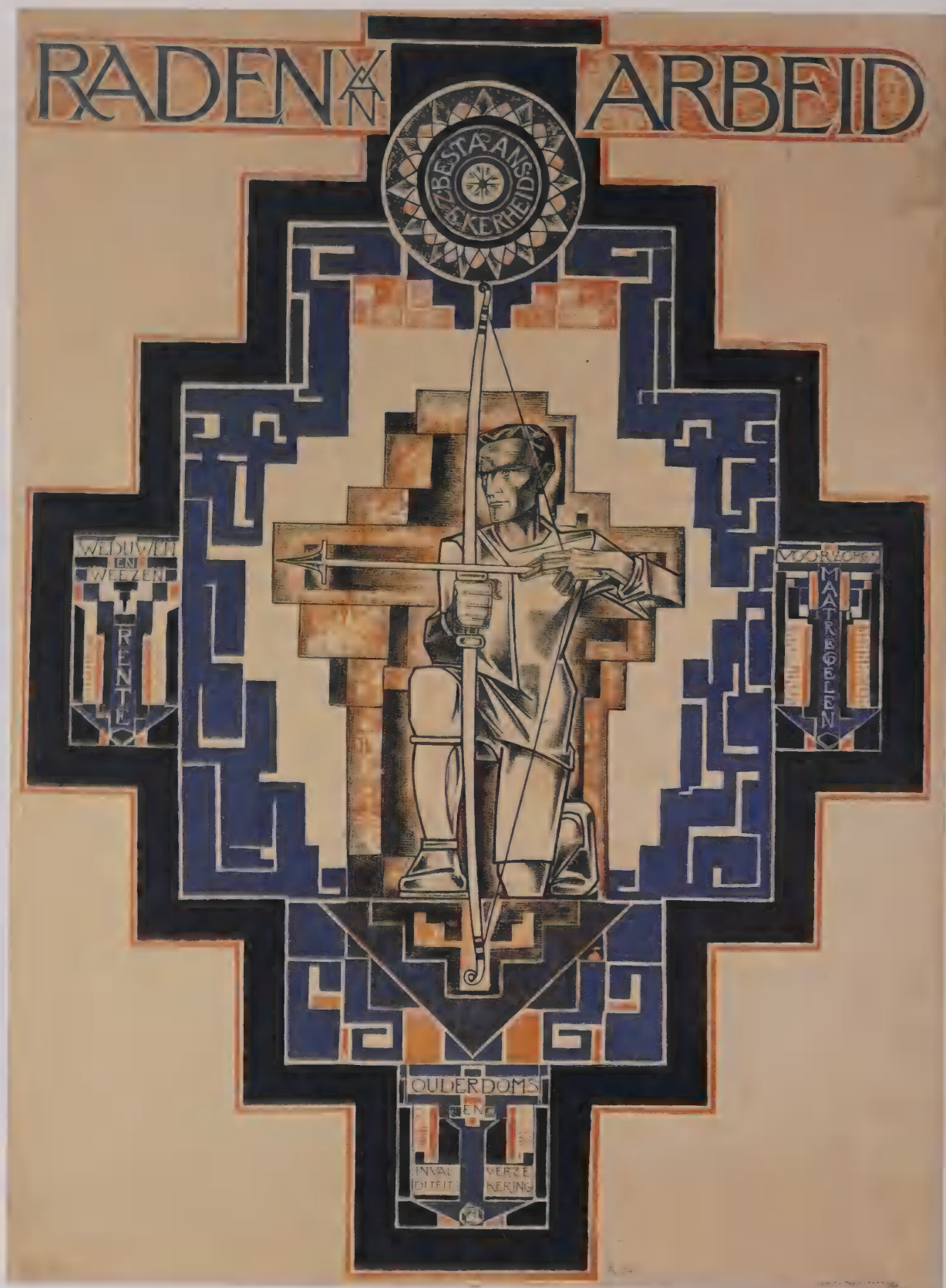


47 C. A. Lion Cachet
Annual Industries Fair, Utrecht
 1917



48 Albert Hahn, Sr.

Vote Red!
1918



49 R. N. Roland Holst
Labor Boards
 1920





51 Jac. Jongert
Van Nelle Tobacco
1920





53 Pieter Hofman
Aviation Show, The Hague
1919

KONINKLIJKE LUCHTVAART MAAT?



GEEN LEGENDE MAAR **WERKELIJKHEID**

54 Anthonius Guthschmidt

Royal Dutch Airlines
1924

COMOEDIA



R. HYNCKES

DE HERBERGIERSTER

EDRINKERY KOTING AMSTERDAM

55 Raoul Hynckes

Goldoni's "La Locandiera"
1921

KUNSTHANDEL WILLEM BROK

HILVERSUM



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ZATERDAGS 1251011 ZATERDAGS 1251011
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LOUIS EN WILLEM BOCHTMAN · ARNOUT COLNOT · JAN DONA · LEO GESTER
SAMUEL LESSURUM DE MESSAUITA · MARIE C. EN W. A. KUYKEN · G. U. TANZOOKY
GUS JOKO · H. VAN DEN HOF · CHRIS LEBEAU · G. A. LON · CACHET · JAN TOOROP
G. POLULET · VAN HOOGSTRAATE · RAG · HILDE · AILLY · LOB · SCHIEL · HOUT
LAN BLUYTERS · HERMAN DE RETHEL · LUYT · G. U. VELT · HEEN · AVAN · ZEEGET
TUIPKJE VISSER · AGAAT WEGERIF · GRAVESTEIN · CHRISTINE VAN ZEEGET
LUCTOR · CHARGO · MATTHIEU WIEGMAN · F. ZWOLLO · S. J. R. · CORN. DE BRUIN · CHRIS LEBEAU



IMP. J.E. GOOSSENS, S^r, A^e, BRUXELLES.

57 Louis Raemaekers

Syphilis
ca. 1922-23





59 Leo Gestel
Arga Lamp
ca. 1922

DE ONAFHANKELIJKEN

TEEN-82

STELLING

TEKENINGEN: GRAFIEK
BEELDHOUWWERK
STEDELIJK: MUSEUM
VAN 23 NOV. TOT 15 DEC.
TOEGANG 25 CENT BELASTING INBEGREPEN CATALOGUS 10 CENT.
DRUK VAN ROE/EL & CO



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GEEST

15·16·17 DEC

BEZOEKT

DE

25 CT
ENTR.

TENTOONSTELLING

VAN

REKKEN

S

THEE
MET
STRIJKJE

VAN

10-6¹₂

OUDE STADHUIS

8-10

UUR

HUISVLIJT



**RUBBER=
VLOEREN=**

IMPORTEURS VICKERS-HOUSE

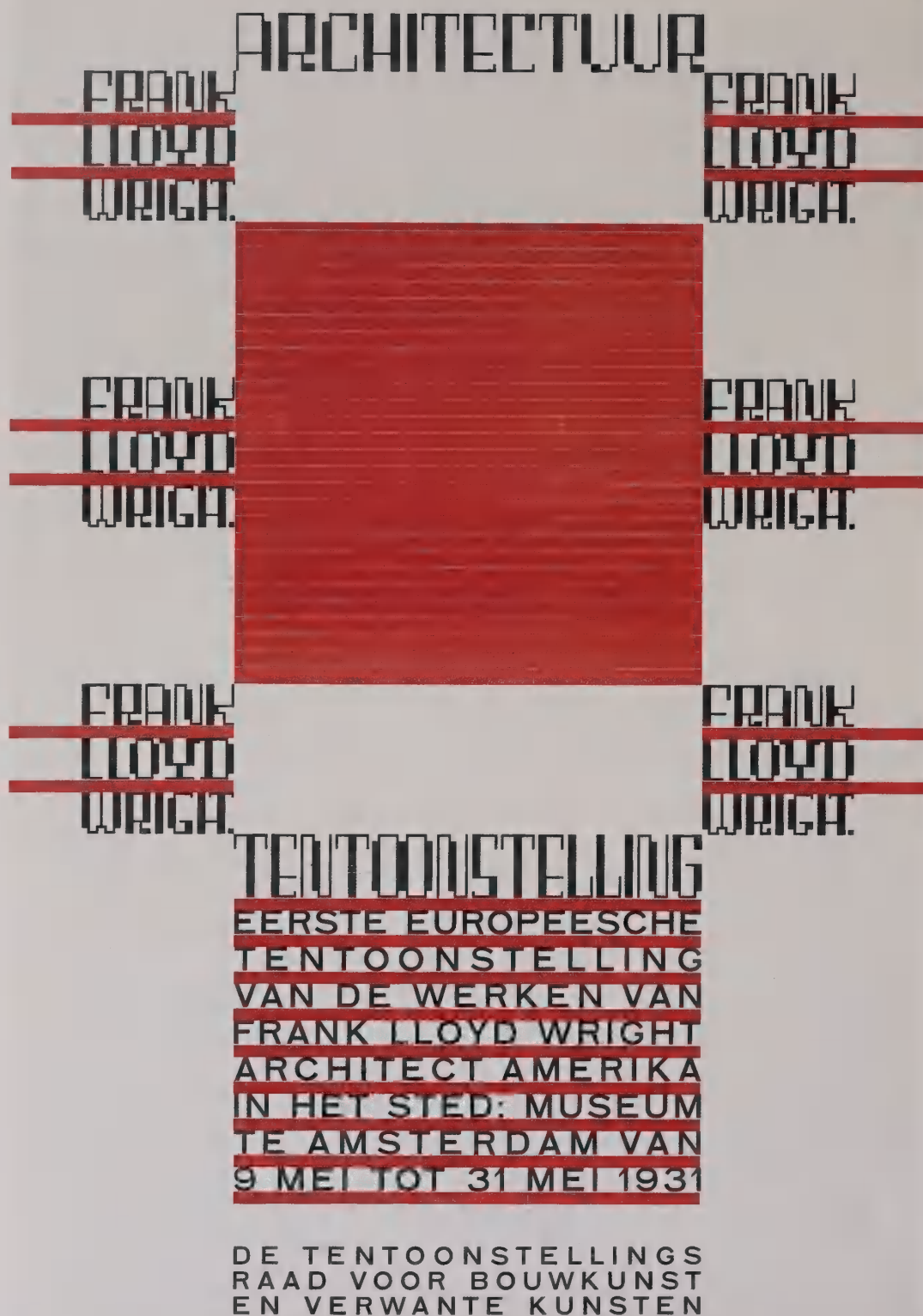
**PRINSESSEGRACHT 21
HAAG**



64 Hendrik Nicolaas Werkman
Exhibition of De Ploeg
1925







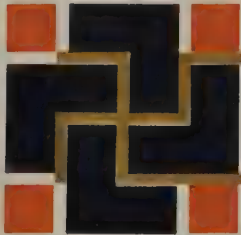
JOH. ENSCHEDE EN ZONEN

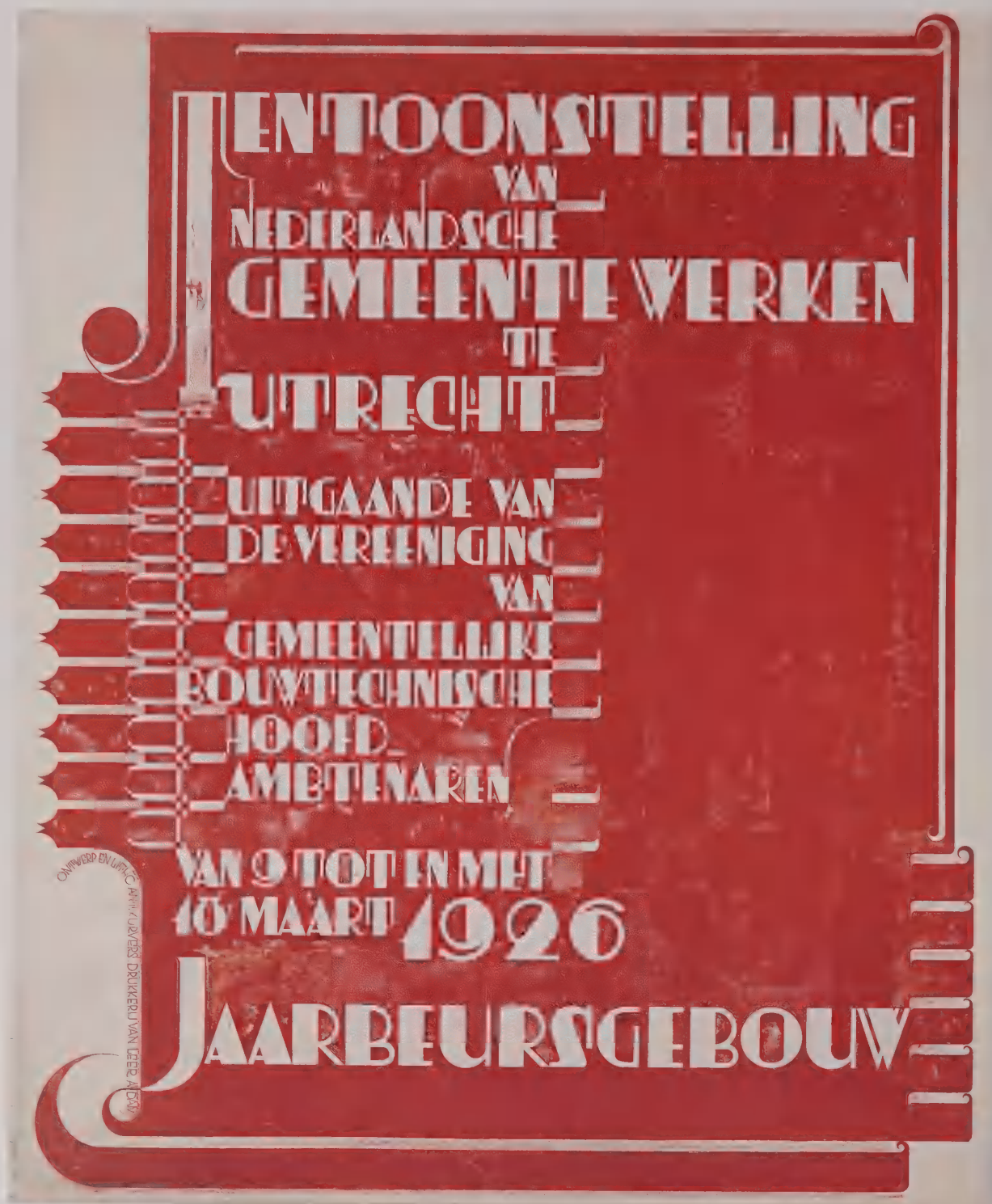
H. TH. WJDEVELD AMSTERDAM

INTERNATIONALE ECONOMISCH-HISTORISCHE TENTOONSTELLING

4 JULI
15 SEPT.
1929

SCHILDERIJEN
MINIATUREN
GOBELINS
DOCUMENTEN
MODELLEN
GRAFIEKENZ

 **STEDELIJK MUSEUM**
AMSTERDAM



**INTERNATIONALE
TENTOONSTELLING
OP FILMGEBIED**



14 APRIL
15 MEI

1928 GROOTE KONINKLIJKE
BAZAR TEESTRAN 112
...HAAG



P. ZWART.



71 Dolly Rüdeman

"Potemkin"
ca. 1926

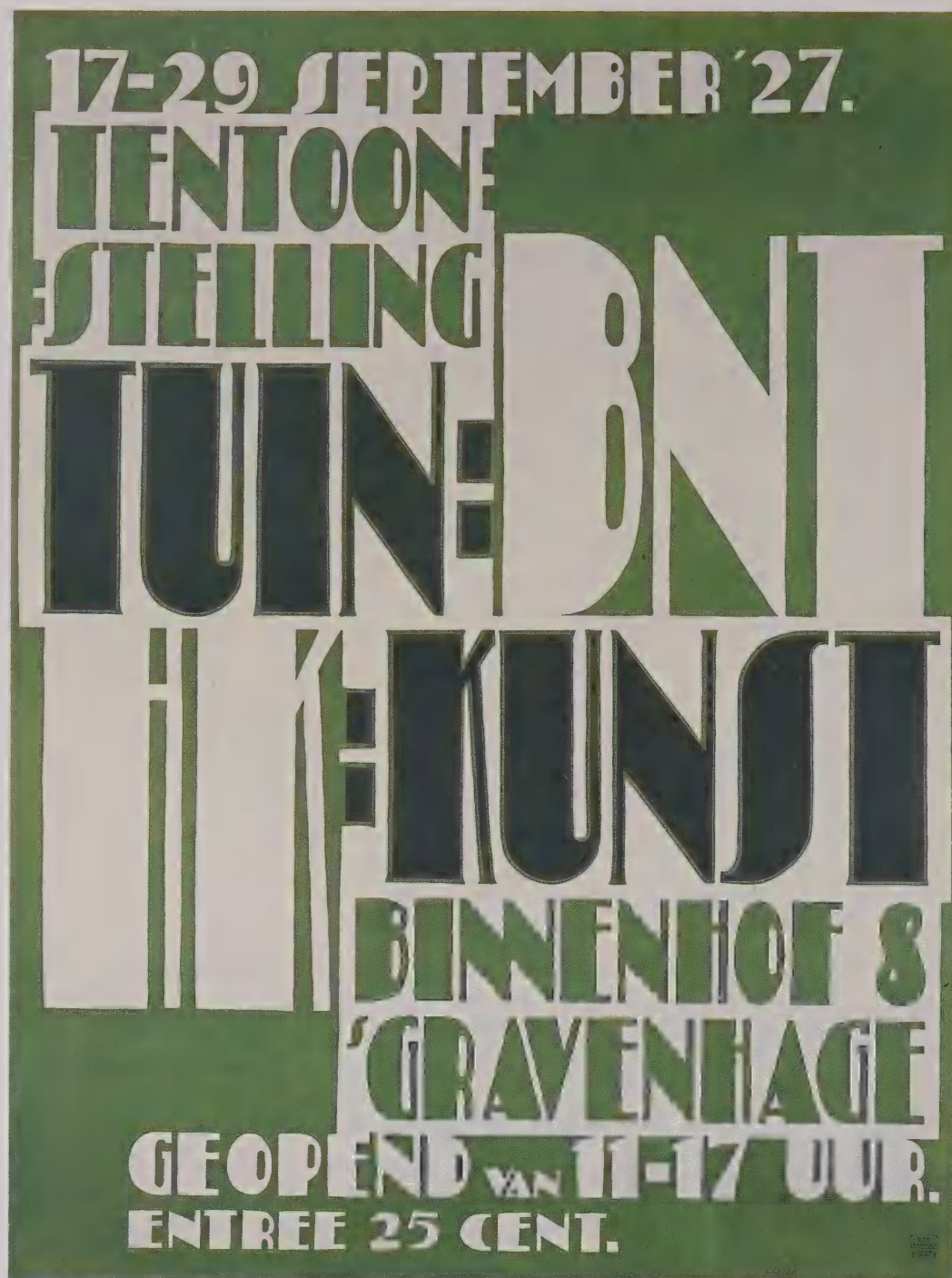




73 Jac. Jongert
Van Nelle Coffee and Tea
ca. 1930



74 A. J. Funke Küpper
"Voorwaarts"
1927



75 Pieter Hofman (attr.)
Exhibition of Garden Art
1927



76 Jacq. Bodaan

*Jubilee Exhibition, The Hague Sketch Club
1933*



77 Willem Gispen

Giso Lamps
1928

INSTITUUT VOOR ARBEIDERSONTWIKKELING

**ARBEIDERS
AVOND
SCHOLEN**

**WORDT
LEERLING**

**CLUBS EN
VOORDRACHTEN,
ARBEIDERSAVOND-
EN KADERSCHOLEN**

BLEEKRODE '32
DRIJF DE JONGE & BLOKKEERD



79 Louis Frank
"Volksblad," Twente
1931



80 Wim Brusse
Strong Through Work
ca. 1932



81 Z.W.

Architecture Exhibition Haarlem
1927





ONTW. PAUL HOFMAN

83 Pieter Hofman

Annual Industries Fair, Utrecht
1930



84 Samuel Schwarz
Trotsky's "My Life"
1930



Sandberg

tentoonstelling ter
gelegenheid van het
40-jarig bestaan van
het stedelijk museum
te amsterdam

M **monumentale** **kunst**

14 sept. - 13 oct. 1935



87 Nicholaas de Koo

Castle Beer
ca. 1930



88 Nicholaas de Koo

Phoenix Beer
ca. 1930



89 Arjen Galema
Royal Dutch Airlines
ca. 1930





91 Louis Kalff
Philips Radio
ca. 1931



92 Johann von Stein

Lloyd Lines
ca. 1930-31



93 Jan Wijga
Oranjeboom Beer
ca. 1932



Zomerfeesten Amsterdam 1932



**Tentoonstelling van Kunstwerken
Nederlandsche Levende Meesters
Stedelijk Museum. 11 Juni-1 Sept.**

AMSTERDAM



MUZIEKFEEST

INTERNATIONAL SOCIETY FOR
CONTEMPORARY MUSIC

KUNST

TENTOONSTELLINGEN

SPORT

DEMONSTRATIES

JUBILEUM A.N.W.B

ZOMER 1933



97 Joop Sjollem
"Boris Godounov"
1931

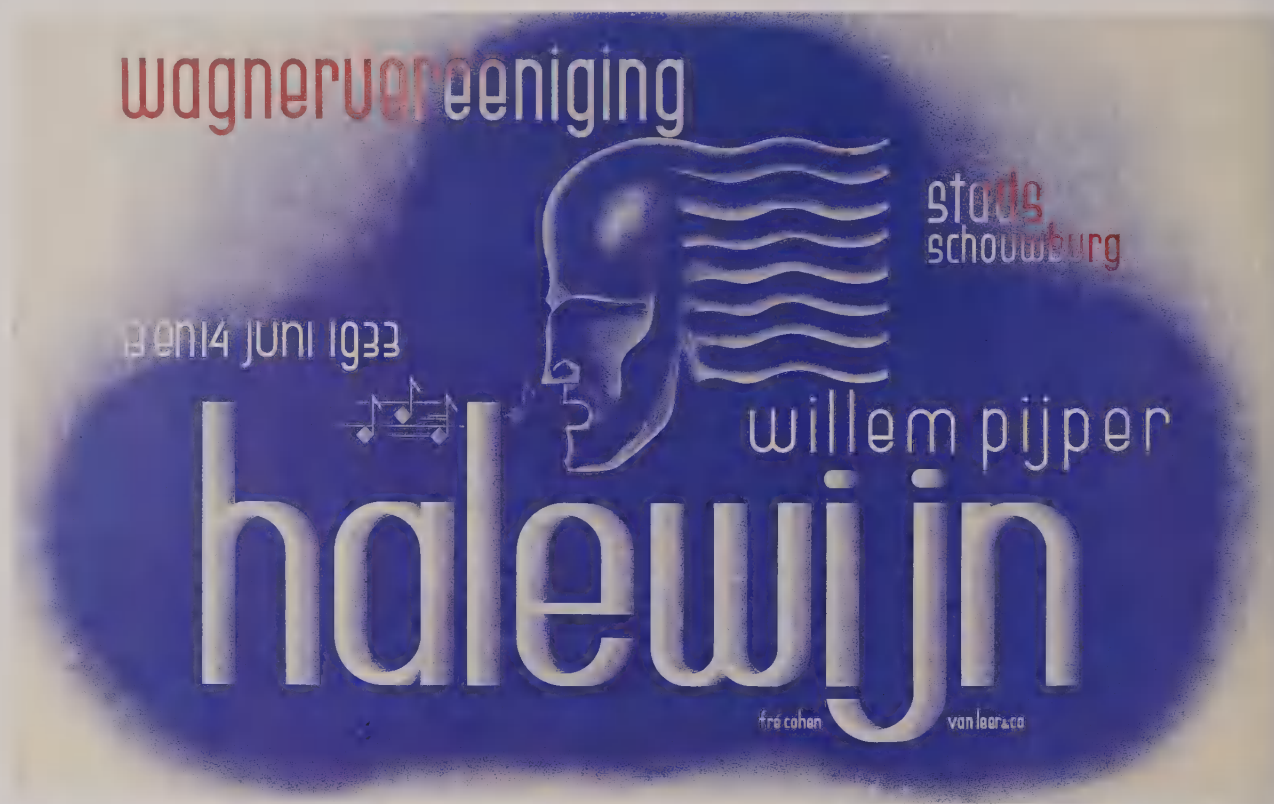
AART VAN DOBBENBURGH 1935

De drinker



98 Aart van Dobbenburgh

The Drinker
1935



99 Fré Cohen
Willem Pijper's "Halewijn"
1933

MARLENE DIETRICH

METTES



REGIE

ERNST LUBITSCH

Angel

100 Frans Mettes

"Angel"
1937



101 Wim ten Broek
Holland-America Line
1936



102 Agnes Cantá

*Annual Industries Fair, Utrecht
ca. 1937*

Catalogue

In the listing the following information is given: artist, date of work, medium, dimensions in centimeters and inches, printer, lender, and translated text. Lenders are indicated by initials.

Bernice Jackson: BJ

Jacques G. de Jong: JJ

Krannert Art Museum: KAM

Martijn Le Coultre: MLC

Werner Löwenhardt: WL

Stedelijk Museum: SM

1

Artist Unknown, 1870-76

Lithograph

86 x 62cm, 34 x 24 3/4in

Tresling and Co., Hof-Lith., Amsterdam

WL

Hotel Grand Café Neuf

Kalverstraat near the Dam Square

W. P. Werker

Amsterdam

2

H. P. Berlage, ca. 1893

Lithograph

103 x 58cm, 40 1/2 x 22 1/2in

Roeloffzen and Hübner, Amsterdam

MLC

North Holland Tramline

Purmerend-Alkmaar

local time (with timetable)

Amsterdam

3

Th. Nieuwenhuis, 1893

Lithograph

68 x 57cm, 27 x 22 1/4in

L. Kuipers, Amsterdam

MLC

Dutch Oil Works, Delft

Delft Salad Oil

4

Jan Ros, 1895

Lithograph

86 x 63cm, 34 1/4 x 24 3/4in

De Erven J. J. Tijl, Zwolle

BJ

Blooker's Cocoa

Blooker pure cocoa

registered trademark

5

Jan Toorop, ca. 1895

Lithograph

100 x 70cm, 39 1/2 x 27 1/2in

S. Lankhout and Co.

MLC

Delft Salad Oil

Dutch Oil Works (NOF)

6

Johan Thorn Prikker, 1896

Lithograph

135 x 99cm, 53 x 39in

Lith. S. Lankhout and Co.

MLC

Bimonthly Review of the Applied Arts

editor and publisher, H. Kleinmann and Co., 9

Kenaupark, Haarlem, Holland.

price 20 guilders a year, 15 prints in every issue.

7

Johannes Aarts, 1897

Lithograph

150 x 88cm, 59 x 34 1/2in

Lith. Lankhout, The Hague

WL

Dordrecht June-September 1897

national exhibition of industry and art

8

C. A. Lion Cachet, 1897

Lithograph

76 x 57cm, 29 x 22 1/2in

Lith. Lankhout, The Hague

WL

Cigars

W. G. Boele, Sr.

By appointment to the Court

Kampen, 1847-1897

9			
J. G. van Caspel, 1896			
Lithograph			
■ x 108cm, 31½ x 42½in			
Steendruk v/h Amand, Amsterdam			
WL			
Hinde bicycles			
Amsterdam factory			
10			
J. G. van Caspel, ca.1898-1900			
Lithograph			
62 x 51cm, 32½ x 20½in			
Stoom-Steendrukkerij Senefelder, Amsterdam			
MLC			
<i>Boon's Illustrated Magazine</i>			
On the wall: Time flies			
Whoever brings in <i>three</i> subscribers of the magazine to this book dealer will receive a premium.			
11			
J. G. van Caspel, ca.1899			
Lithograph			
64 ■ 98cm, 26 ■ 39¼in			
Printer unknown			
JJ			
Ivens and Co. photographic equipment			
12			
J. G. van Caspel (attr.) ca.1897			
Lithograph			
91 x 133cm, 35 ■ 52½in			
Lankhout, The Hague			
WL			
100 grams, 24 cents			
Karstel Cocoa			
13			
Jacques Zon, ca.1897			
Lithograph			
182 x 70cm, 71½ x 27½in			
Lith. S. Lankhout and Co., The Hague			
MLC			
Delft Salad Oil			
Delft, Dutch Oil Works			
14			
Jacques Zon, ca.1898			
Lithograph			
97 ■ 63cm, 38 x 25in			
Emrik and Binger, Haarlem			
WL			
Spirit incandescent light			
Dutch Yeast and Spirit Factory			
15			
Jacobus Veldheer, ca.1899			
Woodcut			
75 x 53cm, 29½ ■ 21in			
Aurora, Amsterdam			
WL			
Steam Printing Press "Aurora"			
founded 1894			
14 St. Luciensteeg, Amsterdam			
16			
Th. H. Molkenboer, 1897			
Woodcut			
85 x 61cm, 33½ x 24½in			
Printer unknown			
MLC			
Elias van Bommel			
bookbinder			
53 Kerkstraat			
Amsterdam			
17			
Wilm. Pothast, ca.1900			
Lithograph			
112 x 80cm, 44 ■ 31½in			
Lith. J. A. Luij and Co., Amsterdam			
MLC			
F. Korff & Co.			
cocoa manufacturers, Amsterdam			
Fosco			
It's drunk cold.			
18			
Georg Rueter, 1896			
Lithograph			
99 x 65cm, 39 ■ 25½in			
Lith. Braakensiek Brothers, Amsterdam			
WL			
Asia Tea Enterprise			
Grippeling and Co.			
Amsterdam			
19			
Willem van Konijnenburg, 1900			
Lithograph			
100 ■ 66cm, 39½ ■ 26in			
J. Vurtheim and Son			
MLC			
Fopsmid and Co.			
timetable			
summer timetable from 10 March to 10 October			
water excursions			
20			
Tiete van der Laars, 1898			
Lithograph			
148 ■ 48cm, 58 ■ 19in			
van Leer, Amsterdam			
WL			
Inauguration exhibition			
national costumes of Her Majesty's subjects			
Stedelijk Museum in Amsterdam			
August to November 1898			
21			
Jan Toorop, ca.1900			
Lithograph			
99 ■ 70cm, 39 x 27½in			
S. Lankhout and Co., The Hague			
MLC			
Association for the Promotion of Tourism,			
Katwijk aan Zee			

22

Albert Hahn, Sr., 1909
Lithograph
99 x 62cm, 38¼ x 24¼in
Drukkerij Senefelder, Amsterdam
MLC

Fatum Accident Insurance Company
 The Hague-Batavia

23

Jan Sluyters, ca. 1904
Lithograph
116 x 66cm, 45¾ x 26in
Drukkerij Senefelder, Amsterdam
MLC

Victory
 by Israel Querido
 Scheltens & Giltay, Amsterdam

24

Jan Sluyters, 1915
Lithograph
115 x 72cm, 45 x 28¼in
Drukkerij Senefelder, Amsterdam
WL

Evening party
 29 May 1915
 Concertgebouw, Amsterdam
 Association of Dutch Artists' Societies

25

R. N. Roland Holst, 1910
Lithograph
123 x 75cm, 48½ x 29½in
Tresling and Co., Amsterdam
MLC

The Stage, Ltd.
 director, Willem Royaards
Lucifer
 tragedy by Vondel
 music by Robert Cuypers
 stage and costume designs by R. N. Roland
 Holst

26

R. N. Roland Holst, 1918
Lithograph
115 x 85cm, 45¼ x 33¼in
Drukkerij Senefelder, Amsterdam
MLC

The Stage, Ltd.
 director, Willem Royaards
 Goethe's *Faust*

27

Jac. Jongert, 1912
Lithograph
150 x 75cm, 59 x 29½in
Printer unknown
WL

International gas exhibition, Amsterdam
 14 September-6 October 1912
 in the Paleis voor Volksvlijt

28

Antoon Molkenboer, 1911
Lithograph
199.5 x 62.7cm, 78½ x 24¾in
Boek- en Steendrukkerij v/h Ellerman,
Harms and Co.
KAM

Beethoven House Society
 April 1911, The Hague
 Beethoven cycle
 All men shall be brothers
 Ludwig van Beethoven
 (program and terms of admission)

29

Piet van der Hem, 1912
Lithograph
150 x 84cm, 59 x 33¼in
L. van Leer and Co., Amsterdam
MLC

Frascati Ensemble
 Directors: L. Chrispijn, Jr., and Jacq. van Biene
The Little Café

30

Piet van der Hem, before 1914
Lithograph
112 x 84cm, 44¼ x 32¾in
Drukkerij Senefelder, Amsterdam
MLC

Spyker autos
 Industrial Company Trompenburg, Amsterdam

31

Cornelis Rol, 1913
Lithograph
104 x 63cm, 41¼ x 25¼in
Ellerman, Harms and Co.
MLC

ENTOS
 first Dutch maritime exhibition
 1913
 from June to October
 Amsterdam

32

Wilhelmina Drupsteen, 1913
Lithograph
117 x 81cm, 46 x 32in
Printer unknown
WL

Exhibition
 The Woman, 1813-1913
 from May to October 1913, in Meerhuizen,
 Amsteldijk, Amsterdam

33

Willy Sluiter, 1915
Lithograph
109 x 76cm, 42¾ x 29¾in
Drukkerij Senefelder, Amsterdam
MLC

Laren exhibition
 Hotel Hamdorff
 1915, from 15 June to 15 September
 Zunko Joska (violinist)

34

Albert Hahn, Sr., ca.1912

Lithograph

110 x 79cm, 43½ x 31½in

Printer unknown

MLC

Vote Red!

35

Bart van der Leek, 1914

Lithograph

74 x 110cm, 29¼ x 43¼in

Geuze, Dordrecht

MLC

Batavier Line

the cheapest and most convenient way
regular service for cargo and passengers

Rotterdam-London

custom house & wool quays

Lower Thames Street, London

Wm. H. Müller & Co.

Rotterdam, Willemsplein

36

Jan Rotgans, ca.1910-1914

Lithograph

97 ■ 117cm, 38 ■ 46¼in

Lankhout, The Hague

WL

The Dutch maiden: "I'm sorry, gentlemen, to
have to disappoint you, but as long as Fongers
makes bicycles here at home, I have no need
of your bicycles."

37

Chris Lebeau, ca.1914

Lithograph

124 x 88cm, 49¼ x 34¾in

Mortelmans' Drukkerij

MLC

Hamlet

EV (Eduard Verkade)

The Hague Players

38

Chris Lebeau, ca.1914

Lithograph

124 ■ 89cm, 49 x 35in

Lankhout, The Hague

MLC

The Wizard (G. K. Chesterton's *Magic*)

Verkade Theater

39

Huib Luns, 1915

Linocut

85 ■ 50cm, 33½ ■ 19¾in

Printer unknown

MLC

South Holland Society

The Green Cross

Kill flies

Be tidy

and you save human lives

No dirt, no flies

Scarlet fever, typhus, cholera, tuberculosis,
diphtheria can be transmitted by flies

Fight the danger of flies

Kill flies, especially early in summer, for they
multiply very quickly.

40

Georg Rueter, 1918

Lithograph

114 x 79cm, 44¾ ■ 31¼in

Corns. Immig, Rotterdam

WL

South Holland Society for the Promotion of
Applied Art and Folk Art
exhibition

Academy Coolvest, Rotterdam

27 April-27 May

41

Jan Sluyters, 1919

Lithograph

115 ■ 80cm, 45¼ x 31¼in

Printer unknown

WL

Artists' winter festival

The Hague, 1919

42

Willy Sluiter, 1916

Lithograph

145 ■ 99cm, 57 ■ 39in

Drukkerij Senefelder, Amsterdam

MLC

Oriental rugs 't Woonhuys, Amsterdam

43

Ch. Verschuuren, Jr., ca.1917

Lithograph

110 ■ 80cm, 43½ x 31½in

Kotting

MLC

Kotting Press

44

Albert Hemelman, ca.1919

Lithograph

100 ■ 70cm, 39¼ x 27½in

Imp. van Roessel and Co., Amsterdam

WL

Official Dutch Tourist Information Office
The Hague

30 Hooge Nieuwstraat

45

Jan Toorop, 1919

Lithograph

113 x 84.5cm, 44½ x 33¼in

Lankhout, The Hague

MLC

Pandorra

(by) Arthur van Schendel

K. V. the Dutch Theater

46

Jac. Jongert, 1920

Lithograph

125 ■ 86cm, 49 ■ 34in

Immig and Son

MLC

University of extramural studies, Rotterdam

47

C. A. Lion Cachet, 1917

Lithograph

99 x 68cm, 40 x 27in

Lith. v/h Roeloffzen-Hübner, and van Santen,

Amsterdam

MLC

1917

Utrecht

annual industries fair

26 February-10 March

48

Albert Hahn, Sr., 1918

Lithograph

109 x 79cm, 43 x 31in

Drukkerij v/h Luij and Co., Amsterdam

WL

Vote Red!

capitalism, anarchy, hunger, the sufferings

of war, price-gouging

Vote for the candidates of the Social

Democratic Workers' Party

49

R. N. Roland Holst, 1920

Lithograph

110 x 80cm, 43¼ x 31½in

Printer unknown

MLC

Labor Boards

social security

widows' and orphans' funds

preventive measures

old age and disability pensions

50

Willem Arondeüs, 1922

Lithograph

84 x 62cm, 33¼ x 24¼in

Drukkerij Senefelder, Amsterdam

MLC

The Dutch Exhibition

Copenhagen, July-August, 1922

51

Jac. Jongert, 1920

Lithograph

92 x 65cm, 39 x 25½in

Immig and Son

MLC

Van Nelle's tobacco

52

Jac. Jongert, ca.1920

Lithograph

100 x 77cm, 39½ x 30½in

Immig and Son

MLC

Apricot brandy

Wed. G. Oud Pz. & Co., Purmerend

sales office, Surabaya

53

Pieter Hofman, 1919

Lithograph

64 x 43cm, 25 x 17in

Lith Lankhout, The Hague

MLC

National-international 3-day aviation show

on the Ockenburgh Estate

Loosduinen, The Hague

26-27-28 September 1919

54

Antonius Gutschmidt, 1924

Lithograph

102 x 77cm, 40 x 30in

van de Ven, The Hague

MLC

Royal Dutch Airlines

The Flying Dutchman

No myth but reality

55

Raoul Hynckes, 1921

Lithograph

110 x 80cm, 43¼ x 31½in

Drukkerij Kotting, Amsterdam

MLC

Comedy

De Herbergierster (Goldoni's *La Locandiera*)

56

Chris Lebeau, 1925

Linocut

125 x 86cm, 49¼ x 34in

Luctor et Emergo

WL

Art Gallery Willem Brok, Hilversum

permanent exhibition of visual arts

6 van Lennepleaan, tel. 628

opening November

admission 50 cents, Saturdays 25 cents,

closed Sundays

with the cooperation of . . .

57

Louis Raemaekers, ca.1922-23

Lithograph

119 x 77cm, 47 x 30¼in

J. E. Goossens, Brussels

MLC

The hecatomb

syphilis

58

H. Th. Wijdeveld, 1922

Lithograph

140 x 60cm, 55 x 23½in

Printer unknown

BJ

Art to the people

international theater exhibition

Stedelijk Museum, 21 January-28 February,

Amsterdam

59

Leo Gestel, ca.1922

Lithograph

103 x 78cm, 40½ x 30½in

Printer unknown

WL

Philips

Arga Lamp

60

Harmen Meurs, ca.1923-24

Lithograph

108 x 76cm, 42½ x 30in

van Roessel and Co.

MLC

The Independents

exhibition

drawings, graphic art, sculpture

Stedelijk Museum

from 23 November to 15 December

admission 25 cents, tax included

catalogue 10 cents

61

Machiel Wilmink, ca.1923

Lithograph

101 x 66cm, 40 x 26in

Drukkerij De Ijsel, Deventer

MLC

FEKA

exhibition of factory and office administration

29 September-7 October

at the Buitensociëteit in Deventer

open from 12:30 to 5 and from 7 to 10

62

Sybold van Ravesteyn, ca.1927

Lithograph

99 x 65cm, 39 x 25½in

Printer unknown

MLC

Support the work of the poor in spirit

Visit the exhibition of the home crafts of

Rekken

tea, with a string orchestra

15-16-17 December

from 10-6:30, 8-10

Old City Hall

admission 25 cents

63

Piet Zwart, ca.1922

Offset

91 x 65cm, 36 x 25½in

Printer unknown

MLC

Laga "Loco"

rubber floors

imported by Vickers House Laga

21 Prinsessegracht, The Hague

64

Hendrik Nicolaas Werkman, 1925

Letterpress

92.3 x 40.6cm, 36¼ x 16 in

Printed by Werkman

SM

2-17 May

de Ploeg in pictures (art

exhibition poster)

65

J. J. Hellendoorn, ca.1923

Letterpress

89 x 59cm, 35¼ x 23½in

Printer unknown

MLC

Dutch Society for the Preservation of the

Applied Arts

arti et industriae

exhibition

modern interior art

16-24 April

Doornstraat, near Statenlaan

admission 25 cents

illustrated catalogue included

66

H. Th. Wijdeveld, 1923

Letterpress

100 x 58cm, 39½ x 23in

Printer unknown

MLC

Exhibition in honor of Th. Colenbrander

earthenware and rugs

Stedelijk Museum, Amsterdam, 1923

31 October-30 November

10-4, admission 25 cents

67

H. Th. Wijdeveld, 1931

Letterpress

78 x 50cm, 30½ x 19½in

Joh. Enschedé and Sons, Haarlem

MLC

Architecture

Frank Lloyd Wright

exhibition

first European exhibition of the work of Frank

Lloyd Wright, architect, America, in the

Stedelijk Museum in Amsterdam, from 9 May

to 31 May 1931

The Exhibition Council for Architecture and

Related Arts

68

H. Th. Wijdeveld, 1929

Letterpress

65 x 60cm, 25½ x 20in

De Bussy, Amsterdam

WL

International exhibition of economics and
history

4 July-15 September 1929

paintings, miniatures, tapestries, documents,
models, prints, etc.

Stedelijk Museum, Amsterdam

69

Antoon Kurvers, 1926

Lithograph

99 x 79cm, 39½ x 31½in

Drukkerij van Leer, Amsterdam

MLC

Exhibition of Dutch municipal works in Utrecht

organized by the Society of Senior Municipal

Building Officials

9-10 March 1926

Industries Fair Building

70

Piet Zwart, 1928

Photolithograph

109 x 78cm, 43 x 30½in

J. Strang and Co., The Hague

MLC

International exhibition of film

IFT

film

14 April-15 May 1928

Grote Koninklijke Bazar, 82 Zeestraat,

The Hague

71

Dolly Rüdeman, ca.1926

Lithograph

105 x 63cm, 41½ x 24½in

Printer unknown

WL

Potemkin

72

Fré Cohen, 1930

Lithograph

90 x 59cm, 35½ x 23¼in

Printer unknown

WL

Dutch Federation of Trade Unions (NVV)-Social

Democratic Workers' Party (SDAP)

It's the future of your child that counts – the

child born for happiness

14 September, Rotterdam

73

Jac. Jongert, ca.1930

Photolithograph

78 x 63cm, 30¾ x 24¾in

Printer unknown

WL

Van Nelle

coffee

tea

produced with care

74

A. J. Funke Küpper, 1927

Lithograph

117 x 84cm, 46 x 33in

M. A. Jacobson, Haarlem

MLC

Voorwaarts

Your beacon

75

Pieter Hofman (attr.), 1927

Photolithograph

83 x 62cm, 32¾ x 24¼in

Lith. Lankhout, The Hague

MLC

17-29 September 1927

exhibition of garden art

8 Binnenhof, The Hague

Union of Dutch Market Gardeners (BNT)

The Hague Art Society (HK)

open from 11-5

admission 25 cents

76

Jacq. Bodaan, 1933

Lithograph

88 x 72cm, 34¾ x 28¾in

Printer unknown

MLC

Jubilee

1903-1933

exhibition

The Hague Sketch Club

open from 4-27 November 1933, 10-5,

Sundays 2-5, in the Koninklijke Kunstzaal,

Kleykamp

77

Willem Gispen, 1920

Photolithograph

100 x 71cm, 39¼ x 27½in

Kühn and Son, Rotterdam

MLC

Giso lamps

Gispen, 101 Voorhaven, Rotterdam

Showroom: 299 Singel, Amsterdam

78

Meijer Bleekrode, 1932

Photolithograph

60 x 41cm, 23½ x 16in

Offset De Jong and Co., Hilversum

MLC

Institute for Workers' Education

workers' evening schools

our work

Become a student!

clubs and lectures, workers' evening schools

and leadership training

IVAO

79

Louis Frank, 1931

Photolithograph

76 x 55cm, 29¾ x 21½in

Offsetdruk M. A. Jacobson, Haarlem

MLC

Workers

your own newspaper

Volksblad for Twente

80

Wim Brusse, ca.1932

Photolithograph

99 x 58cm, 39 x 23in

Kunstdruk Luij and Co., Amsterdam

MLC

Strong through work

Do not wait

Now

Place orders!

81

Z. W., 1927

Lithograph

109 x 59cm, 43 x 23in

Neodruk N. V. Wed. J. Ahrend and Son, Amsterdam

MLC

Architecture exhibition

1927

Haarlem, 22-30 October

regional branch of the Union of Dutch Architects

Statenzaal, entrance Pandpoort

open 10-5 and 8-10, Sundays 2-5

admission 50 cents

82

Henri Pieck, ca.1933

Lithograph

101 ■ 75cm, 40 x 29½in

Steendrukkerij DeMaas, Rotterdam

WL

Dutch international industries fair, Utrecht
9 to 18 March

83

Pieter Hofman, 1930

Photolithograph

62 x 79cm, 24¼ x 31½in

Printer unknown

JJ

Annual Dutch international industries fair,
Utrecht

84

Samuel Schwarz, 1930

Lithograph

87 ■ 53cm, 34¼ x 20¼in

Printer unknown

MLC

Trotsky
My Life

85

Meijer Bleekrode, 1930

Photolithograph

80 x 55cm, 31½ ■ 21¾in

Printer unknown

MLC

14 September (meeting) in Amsterdam
Dutch Federation of Trade Unions (NVV)
Social Democratic Workers' Party (SDAP)
against war
for state pensions

86

W. J. H. B. Sandberg, 1935

Photolithograph

98 x 69cm, 39¼ x 27in

Printer unknown

WL

Exhibition on the occasion of the 40th
anniversary of the Stedelijk Museum in
Amsterdam
monumental art
14 September-13 October 1935

87

Nicolaas de Koo, ca.1930

Photolithograph

105 ■ 53cm, 41½ ■ 21 in

Printer unknown

MLC

anno 1436
Castle Beer

88

Nicolaas de Koo, ca.1930

Photolithograph

88 x 56cm, 34½ ■ 22¼in

Printer unknown

WL

Phoenix Beer

89

Arjen Galema, ca.1930

Photolithograph

100 x 66cm, 39½ ■ 25¾in

Kunstdruk Luii and Co., Amsterdam

WL

KLM
The Flying Dutchman

90

Jan Wijga, 1933

4-color photolithograph

99 ■ 63cm, 37 ■ 24¾in

Kunstdruk Luii and Co., Amsterdam

MLC

Royal Dutch Airlines
The Flying Dutchman
Fiction becomes fact

91

Louis Kalff, ca.1931

Photolithograph

111 x 77.5cm, 44 ■ 30½in

Smeets, Weert

JJ

Philips Radio

92

Johann von Stein, ca.1930-31

Gravure

72 x 45cm, 28½ x 18in

Nederlandse Rotogravure My N. V., Leiden

MLC

Sumatra-Java
Rotterdam Lloyd

93

Jan Wijga, ca.1932

4-color photolithograph

79 ■ 56cm, 31 x 22in

Luii and Co., Amsterdam

MLC

Oranjeboom Beer

94

Kees Dekker, 1933

4-color photolithograph

120 x 88cm, 47 x 34¾in

Offsetdrukkerij Flach, Sneek

WL

Verkade Biscuits

95

Raoul Hynckes, 1932

Photolithograph

89 x 63cm, 34½ ■ 25in

Printer unknown

MLC

Summer fesitval, Amsterdam, 1932
exhibition of works of art by living Dutch
masters
Stedelijk Museum, 11 June-1 September

96

Sjoerd de Roos, 1933

Photolithograph

100 ■ 62cm, 39¾ ■ 24½in

L. van Leer and Co., N. V., Amsterdam

MLC

Amsterdam music festival

International Society for Contemporary Music

art exhibitions

sports demonstrations

jubilee, Dutch Automobile Association

summer 1933

Dutch Railways

97

Joop Sjollema, 1931

Lithograph

92 x 123cm, 36 x 48in

L. van Leer and Co., Amsterdam

MLC

Chaliapin

Boris Godounov

98

Aart van Dobbenburgh, 1935

Lithograph

106 ■ 75cm, 42½ x 29¼in

Printer unknown

MLC

The drinker

The Blue Week Committee

99

Fré Cohen, 1933

Offset

74 x 120cm, 29 ■ 47in

van Leer and Co., Amsterdam

BJ

Wagner Society

City Theater

14 June 1933

Willem Pijper

Halewijn

100

Frans Mettes, 1937

Photolithograph

80 ■ 62cm, 31¾ ■ 24¼in

Printer unknown

MLC

Marlene Dietrich

Angel

directed by Ernst Lubitsch

101

Wim ten Broek, 1936

4-color photolithograph

99 x 64cm, 38¾ x 25¼in

Joh. Enschedé and Sons, Haarlem

WL

Holland-America Line

102

Agnes Canta, ca.1937

Photolithograph

100 x 73cm, 39 ■ 29¼in

Printer unknown

WL

6-15 September

Utrecht

annual international industries fair

Biographies

Aarts, Johannes Josephus

(The Hague, August 18, 1871-Amsterdam, October 19, 1934) Landscape painter and art critic but known primarily as a graphic artist. Studied at The Hague Academy of Fine Arts, where he later taught. Afterward appointed professor at the Rijksakademie in Amsterdam. Active in The Hague until 1911, then in Amsterdam.

Plate 7

Arondéus, Willem John Cornelis

(Naarden, August 22, 1894-Haarlem, July 1, 1943) Figure painter, decorator, art critic, and novelist; known mainly for his wall paintings in a symbolist vein, among them decorations for the Rotterdam city hall. Studied at the Quellinusschool, Amsterdam. Active in Amsterdam, Rotterdam, Apeldoorn.

Plate 50

Berlage, Hendrik Petrus

(Amsterdam, February 21, 1856-The Hague, August 12, 1934) Architect and designer, the leading Dutch architect of his generation. Early in his career he also painted. Best known for his design of the Amsterdam Stock Exchange (1898-1903). 1875-78 studied at the Polytechnikum in Zurich. 1889 began independent practice in Amsterdam, where he exerted a major influence on 20th-century Dutch architecture. His conception of building, according to which decoration must always be subordinated to structure and the definition of space, was published in his *Gedanken über Stil in der Baukunst*, Leipzig, 1905.

Plate 2

Bleekrode, Meijer

(Amsterdam, February 13, 1896-Sobibor [Poland], April 23, 1943) Best known for his political prints and drawings. Trained in the family business as a diamond worker. 1922-23 studied at the Quellinusschool in Amsterdam and from 1923 at the Rijksnormaalschool, Amsterdam. Ca.1935 he abandoned his political work to devote himself to painting, chiefly portraits and still lifes. Active in Amsterdam.

Plates 78, 85

Bodaan, Johan Jacob

(The Hague, February 1, 1881-The Hague, September 2, 1954) Figure and still life painter. Studied at the Ambachtsschool, the Kunstnijverheidsschool, and the Academy of Fine Arts in The Hague. 1908-33 taught drawing in secondary school. Founding member and chairman of the Haagsche Schetsclub. Lived in Rijsaterswoude 1936-45, then in The Hague; also in Brussels, Antwerp, Paris.

Plate 76

Broek, Willem ten (Wim)

(Amsterdam, January 2, 1905-still living in 1986) Primarily a painter. Also painted murals and designed stained glass and sgraffiti. Studied at the School voor Kunstambachten and the Rijksakademie in Amsterdam. Student of H. A. van der Wal. Lived in Amsterdam, Goor, and from 1967 on in Ommen.

Plate 101

Brusse, Willem Lucas

(Rotterdam, October 30, 1910-Amsterdam, February 20, 1978) Draftsman. Lived in Amsterdam from 1936 on.

Plate 80

Canta, Agnes Catharina

(Rotterdam, November 14, 1888-Rotterdam, August 8, 1964) Poster artist and printmaker, painter of still lifes and landscapes. Studied at the Academy of Fine Arts in Rotterdam with F. G. W. Oldewelt, A. H. R. van Maasdijk, and J. H. F. C. Nachtweh. Active in Rotterdam.

Plate 102

Caspel, Johann Georg van

(Amsterdam, March 24, 1870-Laren, July 14, 1928) Graphic and poster artist and furniture designer; later also painted portraits, figures, and genre. 1889-1890 studied at the Rijksakademie, Amsterdam; afterwards took lessons in a private school whose faculty included G. W. Dijsselhof, G. H. Breitner, Jacob van Lory, and M. W. van der Valk. He worked from the model and drew his own designs on the stone. Lived in Amsterdam, Amstelveen, and Laren.

Plates 9-12

Cohen, Frederika Sophia (Fré)

(Amsterdam, August 11, 1903-Hengelo, June 14, 1943) Graphic designer, printmaker, and illustrator. Studied briefly at the Grafische School in Amsterdam, 1927-29 at the Kunstnijverheidsschool in Amsterdam and life drawing with Wim Schuhmacher. 1929 began work at the Amsterdam Stadsdrukkerij as a graphic designer. Active in Amsterdam.

Plates 72, 99

Dekker, Cornelis (Kees)

(Zaandam, January 23, 1900-still living in 1986) Draftsman and graphic designer. Except for evening courses in drawing he was self-taught. Advertising and package designer for Verkade for 38 years. Little contact with other artists.

Plate 94

Dobbenburgh, Aart van

(Amsterdam, September 30, 1899-still living in 1985) Graphic artist, painter, and prize-winning illustrator. 1914-1918 studied at the Quellinusschool in Amsterdam. Lecturer at the Academy of Fine Arts, The Hague.

Plate 98

Drupsteen, Wilhelmina Cornelia

(Amsterdam, October 10, 1880-Oosterbeek, April 2, 1966) Painter and graphic artist. Studied at the Rijksnormaalschool, 1897-1900; Rijkschool voor Kunstnijverheid, 1898-1900, with J. L. M. Lauweriks and K. P. C. de Bazel; and the Rijksakademie, 1902-06, all in Amsterdam. Active in Amsterdam until 1939.

Plate 32

Frank, Louis

(Amsterdam, May 5, 1907-still living in 1986) 1929-39 worked in the advertising studio of M. Wilmink; 1939-40 in the studio of Frits van Alphen; 1946 on, as an independent designer. Contributed to the journal *Verpakking en Vormgeving*.

Plate 79

Galema, Arjen

(Amsterdam, July 8, 1886-Amsterdam, May 11, 1974) Painter. Worked in Paris and, from 1925 on, in Amsterdam.

Plate 89

Gestel, Leendert (Leo)

(Woerden, November 22, 1881-Hilversum, November 26, 1941) Painter. Began as an impressionist, turned to pointillism and cubism, and finally to abstraction. Visits to Germany, France, Mallorca, Vienna. Also worked in Belgium and Paris in the 1920s.

Plate 59

Gispen, Willem Hendrik

(Amsterdam, December 7, 1890-The Hague, May 10, 1981) Industrial designer, especially of lamps and furniture. Studied architecture at the Academy of Fine Arts in Rotterdam, afterwards at the Academy in The Hague. 1916, under the influence of Ruskin, Morris, and the English Arts and Crafts Movement, established the metalworking firm of W. H. Gispen in Rotterdam where, in the same year, he also opened an arts and crafts store, Het Gulden Vlies, to sell his work and that of other designers. 1919 founded Gispen's Industrieel Ondernemingen NV in Rotterdam. 1926 began production of lamps under the tradename Giso.

Plate 77

Guthschmidt, Anthonius Mathieu

(Haarlem, August 26, 1887-Leiden, December 4, 1958) Fine and commercial artist. Studied at the Academies of Fine Art in Antwerp and The Hague.

Plate 54

Hahn, Albert Pieter

(Groningen, March 17, 1877-Amsterdam, August 3, 1918) Graphic artist, known mainly for his political drawings. Studied at the Akademie Minerva in Groningen, 1890-96; Rijkschool voor Kunstnijverheid, Amsterdam, 1896-1900; Rijksakademie Amsterdam, 1898-1901. Worked for *Het Volk*, 1920ff; also contributed to *De Notenkraker*, *Ware Jacob*, and *Hollandsche Revue*.

Plates 22, 34, 48

Hellendoorn, Jacobus Johan

(Hengelo, November 1, 1878-The Hague, September 19, 1959) Architect and interior designer. Studied at the Middelbare Technische School in Zwolle. Most important work: the rebuilding of the town of Vriezenveen, housing estates in Lochem, Heemstede, The Hague. Co-editor of *Architectura* and an editor of *Bouwfragmenten*.

Plate 65

Hem, Pieter van der (Piet)

(Wirdum, September 9, 1885-The Hague, April 24, 1961) Graphic artist, political cartoonist, and painter. Studied at the Rijkschool voor Kunstnijverheid and the Rijksakademie, Amsterdam, 1904-07. Active in Amsterdam, 1902-07; Paris, September 1907-summer 1908; Amsterdam, 1908-1910; Rome, 1910; Paris, 1910-1911; Moscow and St. Petersburg, 1912; Spain, 1912-1914.

Plates 29, 30

Hemelman, Albert

(Neede, January 7, 1883-Amsterdam, January 25, 1951) Painter and printmaker. Worked in Amsterdam and Norway (Spitzbergen). Studied at the Rijkschool voor Kunstnijverheid and the Rijksakademie, Amsterdam, 1905, 1908-09.

Plate 44

Hofman, Pieter Adrianus Hendrik

(Teteringen, May 4, 1885-The Hague, July 10, 1965) Painter, printmaker, craftsman; among his works are wallpaintings, stained glass windows, and book covers. Studied at the Academy of Fine Arts, The Hague. Active in Amsterdam until 1906, then in The Hague.

Plates 53, 75, 83

Hynckes, Raoul

(Brussels, May 11, 1893-Blaricum, January 19, 1973) Magic realist painter of still lifes and landscapes. Studied at the Royal Academy of Fine Arts, Brussels. Active in Brussels and Amsterdam.

Plates 55, 95

Jongert, Jacob (Jac.)

(Wormer, June 22, 1883-Reeuwijk, November 9, 1942) Graphic designer and painter. Studied at the Quellinusschool, Amsterdam, 1899-1902; the Rijksschool voor Kunstnijverheid, Amsterdam, 1902-03; and with Roland Holst at the Rijksakademie, Amsterdam, 1903-04. 1904-07 assistant to Roland Holst as a wall painter. Taught in Purmerend (drawing), 1905-1918; at the Industrieschool voor Meisjes in Amsterdam, 1908-11; and at the Dagteken- en Kunstambachtsschool voor Meisjes in Amsterdam, 1911-18. 1923-1940 director of advertising for De Erven De Wed. J. Van Nelle, Rotterdam.

Plates 27, 46, 51, 52, 73

Kalff, Louis Christiaan

(Amsterdam, November 14, 1897-Waalre, September 16, 1976) Industrial and graphic designer, architect, interior designer, and pioneer in light-effects. Studied at the Technische Hoogeschool, Delft, 1916-1923, and designed his first poster while still a student. 1925 began working for Philips as an industrial and advertising designer, soon becoming general art director of the Philips company. 1928 made head of a new Philips department of "artistic propaganda." 1962 retired from Philips after his design and construction of the Philips museum in Eindhoven, the 'Evoluo.'

Plate 91

Konijnenburg, Willem Adriaan van

(The Hague, February 11, 1868-The Hague, February 28, 1943) Painter, decorative artist, and sculptor; among his works are designs for postage stamps. Studied at the Academy of Fine Arts, The Hague, 1884-86. Study trips to Paris, 1901 and 1906. Between 1908 and 1916 published a number of works on art and aesthetics.

Plate 19

Koo, Nicolaas, Petrus de

(Amsterdam, August 4, 1881-Laren, December 1, 1960) Decorative artist, graphic designer, and architect

Plates 87-88

Küpper, Albert Johann Funke

(Duisburg [Germany], March, 24, 1894-Vierhouten, November 23, 1934) Artist and caricaturist. Studied at the Academy of Fine Arts, Rotterdam.

Plate 74

Kurvers, Antonius (Antoon)

(The Hague, July 23, 1889-Amsterdam, January 1, 1940) Lithographer and decorative painter. Active in The Hague until 1908, Haarlem until 1918, Amsterdam after 1918.

Plate 69

Laars, Tiete van der

(Leeuwarden, August 6, 1861-Hilversum, April 27, 1939) Decorator and designer of heraldic emblems. Studied at the Rijksschool voor Kunstnijverheid, Amsterdam, under W. B. G. Molkenboer, and at the Rijksakademie, Amsterdam. Taught at the former. Active in Amsterdam until 1921.

Plate 20

Lebeau, Joris Johannes Christiaan (Chris)

(Amsterdam, May 26, 1878-Dachau, April 2, 1945) Graphic designer and decorative artist; designer of textiles (including batik), glass, and ceramics; printmaker. Studied at the Quellinusschool, Amsterdam, 1892-1895, with the influential design theorist J. H. de Groot; Rijksschool voor Kunstnijverheid, Amsterdam, 1895-99; evening courses at the Rijksakademie, Amsterdam, 1895-99; drawing lessons with K. P. C. de Bazel and J. Lauweriks, ca.1898; Academy of Fine Arts, Antwerp, 1905-08. Taught at the Kunstnijverheidsschool, Haarlem, 1903-12. Active in Haarlem, 1900-13; Czechoslovakia, 1926-27, 1928-29; Berlin, 1931.

Plates 37, 38, 56

Leck, Bart Anthony van der

(Utrecht, November 26, 1876-Blaricum, November 13, 1958) Painter and designer. 1891-1899 worked in various glass studios in Utrecht and in 1896-1900 took evening classes there in life drawing. Studied at the Rijksschool voor Kunstnijverheid, Amsterdam, 1900-04, and evening drawing classes at the Rijksakademie, Amsterdam, 1901-04. 1917, founding member of de Stijl.

Plate 35

Lion Cachet, Carel Adolph

(Amsterdam, November 28, 1864-Vreeland, May 20, 1945) Designer, decorator, and interior architect. 1881-1885 studied at the Gemeente Kweekschool voor Onderwijzers in Amsterdam, then three more years as an apprentice. Took drawing classes with B. W. Wierink, but regarded G. W. Dijsselhof, with whom he was friends, as his true teacher. Active in Amsterdam until 1897, then in Vreeland.

Plates 8, 47

Luns, Hubert Marie (Huib)

(Paris, June 6, 1881-Amsterdam, February 24, 1942) Painter and graphic artist, art historian. Studied at the Rijksnormaalschool voor Tekenonderwijs, Amsterdam, 1898-1901; Rijksakademie, Amsterdam, 1901-02; in Brussels and Paris, 1902-08. Professor at the Tekenaakademie, Rotterdam, 1908-18; director of the Koninklijke School, The Hague, 1918-23; director of the Rijksinstituut tot opleiding van tekenleraren, Amsterdam; professor of drawing and art history at the Technische Hoogeschool, Delft, 1931 on. Teacher of M. Wilmink. Active in Amsterdam until 1902; Brussels, 1902-08, Rotterdam, 1908-18; The Hague, 1918-23; afterward in Amsterdam.

Plate 39

Mettes, Franciscus Joseph Engbertus (Frans)

(Amsterdam, March 18, 1909-Amsterdam, November 30, 1984) Designed numerous film posters before the war; attained his highest reputation for his work later.

Plate 100

Meurs, Harmen Hermanus

(Wageningen, January 17, 1891-Ermelo, November 16, 1964) Painter and printmaker. Studied at the Rijksschool voor Kunstnijverheid, Amsterdam, ca. 1909-11; evening courses at the Rijksakademie, Amsterdam, 1911-1912. Influenced by expressionism and cubism. Active in Wageningen and Amsterdam. Numerous trips to France. Member of the Haagse Kunstring.

Plate 60

Molkenboer, Antonius Henricus Johannes

(Leewarden, April 8, 1872-Haarlem, March 10, 1960) Painter, graphic artist, muralist, and designer of mosaics. Studied at the Rijksnormaalschool, Amsterdam, 1889-1892; Rijksakademie, Amsterdam, 1890-95; Académie Julian, Paris, 1903; Art Students' League, N.Y., 1906. Active in Amsterdam until 1906; U.S., 1906-11; later in Amsterdam, The Hague, Haarlem.

Plate 28

Molkenboer, Theodorus Henricus Antonius Adolf

(Leewarden, February 23, 1871-Lugano, December 1, 1920) Architect, designer, and painter. Studied at the Rijksnormaalschool voor Tekenenonderwijs, Amsterdam, 1889-91; in the office of the architect P.J. H. Cuypers until 1891; at the Rijksakademie, Amsterdam, 1891-92; and with the designers G. W. Dijsselhof and A. J. Derkinderen. Director of the Hendrick de Keyser drawing school in Amsterdam.

Plate 16

Nieuwenhuis, Theodorus Wilhelmus (Theo)

(Noordscharwoude, April 26, 1866-Hilversum, December 5, 1951) Graphic designer, furniture designer, and interior decorator. Studied at the Rijksschool voor Kunstnijverheid, Amsterdam, 1883-88. Travels to Germany, Prague, Vienna, and Paris, 1889-90. Active in Amsterdam ca. 1883-1888.

Plate 3

Pieck, Henri Christiaan

(Den Helder, April 19, 1895-The Hague, January 12, 1972) Artist and architect. Studied at the Tekeninstituut Bik en Vaandrager, The Hague; Rijksakademie, Amsterdam, 1912-13. Lived in The Hague, 1906-16, 1918-22; Amsterdam, 1916-18; London, 1922-35; The Hague from 1935 on.

Plate 82

Pothast, Wilhelm Frederik Anton

(Roermond, July 9, 1877-Haarlem, October 2, 1916)

Plate 17

Raemaekers, Louis

(Roermond, April 6, 1869-Scheveningen, July 25, 1956) Graphic artist and painter, known for his political drawings for newspapers, especially 1914-1918. Studied with Th. H. H. Molkenboer and J. R. de Kruyff at the Rijksnormaalschool, Amsterdam, 1891-93; at the Brussels Academy; and with E. Blanchard in Brussels. Taught at the Ambachtsavondschoon in Tilburg, and in 1894 appointed director of the Burgeravondschoon in Wageningen. Teacher of H. H. Meurs. 1924 awarded an honorary doctorate by the University of Glasgow. Lived and worked in various places, including London, Brussels, Paris, and the United States.

Plate 57

Ravesteyn, Sybold van

(Rotterdam, February 18, 1889-Laren, November 23, 1983) Architect. Studied at the Technische Hoogeschool, Delft, 1906-1912. Worked as a designer for the Dutch Railways from 1912 until his retirement in 1952. Active in Utrecht from 1918 on.

Plate 62

Rol, Cornelis

(Edam, September 2, 1877-Voorburg, January 31, 1963) Painter and graphic artist, especially known for his animal and plant studies. Studied at the Tekenschool, Edam; Rijksnormaalschool voor Tekenenonderwijs, Amsterdam, 1894-98. Taught at the Quellinusschool, Amsterdam. Lived in Edam, Amsterdam, and The Hague until 1929, then in Voorburg.

Plate 31

Roland Holst, Richard Nicolaus

(Amsterdam, December 4, 1868-Bloemendaal, December 31, 1938) Wallpainter, decorator, and designer. Studied at the Rijksakademie, Amsterdam, 1885-1890. 1892 joined the Rosicrucians. 1918-1934 appointed professor and then director of the Rijksakademie, Amsterdam. Among his pupils was J. Jongert.

Plates 25, 26, 49

Roos, Sjoerd de

(Smallingerland, September 14, 1877-Haarlem, April 3, 1962) Graphic designer, craftsman, typographical designer. Studied at the Tekenschool voor Kunstambachten, Amsterdam; evenings at the Rijksakademie, Amsterdam, 1895-98.

Plate 96

Ros, Johannes Dominicus

(The Hague, June 17, 1875-The Hague January 5, 1952) Painter. Taught at the Academy of Fine Arts, The Hague. Member of the Haagse Kunstring.

Plate 4

Rotgans, Jan

(Hoorn, February 11, 1881-The Hague 1969) Graphic designer and draftsman. Studied at the Quellinusschool, the Rijksschool voor Kunstnijverheid, the Rijksnormaalschool, and the Rijksakademie, all in Amsterdam. A close friend of Albert Hahn but otherwise seems to have had little contact with other artists.

Plate 36

Rüdeman, Gustave Adolphine Wilhelmina (Dolly)

(Salatiga [Java], February 3, 1902-Amsterdam, January 26, 1980) Graphic designer, chiefly of film posters.

Plate 71

Rueter, Wilhelm Christiaan Georg (Georg)

(Haarlem, March 8, 1875-Amsterdam, August 16, 1966) Portraitist, graphic artist, commercial illustrator, designer of stained glass. Studied at the Rijksnormaalschool voor Tekenenonderwijs, Amsterdam, with the painter J. D. Huibers; then at the Rijksakademie, Amsterdam. 1918-1940 reader at the Rijksakademie, Amsterdam, where he taught life classes and decorative drawing. Active in Amsterdam.

Plates 18, 40

Sandberg, Willem Jacob Henri Berend

(Amersfoort, October 24, 1897-Amsterdam, April 8, 1984) Graphic designer. Studied at the Rijksakademie, Amsterdam, 1919. Former director of the Stedelijk Museum, Amsterdam. 1964-68 coordinating director of the Israeli Museum, Jerusalem. Active in Holland, Pisa, Paris, Amsterdam, Jerusalem.

Plate 86

Schwarz, Samuel Levi (Moemie)

(Zutphen, July 28, 1876-Auschwitz, November 19, 1942) Painter and graphic artist. Studied at the Academy of Fine Arts, Antwerp. Member of the Hollandse Kunstenaarskring, Amsterdam.

Plate 84

Sjollema, Johan Sybo (Joop)

(Groningen, December 10, 1900-still living in 1986) Painter and designer. Studied at the Rijksakademie, Amsterdam, and with André Lhote, Paris.

Plate 97

Sluiter, Jan Willem (Willy)

(Amersfoort, Máý 24, 1873-The Hague, May 22, 1949) Painter, graphic artist, political caricaturist. Studied at the Academy of Fine Arts, Rotterdam, 1891-94; Academy of Fine Arts, The Hague.

Plates 33, 42

Sluyters, Johannes Carolus Bernardus (Jan)

(The Hague, December 17, 1881-Amsterdam, May 8, 1957) Painter. Studied at the Rijksakademie, Amsterdam, 1901-02. Prix de Rome, 1904. Designed his posters between 1913 and 1924.

Plates 23, 24, 41

Stein, Johann Anton Willebrord von (von Stein)

(Haarlem, November 21, 1896-Naarden, April 13, 1965) Painter, but chiefly a graphic artist best known for his posters. Received a teaching certificate in secondary education, then took evening courses for one year at the Rijksakademie, Amsterdam.

Plate 92

Thorn Prikker, Johan

(The Hague, June 6, 1868-March 5, 1932) Painter, designer of mosaics and stained glass. Studied at the Academy of Fine Arts, The Hague, 1883-87. Began as a neoimpressionist, but came to believe that painting should be in the service of architecture. Eventually developed a Christian-oriented art. Lived in The Hague, 1887-1904, then in Germany.

Plate 6

Toorop, Jan Theodoor

(Poerworedjo [Java], December 20, 1858—The Hague, March 3, 1928) Painter and graphic artist. Moved to The Netherlands, 1869. Studied at the Rijksakademie, Amsterdam, 1880-81, and at the Brussels Academy with A. J. Derkinderen, 1882-85. 1885 joined Les XX and visited London, where he was strongly influenced by William Morris.

Plates 5, 21, 45

Veldheer, Jacobus Gerardus

(Haarlem, June 4, 1866-Blaricum, October 18, 1954) Painter, graphic artist, art critic. Studied at the Academy of Fine Arts, The Hague, 1889-91. Active in The Netherlands; Paris, 1895; Belgium, 1895-98; Nürnberg, 1903-04.

Plate 15

Verschuuren, Jr., Ch.

No information available.

Plate 43

Werkman, Hendrik Niolaas

(Leens, April 29, 1882—Bakkeveen, April 10, 1945) Printer, painter, graphic artist. Trained at printing establishments and self-taught as a painter and graphic artist. 1903—ca.1907 worked as a journalist for the *Groninger Dagblad* and then for the *Nieuwe Groninger Courant*. Began his own printing shop, 1908. Began painting, 1917. Printing shop failed in 1923 and he began again with a smaller one. That same year he began his journal, *The Next Call*, and the first of his distinctive graphic designs. Visits to Cologne and Paris, 1929. Member of the artists' group De Ploeg in Groningen.

Plate 64

Wijdeveld, Hendrikus Theodorus

(The Hague, October 4, 1885-still living in 1986) Architect, graphic and theatrical designer. Largely self-taught. 1898 worked as a carpenter in Amsterdam; 1899 in the architecture office of P.J. H. Cuypers, Amsterdam; 1905ff. as an architect in England, where he also studied at the Lambeth School of Art. 1910 in France. Independent architect in Amsterdam since 1912. Founder and editor of *Wendingen*.

Plates 58, 66, 67, 68

Wijga, Jan

(Jelsum, December 13, 1902-December 1978) Graphic designer. Studied at the School voor Kunstambachten, Amsterdam, 1916-20; later, evening lessons at the Piersma drawing school, Amsterdam. Private instruction with the painters Henri Kötser, 1920-22, and H. M. Krabbé and Simon Garf, 1938-42. 1923 began working for the printing firm of J. A. Luij & Co., Amsterdam, where he remained until the start of the war. First beer posters, 1929.

Plates 90, 93

Wilmink, Machiel

(Zwolle, June 25, 1894-Voorburg, June 27, 1963) Active in Voorburg and Rotterdam. Commercial and poster artist. Studied with Huib Luns at the Academy in Rotterdam. Headed one of the biggest Dutch advertising studios of the 1930s.

Plate 61

Zon, Jacob Abraham (Jacques)

(The Hague, April 21, 1872-The Hague, March 27, 1932) Painter and printmaker. Studied at the Academies of Fine Arts in The Hague and Antwerp, and with Cormon in Paris. Lived in Brussels, 1897. Travels to France, Italy, and Bavaria after World War I.

Plates 13, 14

Z. W.

(No information available.)

Plate 81

Zwart, Pieter (Piet)

(Zaandijk, May 28, 1885-Voorschoten, September 24, 1977) Architect and designer. Studied at the Rijksschool voor Kunstnijverheid, Amsterdam, 1902-06. 1919-22 was associated with de Stijl and collaborated on de Stijl projects. 1921-27 in the office of H. P. Berlage. Designed for the Dutch postal, telegraph, and telephone system.

Plates 63, 70

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Zur Westen, Walter von. **Reklamekunst**. Bielefeld and Leipzig, 1903.

This book was set in Univers by
IntelliText Corporation and printed by
Andromeda Printing and Graphics.

Ann Tyler Design,
Ann Tyler and Renate Gohl

Exhibition Schedule

Krannert Art Museum, University of
Illinois, Urbana-Champaign,
November 15 to December 21, 1986;
Spencer Museum of Art, University
of Kansas, Lawrence, January 11
to March 1, 1987; Cedar Rapids
Museum of Art, Cedar Rapids, Iowa,
March 15 to May 3; Flint Institute
of Arts, Flint, Michigan, May 15 to
June 21; The Toledo Museum of Art,
Toledo, Ohio, June 27 to August 30;
Marion Koogler McNay Art Museum,
San Antonio, Texas, September 20
to November 22; Fort Wayne
Museum of Art, Fort Wayne, Indiana,
January 16 to March 12, 1988; The
Baltimore Museum of Art, Baltimore,
Maryland, May 24 to July 17;
Cooper-Hewitt Museum, New York,
New York, October 4, 1988, to
January 8, 1989

M.I.T.P.

\$19.95

Art/Design

The MIT Press

Massachusetts Institute of Technology
Cambridge, Massachusetts 02142

**The Modern Dutch Poster /
The First Fifty Years**

Edited by Stephen S. Prokopoff

Text by Marcel Franciscono

The 102 magnificently reproduced full-color posters in this book illustrate a little-known and individual body of graphic art, ranging from the richly decorative to the purely abstract, informed by art nouveau and symbolism, de Stijl and art deco, and expressing above all the vital connection between commerce and art.

The book accompanies the first exhibition devoted exclusively to the modern Dutch poster, and Marcel Franciscono's text provides a detailed and fascinating history of these neglected works. He considers the posters chronologically within the history of the modern movement, pointing out artists and works of special distinction – including some of the major figures of art nouveau (Jan Toorop, Johan Thorn Prikker, R. N. Roland Holst), some of the artists associated with the de Stijl (Bart van der Leek and Piet Zwart), and Jan Sluyters, whose work is among the few fauve posters anywhere. Building on the relationship between text and image, Franciscono traces the changing styles of the posters and the qualities that distinguish them from those of other countries.

Each poster is illustrated in color and fully documented, including, when known, the facts of the poster's commission, execution, and printing. The texts of the posters are printed in translation, and a special section provides brief biographies of the designers.

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Ann Tyler Design

PROMP
0-262-66061-X

* 04-BWL-999 *