

■ CREDITS

Catalogue design and production: Elizabeth Resnick
 Catalogue editing and translation: Alston W. Purvis
 Printing: Pride Printers Inc., Woburn, MA
 Paper: Strathmore Paper, Westfield MA
(Elements, White Lines, 80lb Text and White Dots, 80lb Cover)
 Scanning: Creative Prepress, Woburn, MA
 Film Output:: Pride Printers, Woburn, MA
 Mezzotints: Salzar Camera Graphics, Medford, MA
 Photos: Alston W. Purvis
 Invisuals, Boston, MA

■ THANK YOU

Reyn van der Lugt, Consul for Cultural Affairs of The Netherlands
 Erik Voorrips, Tonk Foundation, Rotterdam, The Netherlands
 Susan M. Cullaty, Brookline, MA
 Philip B. Meggs, Virginia Commonwealth University, Richmond, VA
 Pim Reinders, The Hague, The Netherlands
 Museum of Fine Arts, Boston, MA
 Lionel Spiro, Charrette Corporation, Woburn, MA
 Lynn Horsky, Pride Printers Inc., Woburn, MA
 Bob Uniacke, Pride Printers Inc., Woburn, MA
 Cheryl Bricker, Strathmore Paper, Westfield, MA
 Sal Zarbano, Salzar Camera Graphics, Medford, MA
 Liselotte Carr, Mark Carroll, Interns, MCA
 Geerlings & Wade, Personal Wine Service, Canton, MA
 Fabian's European Freshness & Quality, Boston, MA
 Autobedrijf Blijdorp-Rotterdam, The Netherlands
and a very special thank you to:
 Michèle Furst, Director of the Visiting Artists Program, and
 Mark Cesark, Exhibitions preparator, and his dedicated staff,
 Massachusetts College of Art, Boston, MA

charrette
 YOUR ART & DESIGN STORE



DUTCH
 GRAPHIC
 DESIGN
 1918-1945



Fré Cohen NVV. SDAP 1930 36 x 54 cm.



DEIRDRE & OE ZONEN VAN USNACH

ONVERMOED DOOR DETAL-
LOOZEN KOMT DE STORM
VAN DE GROOTE ONDER-
GANGEN ALS DE DUSTER-
NISSEN STUJEN UIT HET
OOSTEN EN OVER DE WA-
TEREN VAN HET WESTEN
de groote schaduwen al waaiende zijn en het schuim
bleek wordt, zijn zij nog onbekommerd, en weten
niet, dat onder het zwarte weer zij de wapenen tegen
elkaar zullen heffen, noch vermoeden zij de sche-
mering van het einde, waarin de schillen en de
veranden gebroken zullen liggen naast de doode li-
chamen. Zonder meedogen, onafwendbaar, komt de
storm over de overvloedigen.
Maar nu, over de landen en de windinge heuvelen,
nader een toekes tot aan den voet onzer muren en
den drimpel onzer poorten. Van een enkele woerd
dan het leven overschaduw. Verwijdering en des-

I. DE
VLUCHT.

Jan van Krimpen *Deirdre & the Sons of Usnach* 1920 23 x 17 cm.

De dom
De from
De drom
Waarom?
BOM
BOM

Met breede plein
Lantaarnschijn
Rrrr-om
Eén man te paard
'n zwarte baard
Rrrrom
Een gouden kraag
'n Schop
'n Zaag
Rrrr-om

Schaduwen draalen
Armen zwaaien
Rrrr-om
Schuine lijnen
Golven
Deinen
Rrrrom

'n Zwarte drom
'n Leege from
Waarom?
Waarom?
Waarom?

BOM
BOM
BOM (dof)

'n Kar met 'n kruis.
'n Man met 'n vlag.
'n Kop uit 'n huis.
Hysterische lach
'n man met 'n Beta

Niets

Theo van Doesburg *De Stijl* Vol. 4, No. 11, X-Images 1921 21.7 x 27 cm.



N. H. Werkman *The Next Call* 4 1924 27.4 x 21.5 cm.

GRAPHC DESIGNS 1918-1945

AN EXHIBITION AT:

THE DAVID & SANDRA BAKALAR GALLERY
MASSACHUSETTS COLLEGE OF ART
621 HUNTINGTON AVENUE
BOSTON, MASSACHUSETTS 02115
SEPTEMBER 8-OCTOBER 29, 1994

CURATED BY:

ALSTON W. PURVIS AND ELIZABETH RESNICK

WITH WORK LENT FROM THE COLLECTIONS OF:

BERNICE JACKSON
BERNICE JACKSON FINE ARTS GALLERY
BOSTON, MASSACHUSETTS

WILMA AND MAX SCHUHMACHER
ANTIQUARIAAT SCHUHMACHER
AMSTERDAM, THE NETHERLANDS

MARTIJN LE COULTRE
LAREN, THE NETHERLANDS

ROBERT M. LEIBOWITS
NEW YORK, NEW YORK

ALSTON W. PURVIS
BROOKLINE, MASSACHUSETTS

PAULINE VAN LOENEN MARTINET
AMSTERDAM, THE NETHERLANDS

JAMES A. LAPIDES
NEW HAVEN, CONNECTICUT

LEE FERNANDEZ
BOSTON, MASSACHUSETTS

MARIEN VAN DER HEIJDEN
INTERNATIONAL INSTITUTE FOR SOCIAL HISTORY
AMSTERDAM, THE NETHERLANDS



THIS EXHIBITION HAS BEEN GENEROUSLY
SUPPORTED BY FOLLOWING ORGANIZATIONS:

KLM ROYAL DUTCH AIRLINES

NORTHWEST AIRLINES

CHARRETTE CORPORATION

PRIDE PRINTERS INC.

STRATHMORE PAPER

MUSEUM OF FINE ARTS, BOSTON

BERNICE JACKSON FINE ARTS GALLERY

THE NETHERLANDS-AMERICA FOUNDATION

THE MASSACHUSETTS COLLEGE OF ART
FOUNDATION



Piet Zwart *Gij, Nu (You, Now)* 1925 29.2 x 21.2 cm.

NOTES FROM THE DIRECTOR

■ From its conception, we envisioned the exhibition *Dutch Graphic Design: 1918-1945* accomplishing three major objectives. First, it would bring together a broad survey of seminal works documenting one of the most important movements in twentieth century design. Second, it would reveal the profound ideals and motivations behind their creations: revolutionary ideals aimed at clearing away cultural barriers that were seen to be crumbling: aesthetic motivations shared by artists, designers and architects who though the vehicles of commercial, private and underground presses informed mass culture. Finally, the exhibition would offer insight into why this phase of Dutch design has had and continues to have such a strong influence on modern design history. Exhibitions such as this one also make evident the constant cross-fertilization between design and the fine arts, which has distinguished so many movements in European and American twentieth century art.

It is very appropriate that the exhibition *Dutch Graphic Design: 1918-1945* should be presented at the Massachusetts College of Art. In the aftermath of the Civil War, educators, artists and industrialists from across the Commonwealth prevailed upon the legislature to address the economic threat to the market for American-made goods presented by the superiority of British, French and German industrial design, by establishing a college of art. When the college was founded in 1873, its primary focus was on the training of art educators and industrial designers - making it, in this respect, the oldest design school in the country. It is reasonable to assume that debates concerning public trusts and private concerns, elitism and mass culture, and the sometimes hotly contested boundaries between the fine arts and design, have been going on at the College for over hundred and twenty years. Many of the same concerns and aspirations which motivated the Dutch designers of fifty or sixty years ago are deeply relevant for young designers studying at the College today-in fact, it is our expectation that the exhibition will be as important to painters and printmakers in the "fine arts" as to the graphic design community. The College's mission, which assigns the College community the task of making the arts accessible to the broadest segment of society possible, has a special relevance to this exhibition of work which was designed to bridge the gap between high art and mass culture.

Dutch Graphic Design: 1918-1945 brings together over 300 objects-posters, pamphlets, books, prints, from collections in Boston, New York, Amsterdam and Rotterdam. It includes extremely rare documents, in some cases the only known surviving examples of mass-produced series, and pieces that have never been displayed in this country before. We are most grateful to the lenders for their generous assistance in this effort.

This project was conceived and completed after years of dedicated research and just plain hard work by the curatorial team of Alston Purvis, Associate Professor and Chairman of the Graphic Design Department at Boston University, and Elizabeth Resnick, Assistant Professor of Graphic Design at the Massachusetts College of Art. Professor Purvis is a long-time friend of the College whose lectures and publication designs have contributed immensely to our programs; his scholarship in the field of Dutch graphic design history, as demonstrated by the publication of his 1992 book, *Dutch Graphic Design: 1918-1945* (Van Nostrand Reinhold, New York), was the first survey of its kind and the cornerstone of this project. Professor Resnick has been an active member of the College's Exhibitions and Visiting Artists Committee for several years. Her tireless efforts have consistently ensured that the College's design exhibitions and related programs are of the highest calibre. ■

Jeffrey Keough
Director, Exhibitions Program, Massachusetts College of Art

NOTES ON THE INFLUENCE

Philip B. Meggs

■ Artistic influence is like the wind. It can be so subtle that we hardly feel it. After ebbing away, it will rise again without warning. The direction from which it blows can change and change again. Its currents can flow from different directions then collide and mix, swirling wildly. It can blow calmly and steadily, or rumble in with the force of a hurricane, destroying movements and careers, forever changing the aesthetic landscape.

This latter scenario was the circumstance of European art and design in the early decades of the twentieth century, when avant garde movements followed one another in rapid succession. Traditions and conventions were flattened by modernism. The Dutch contribution to this maelstrom is well known; the De Stijl movement sought a new spiritual order as an antidote for the chaos in Europe after World War I. The Dutch national character and circumstance helped shape its new work. Alston W. Purvis cites attributes influencing the evolution of Dutch graphics: geographic conditions, religious traditions, an obsession with perfection, and the need for order and planning in confronting adverse natural forces.¹

De Stijl assigned "a new task to painting, architecture, and the other arts: to serve as a guide for humanity to prepare it for the harmony and balance of a new life; to serve mankind by enlightening it."² It is no surprise that Theo van Doesburg, other De Stijl members, and their followers applied their new language of form to the problems of graphic design. Typography and printing had been embraced as a medium for enlightenment since the Renaissance; it provided De Stijl with both a vehicle and exemplar for this lofty ideal.

Often the specific pathway of influence can be charted; on other occasions, it stalks silently through time and space. The impact of Van Doesburg's January, 1921, visit to the Weimar Bauhaus is well known. In a January 7, 1921, letter to Anthony Kok, Van Doesburg claimed to have "turned everything upside down" and "talked to the students and spread the venom of the new spirit. Within a short time, De Stijl will reappear in a more radical way."³

The lineage of Van Doesburg's theory of Art Concret can be traced as it traveled to Switzerland with Bauhaus student Max Bill, then became a major resource underpinning the post-World War II international typographic style. The general spread of the Dutch design influence from the Bauhaus is less documentable, for it merged with other influences before being exported around the

DUTCH OF GRAPHIC DESIGN

globe when the exodus of Bauhaus faculty and students was hastened by the rise of Nazism.

Although De Stijl has been a potent force, twentieth-century Dutch design has embraced pluralism and diversity, rather than fundamentalism and exclusivity. The functional modernism of Paul Schuitema and Piet Zwart was absorbed into the design vocabulary even as the exquisite classicism of book and typeface designers Sjoerd H. de Roos and Jan van Krimpen continued to evolve.

Individual designers can have profound influences spanning decades. The visions of Piet Zwart, H. N. Werkman, and Willem Sandberg remain vital decades after their deaths. Who can account for the sudden global influence of Piet Zwart upon 1970s typographic design, as designers searched for ways to revitalize their work? This influence was as much about attitude and process as form and syntax.

Influences flow between disciplines and movements. Politics and culture influence graphic design—and are influenced by it in turn. Kees Broos and Paul Hefting observed, "The fine arts and architecture as well as social and political developments have always inspired Dutch graphic design. Elements from Expressionism, Dadaism, Constructivism, Art Nouveau, and New Functionalism have been effortlessly incorporated into the graphic arts."⁴

As the twentieth century rolls to a close, Dutch graphic designs from the first half of the century remain as catalysts, inspirations, and beacons suggesting uncharted possibilities. ■

Notes

- ¹ Alston W. Purvis, *Dutch Graphic Design: 1918-1945*. New York: Van Nostrand Reinhold, 1992. pp.2-5
- ² Hans L.C. Jaffé, "Introduction." *De Stijl 1917-1931: Visions of Utopia*. New York: Abbeville, 1982. p.15
- ³ Joost Baljeu, *Theo Van Doesburg*. New York: Macmillan, 1974. p. 43
- ⁴ Kees Broos and Paul Hefting, *Dutch Graphic Design: A Century*. Cambridge, MA: MIT Press, 1993. p.11



Theo van Doesburg
The Scarecrow, Merz 14/15 1925
24.4 x 26.2 cm.

ABOUT COLLECTING

Martijn Le Coultre

■ At graphic design exhibitions, it is often forgotten the selection of posters and other ephemera on display are not only chosen by the show's curator, but are there primarily due to the fact the material was, for one reason or another, preserved in the first place. As "one-day butterflies", posters are objects which were never intended to be saved. Today, what does remain comes mainly from one of four sources — the archives of the client, printer, or designer or from various private and public collections.

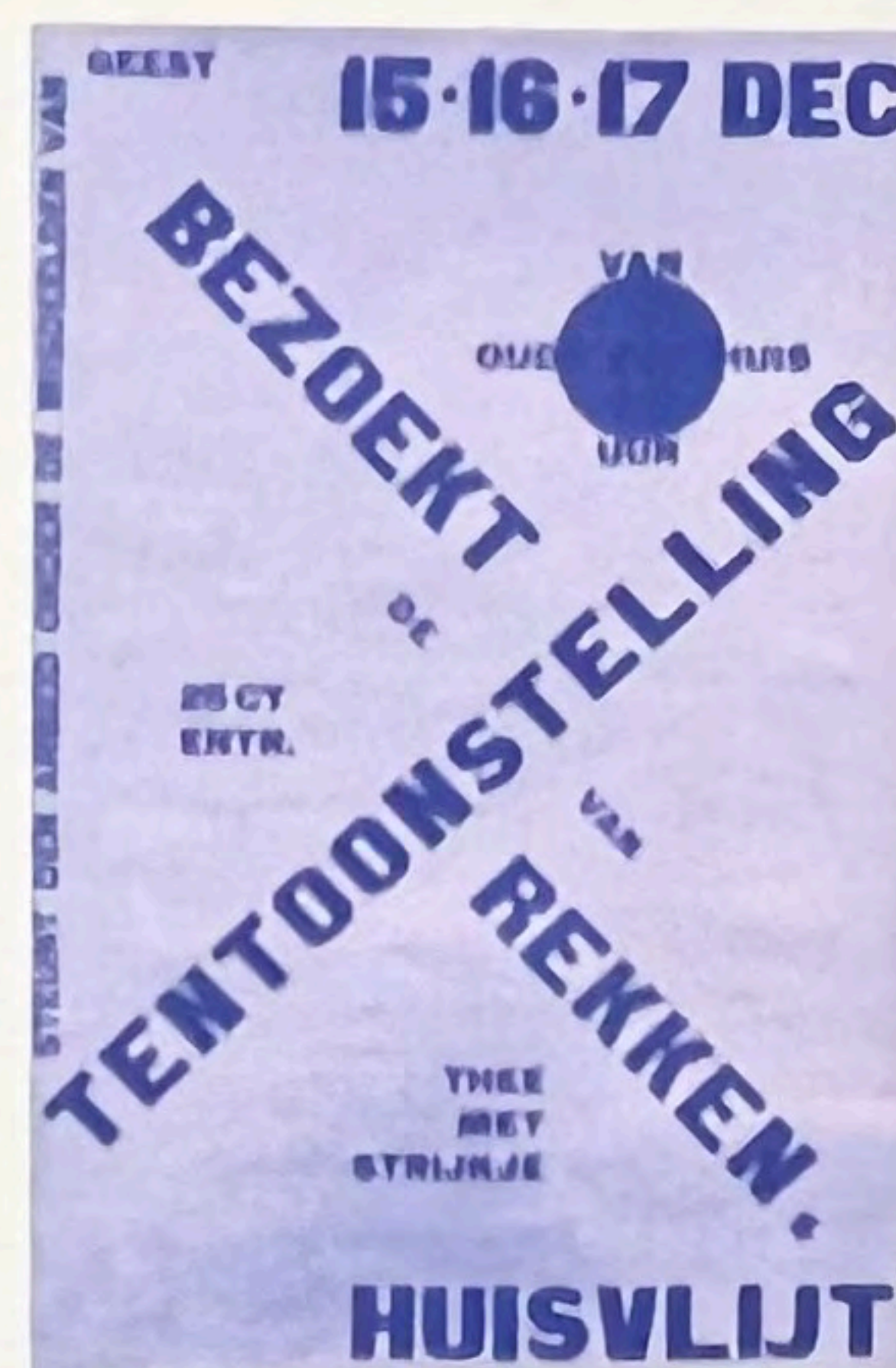
Unfortunately, only a few Dutch companies and designers have preserved copies of their posters, and as time passes those in archives have often been lost due to circumstances such as war or neglect. Most of those which still exist are in individual collections, and for this reason they reflect the taste and lifestyle of a particular collector.

Holland is a small country, and for this reason alone, posters were printed in limited numbers. Editions of more than 500 were already considered to be quite large, and were really only used for cigarette, margarine, powdered soap, and tea advertising or for events such as national elections.

Apart from their scarceness, Dutch posters differed from those of other countries in other ways as well. Due to the small editions, it was often unnecessary to employ the most modern printing methods.



Albert Hahn, Sr.
Vote Radically 1919
109 x 79 cm.



Syblod van Ravesteyn
Visit the Shelves Exhibition circa 1927
101 x 66 cm.

DUTCH POSTERS

Therefore, until the 1930's designers printed their own posters as lithographs or cut them on wood or linoleum. Making the lithographs themselves was also a matter of professional pride, as the final product was that of an artist rather than that of a professional craftsman. Often, posters were first printed in black and white and afterwards colored by hand. After 1935, most posters were printed by offset.

For the most part, Dutch poster designers did not limit themselves to this medium alone. Instead, they were architects or painters who, as "ornamental artists", also designed objects such as glass, book bindings, furniture, and textiles. In this respect there was a clear affinity with the Arts and Crafts Movement in England.

Dutch posters have acquired a very special place in the graphic design world due to their inherent monumental nature, the influence of symbolism and theosophy, and the abstraction and Functionalism which began to develop around 1920.

No one could express this better than the German poster collector and connoisseur Walter van Zur Westen who, in 1914, wrote referring to the posters of Jan Toorop:

"... seine Plakate sind in ihren Darstellungen Kaviar fürs Volk..."
("... in their design his posters are caviar for the people...") ■



Jan Sluijers
Artists' Winter Festival 1919
125 x 80 cm.



Gerard Kiljan
Buy charity stamps and postcards on
behalf of the handicapped child 1932
49 x 32 cm.

HENDRIK NICKOLAAS WERKMAN

Alston W. Purvis

■ The son of a veterinarian, Werkman was born in the Dutch province of Groningen in 1882, the same year as James Joyce. Both having their foundations outside of the cultural mainstream of Europe, one would transform typography and the other would revolutionize the novel.

Werkman began as a type sorter or "printer's devil". For a brief period he wrote articles for a provincial newspaper, and later he helped to set type for the paper as well. After being hired as foreman for a local printer, he was soon able to start his own printing establishment in the city of Groningen. The business thrived, and by 1917 it was one of the most successful firms in that part of The Netherlands. However, his early typography reveals no signs of what would develop in his later work and for the most part resembled that of similar firms.

Inspired by a Van Gogh exhibition as a boy, Werkman began to paint in 1917, and in 1920 he joined a Groningen art circle called De Ploeg. From October 1921 until March 1922 he published a monthly art journal called *Blad voor Kunst* (Magazine for Art), displaying work by De Ploeg members and his own musings on art. The last number of *Blad voor Kunst* had an abstract cover by Werkman which gave a clue as to how his work would eventually evolve.

Werkman's printing company went bankrupt in 1923, principally due to his indifferent attitude about financial matters. Willem Sandberg later remarked that Werkman was someone for whom anything utilitarian was totally beyond comprehension. He transferred what was left of the business to a loft above a canal warehouse. Although he managed to earn a sparse living from printing items such as wedding and birth announcements, invitations, brochures, stationery, book plates, and posters, the new enterprise was never prosperous. Adversity, though, did give him a new sense of independence, prompting a colleague to remark that "Werkman's art is the result of unemployment".

On September 12, 1923, Werkman's friends in Groningen found an unusual notice in the mailbox. Beginning with the phrase "GRONINGEN BERLIN PARIS MOSCOW 1923 - Beginning of a Violet season", it introduced an avant garde publication with the puzzling title, *The Next Call*, and boldly announced the beginning of a new era in the arts. Berlin, Paris and Moscow were then centers of progressive art movements, and Werkman proclaimed the inception of a similar revolution in Groningen as well.

THE NEXT CALL

From 1923 until 1926, *The Next Call* would appear nine times. Except for numbers 6 and 7, which were printed on single foldout sheets, all of the publications consisted of 8 pages including the cover and back and never exceeded forty copies.

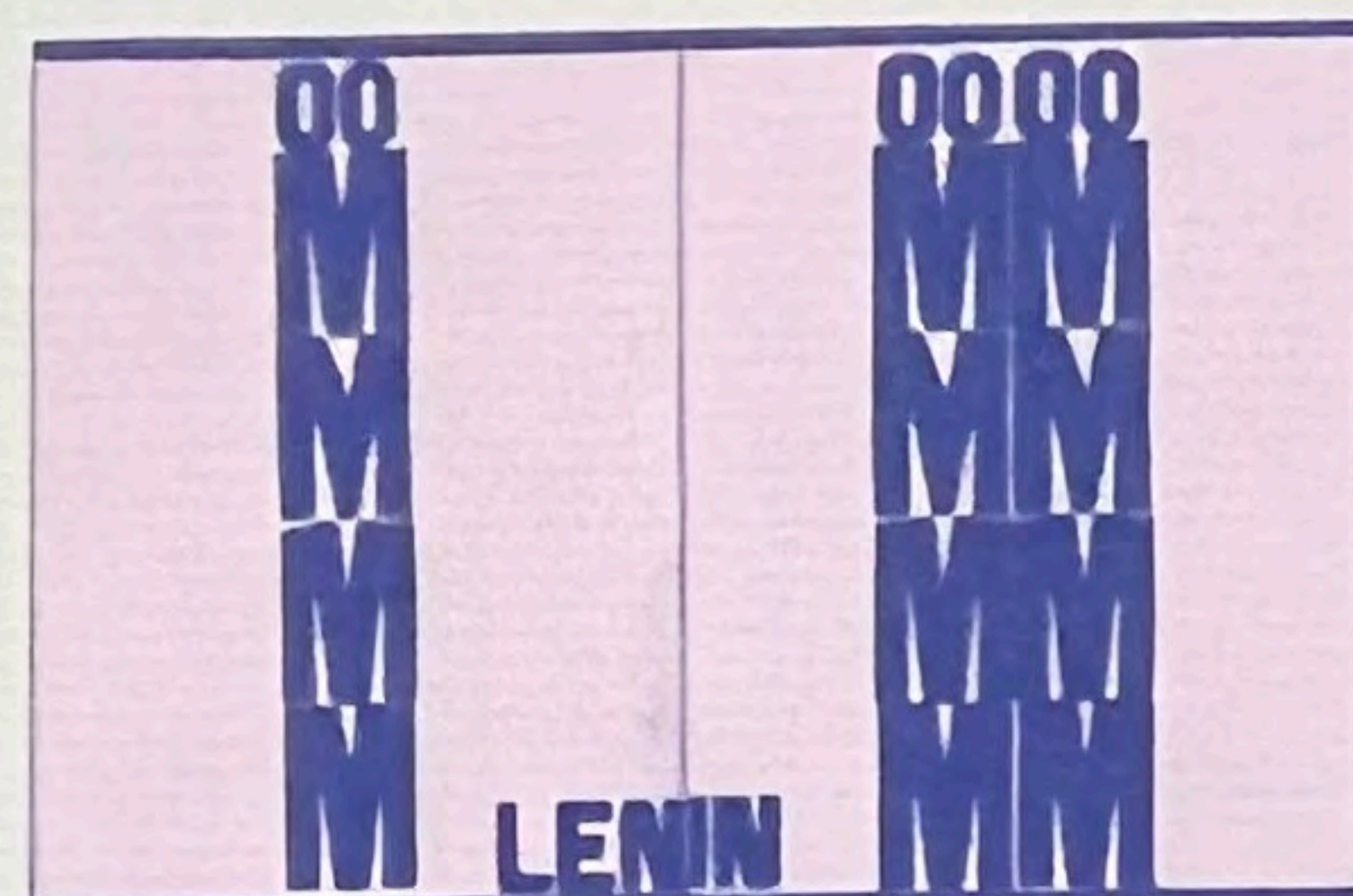
The first issue of *The Next Call* was mailed on September 22. In upper-case sans serif letters, it presented a slogan which would embody Werkman's own life's doctrine.

EEN RIL DOORKLIEFT	(A CHILL PERMEATES
HET LIJF DAT VREEST	THE BODY THAT FEARS
DE VRIJHEID VAN DE GEEST	THE FREEDOM OF THE SOUL)

The cover is a composition which combines two-lower case "r"s and a larger lower-case "e" with the impression of a lock plate removed from the side of a door. Werkman now began to combine conventional letterpress printing with a technique where paper was laid face-up on the bed of the press, permitting him to modify previously inked letters and design elements. This process allowed him to use an unlimited number of shapes and colors and through applying different thicknesses, impressions and viscosities of ink, he was able to create tone and depth and exploit textures by using coarse papers. Every nuance such as the eccentricities of wood grains and scratches on type played a role. Werkman simply utilized what happened to be around including rules and the reverse sides of wooden types. Details were of always of secondary importance, and he was prepared to use any means possible to achieve a desired result. All copies of *The Next Call* display subtle dissimilarities, and the printing, inking, and letter-spacing seems intentionally inconsistent. While publishing *The Next Call*, Werkman printed monotypes using similar methods and in 1923 produced the first of over six hundred "druksels", a derivative of the Dutch word "drukken", meaning "to print".

The second number of *The Next Call* followed the next month, again with the lock plate as a dominant element on the cover. On the inside spreads, human figures are playfully constructed from type.

After the surprisingly dull third issue, *The Next Call* 4 appeared early in 1924. The typography is now filled with movement and rhythm as contrasts of type style, direction and size produce arrangements which seem to have happened by chance. Lenin's death on January 21st, 1924, is solemnized with two columns of "O"s and "M"s, reminding one of soldiers guarding a coffin.



N. H. Werkman
The Next Call 4 1924
 27.4 x 21.5 cm.

This was followed a few months later by the fifth issue, and with it the lock plate makes its last appearance. The typography is livelier as pages alternate between text and image, and on page 2, Werkman apparently used almost every typeface in his shop while still managing to attain a sense of harmony.

The sixth publication of *The Next Call* was mailed on November 1, 1924. Fragments from publications such as *Life Magazine* are pasted above on both the front and back of the folded sheet, making each copy an individual collage. The title of the folded-out composition, "Plattegrond van de Kunst en Omstreken" (Map of Art and Environs) was inspired by a friend who said that it looked like a "map of art and its perimeters." The text on the back page establishes that Werkman was indeed in touch with editors of other international avant garde publications such as Jozef Peeters in Antwerp, Theo van Doesburg in Leiden, Kurt Schwitters in Hanover, and Karel Teige in Prague.

Also printed on a single sheet, the seventh issue came out in February, 1925. There are two versions of the cover, one having a vertical and horizontal arrangement and another a diagonal composition built up with rules, type, and large em spaces.

Dated September, 1925, the eighth issue alludes to industry, and the constructions actually depict machinery. The composition on page two resembles a fork-lift and the one on the back page a truck. An cynical "credit" and "debit" list sardonically alludes to Werkman's gloomy financial situation.

The Next Call concluded with issue 9 in November, 1926, typographically, the most mature of the series. Type forms seem to freely ramble through space in the splendid center spread on pages 4 and 5. Werkman's text clearly signals the end of the series as well as his own frustration.

struggling is useless
 struggling is not useless
 not struggling is useless
 not struggling is not useless
 useless struggling is useless
 useless struggling is not useless
 not useless struggling is useless
 not useless struggling is not useless

It closes with a nostalgic poem, also by Werkman.

once when the earth
 was still not round
 once when
 art was still not
 art
 once when the ant
 was not yet diligent
 once when he
 was still young
 once when she
 was still small
 once when my
 mother still sang
 once when it
 was summer
 once when it was still
 the day before yesterday
 once when yesterday
 was not yet today

Werkman had become progressively disenchanted with the conservative stances of many of his De Ploeg colleagues, and one aim of *The Next Call* was to jolt them out of complacency. His efforts, though, had little effect, and most of them viewed his odd anomalies only with bewilderment or at best curiosity. *The Next Call* also gave Werkman a vehicle to publish his own ideas on art and a way to exhibit his experimental typography. Also, it served as a means to reach out to the international avant garde.

From 1923 until the end of his life, Werkman continued as a commercial printer, but his creations always radiate a transcendence which makes them immediately recognizable. Consistent elements are his playfulness, innocence, boldness, freedom, and optimism. Both expressive and reflective, Werkman's compositions often rely on the intervention of chance, and he discovered his configurations through the printing procedure itself. No previous typographic guidelines apply, and each situation provokes its own resolution, or as Werkman later wrote "the subject proclaims itself and is never sought".

Except for a few visits to Amsterdam and a trip to Cologne and Paris in 1929, Werkman spent his life in the semi-isolation of Groningen in the northeastern corner of The Netherlands. Although well aware of developments in De Stijl, Dadaism, Constructivism, and Futurism, he always remained a phenomenon and a maverick. Unlike proponents of De Stijl, he never intended to re-make society. Abjuring all canons, he did not try to introduce new ones and for this reason fits into no convenient drawer of graphic design history.

By 1940 Werkman had literally redefined the symbolic significance of letterforms. His phenomenal and influential role in avant garde typography would reach a climatic and tragic end with his murder by the Nazi occupation forces in 1945. ■

GENESIS:

Bernice Jackson

■ To paraphrase the colloquial question "How did a nice girl like you get involved with...? Dutch Posters!!" It is time for some answers!

The years 1979 to 1983 marked a renaissance in poster collecting in the United States. This phenomenon had not been seen since the turn of the century in Europe. The new interest was sparked by a series of poster auctions held at Phillip's, Christie's and Sotheby's in New York City. The "gadflies" were several poster dealers who felt that this marvellous art form had been too long neglected. The level of excitement was intense, prices soared, particularly for the top-of-the-line French, American, Austrian and German posters. The New York Times, radio and TV regularly issued glowing accounts of the events taking place.

However, any knowledge of the scope and excellence of the Dutch poster remained a deeply buried secret to all except a few cognoscenti among museum curators and collectors. In 1983 Martijn Le Coultre and Werner Löwenhardt of Amsterdam, the most prominent collectors of Dutch posters, initiated a series of steps to bring this important tradition to the attention of poster collectors internationally.

By chance, I had met Werner Löwenhardt on a visit to Amsterdam. Six months later, his associate, Martijn Le Coultre, came to visit me at my home in Concord, Massachusetts. His goal was a museum show of Dutch posters, as a fitting introduction to the American art public. He came with an arsenal of photographs, and much conversation.

Martijn had come to the right person. The Dutch poster appealed to me for several reasons. Highly analytical and graphically sophisticated, the Dutch poster had a quiet richness very distinct from the gaiety of the typical French poster. Many of the best Dutch posters were cultural, which appealed to my love of the theatre, music, and visual arts. And the Dutch poster played an important role in defining Modernism as we know it today. In addition to all this, my background as an educator and love of pioneering were piqued by Martijn's visit.

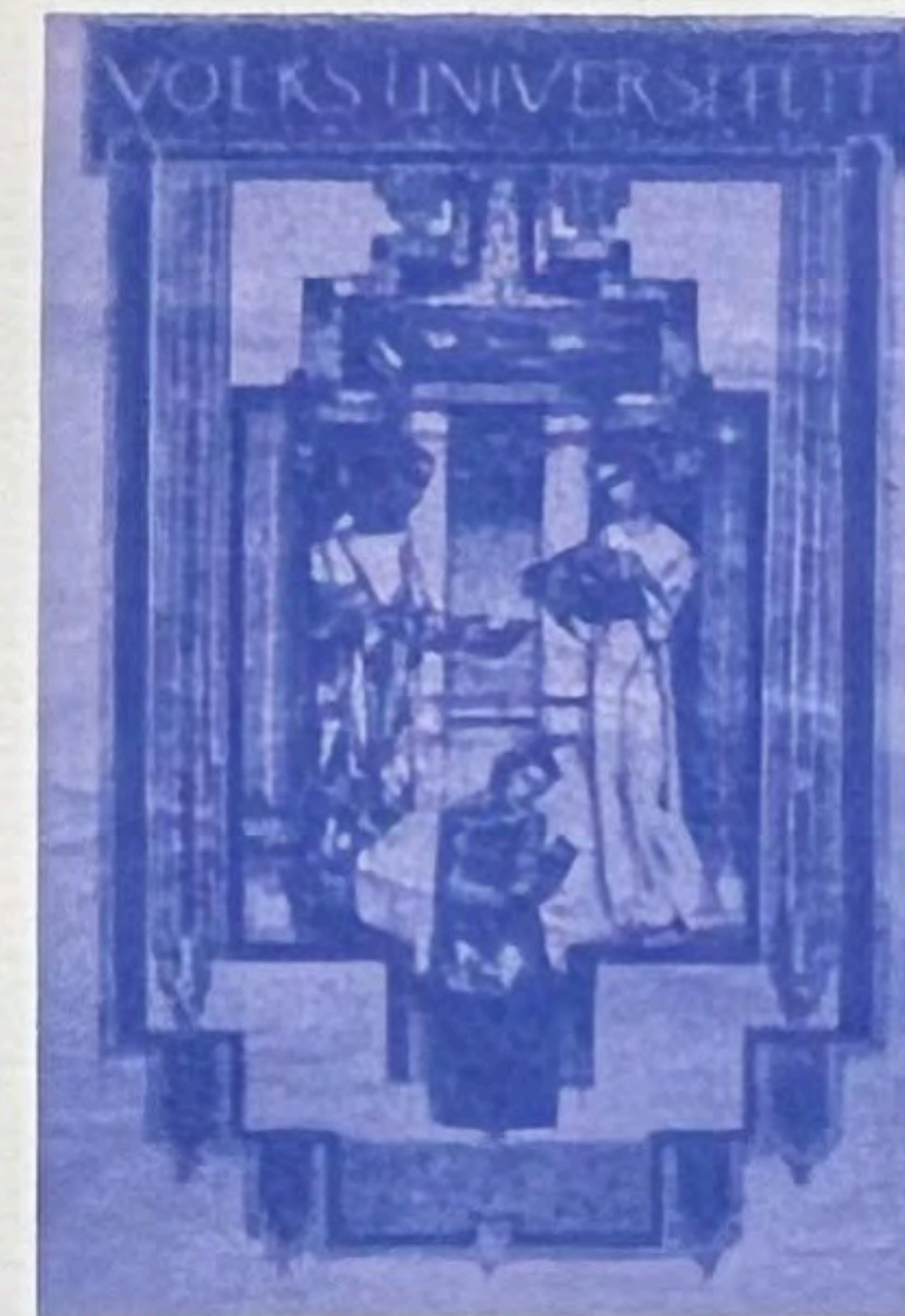
Little did I know that the next four years of my life would be so consumed with fulfilling Martijn's simple request for assistance. I met Dr. Steven Prokopoff, then director of the Krannert Art Museum at the University of Illinois, while exhibiting some Dutch posters later that year. In early 1984 Stephen committed to the project, and what followed was a whirlwind of planning and fund-raising. With his guidance and enthusiasm the show was formally opened at the

IN THE BEGINNING

Krannert Art Museum. In 1987 the catalog for the show *"The Modern Dutch Poster"* (published by The MIT Press, Cambridge, MA) won the award for the best museum catalog of the year. The exhibition, which comprised 102 of the best Dutch designs, including many by Toorop, Holst, Jongert and Zwart, was a smashing success. Nine museums throughout the country showed the glorious works, closing in October 1988 at the Smithsonian's Cooper-Hewitt Museum in New York City.

The Dutch poster is now a recognized star in the poster firmament. Collectors who are interested in poster graphic design from 1895-1945 have turned in serious numbers to collecting important Dutch posters. Together with the best examples of the Vienna Secession, the Bauhaus, and Russian Constructivism, they have taken their rightful place in important museums, art galleries and collections.

What does it take to introduce neglected art work to the world? A few dedicated and committed people who understand that great art expands the hearts and souls of the people who share it. ■



R. N. Roland Holst
Volks-universiteit Hivervsum 1920
93 x 62 cm.



Jan Toorop
Pandorra 1919
113 x 84.5 cm.

CASSANDRE'S

Pim Reinders and Martijn Le Coultre

■ Although Cassandre's poster and graphic design work in Holland was small compared to what he did in France, it nonetheless represents virtually all of the foreign work he did during his peak poster design years of the late 1920's and early 1930's. Because Cassandre's Dutch work tends to stand out, if only because it is an exception to the French work we are used to seeing, it is worthy of separate study. Furthermore, a good deal of the work is or, until recently, has been shrouded in mystery, much of which we would like to uncover in this article.

In the monograph on A. M. Cassandre by his son, Henri Mouron, published in 1985, little attention is given to Cassandre's Dutch work. Nonetheless, Mouron does come up with 15 poster designs of which, according to him, six were published and used as posters; three were used as window cards or sheets measuring about 42 x 60 cm.; two were made into enamel signs; one was used only in print; and three were not published. How Cassandre began receiving commissions in the Netherlands is not documented, but it would appear that his 1927 poster, *Etoile du Nord* was seen in Dutch railway stations (where, most unusually, it was both allowed to hang for longer than usual and could also be purchased for one guilder) by a Mr. Piek, who was a managing director of the Rotterdam-based publisher, printer, and advertising agency, Nijgh & van Ditmar. Later that year Piek went to Paris and visited Cassandre, and soon Cassandre was designing posters for Rotterdam companies.

The first commission was from the brewery, Oranjeboom. The design, however, was not used because, according to an article in the Dutch commercial art magazine, *De Reclame*, the image of the man portrayed in the maquette was that of a "real vagabond type". Another 1927 poster, NENYTO, which is an abbreviation for Nederlandse Nijverheids Tentoonstelling (Dutch Industrial Exhibition), was published by Nijgh & van Ditmar, but was not printed by them. Instead, the printer for it was Kühn & Zn, Rotterdam. Although the exhibition took place in 1928, the poster was published in 1927 as it was exhibited in a poster show in Antwerp in December, 1927 and discussed in the November, 1927 issue of *De Reclame*.

The following year, 1928, saw the appearance of Cassandre's best known Dutch poster, the ochre and green *Statendam*, which he did for the Holland-America Line. Oddly enough, Cassandre was not the first choice to make a poster for the new steamship, as two other posters were designed first. It would seem that through the intervention of Piek's brother, who was a member of HAL's board of

CONNECTION

directors, Cassandre was eventually chosen to design the poster that was ultimately published. Seven years later, the *Statendam* design was used for a small handbill advertising a cruise to Oslo and Copenhagen on the ship. For this occasion Cassandre redid the text and typography.

After 1931, with the exception of the *Statendam* handbill, Cassandre never did any more work for Dutch firms. In addition to the above firms, Cassandre did poster and graphic design work for the chocolate manufacturer, Droste; the Metz Department Store; Heemaf, a manufacturer of electrical equipment; the steelmaker, De Vries Robbe; the bicycle manufacturer, Gazelle; Java-China-Japan Line and Steamship Company Zeeland, both of which are steamship companies; the heavy construction equipment firm, Stork Hijsch; the enamel firm, BK Emaille; and the electrical firm, Philips. (The assignment for the *Philips Miniwatt* poster came from the French daughter of one of the firm's principals, with the poster being printed in Paris by Alliance Graphique.)

That Cassandre no longer did work for Dutch firms after 1931 was no doubt due to the poor economic climate brought on, of course, by the worldwide Depression. Furthermore, Cassandre's labors did not come cheap. In *De Reclame* his posters were referred to as "thousand guilder prints". Furthermore, W. H. Benier, a former Bauhaus student, advertising executive and Cassandre collector, remembers clearly that Cassandre was paid 1000 guilders for the *Statendam* poster.

Cassandre's second Dutch poster of 1928 was done for the boat train ferry service between Harwich and the Hook of Holland. The poster was made in both English and Dutch versions, with the former commissioned by the Stoomvaart Maatschappij Zeeland (SMZ-Steamship Company Zeeland). The reason for the poster was SMZ's shifting of service on January 1, 1927 from Folkestone to Harwich.

In two recent books on Cassandre, Brown/Reinhold's and Mouron's, only the Dutch version is reproduced and without a definitive statement as to who published or printed the poster. However, the July 1928 issue of *Commercial Art and Industry* reproduces the English version which was published in London by the printing firm of Haycock, Coddin & Graham. (There was also a 4-sheet version made for the London Underground measuring 300x195 cm.) The Dutch edition, on the other hand, came out after the English one and was probably printed by the Amsterdam firm of Van Leer & Co. In this version, text and typography have

been altered, creating an impression of imbalance. Unlike the English version, the letters are not in Cassandre's usual style designed with the main point in the center. Also the unity of work and image seen in the English version is lost in the Dutch one. It is possible that the English version served as a model for the Dutch, which was independently made by one of Van Leer's staff lithographers. In this context it is worth noting that when asked at the time (1929) by Mr. H. Asselberghs of the Spoorwegmuseum (Railway Museum) in Utrecht to send some railway posters, Cassandre submitted the English version of the poster.

Even though most of the recent literature about Cassandre deals with his poster work, sometimes Cassandre did create some very interesting non-poster work for the Dutch market. One interesting example of his brochure design is the Amsterdam department store, Metz & Co., in 1929. In it, Cassandre made ample use of photomontage.

Cassandre's ability to design intriguing logos is apparent in the little man he designed for Droste Chocolate Company, which used this design in a publicity campaign. This so-called "Drostemannetje" (little Droste man) was a big hit and adorned the Droste chocolate boxes for more than 50 years. The idea in this campaign, which was to use a small figure in different poses or attitudes, was used the following year by Cassandre in his new legendary Dubonnet posters and other forms of Dubonnet advertising. Cassandre also did a Droste ad in the form of a Christmas tree, as well as two window cards, one of which was completely unknown until recently. In a number of cases, Cassandre's designs for Dutch companies were done as small window sheets (ca. 42x60 cm.) or as enamel signs, as opposed to larger posters, *Droste Verpleegster Cacao* (1929) which is in the Stedelijk Museum's graphic design collection is described as a poster in Henri Mouron's book. However, it is actually a window sheet and, until the 1950's, also used as an enamel sign. The second window sheet for Droste also dates from 1929. It shows a Santa Claus figure. It was described as follows in a 1931 issue of the Dutch art magazine, *De Dalver*: "The benevolent old man, this time as firm as a hero, sits enthroned on his high, dapple-gray horse with reins, crosier, and mitre and depicted as a strong, primitive form." Copies of this design, either as a poster or window sheet, have never been found, but a fragmentary representation is known since the poster appears in at least three paintings by the Dutch artist Dick Ket (1902-1940). In a 1935 painting, it is possible to make a relative comparison of its size with the "Harwich-Hook of Holland" poster which also appears in the painting. Judging from this, it seems that we are dealing with a small window sheet.

Henri Mouron is not always accurate in writing about Cassandre's Dutch work. For example, he mentions Nijgh & van Ditmar as the printers of the *Heemaf* poster. The original design, which resides in the Stedelijk Museum, (130x90 cm.) was, according to the afore-

mentioned Mr. Benier, never printed as a full size poster, but used only as a full color advertisement. The *Heemaf* plate with printed text measuring 20x30 cm. as auctioned in New York in 1985, seems to corroborate these facts.

The 1930 design, *De Vries Robbe*, was not printed as a poster either (or it would appear since no copy of such a poster has ever been seen or noted). Such is the case as well for the 1931 *Stork Hijsch*. Finally according to Benier, *BK Emaile* was printed only as a window sheet and showcard. In these four instances, Mouron creates the impression that the posters did exist, but, of course, he is not forthcoming with the printer, publisher, or size. It is also worth noting that enamel signs were quite common in the Netherlands, at least for industrial concerns, since they could be put on the facades of workshops. This was preferable to having to put up posters on advertising pillars which, of course, were less durable and more transient.

Yet another Cassandre design that cannot be found in poster form was done for the Java-China-Japan-Lijn around 1930. One Dutch newspaper in 1931 refers to an excellent poster of a "man in a white linen suit leaning on a white rail against a blue sky". This probably refers to the marquette that was shown in the 1931 Cassandre exhibition in Rotterdam and Amsterdam, and not about a printed poster. However, an example in printed form of another design Cassandre made for the same shipping line has been preserved. It is an advertisement designed in 1929, which was then used a year later for a calendar published by Nijgh & van Ditmar.

Cassandre had many contacts in the Netherlands. Besides Piek, he was close to the sculptor, John Raedecker, and sent his posters to the avant-garde designer and typographer, Piet Zwart. (Cassandre reproduced some of Zwart's work in the portfolio he edited, *Publicité*, that was published in Paris in 1929.) Other Dutch designers such as Michiel Wilminok and Dolly Rudeman visited Cassandre in his studio in Versailles. (Rudeman was a pupil of Cassandre as well, and as a result of his visit, Wilminok, as editor of *De Reclame*, published an article on Cassandre in a 1928 issue and also commissioned him to design the cover.)

A very important champion of Cassandre's work was Otto van Tussenbroek (1882-1967). This landscape painter, designer, draughtsman, lithographer, and art critic had been the director of the Haarlem Museum of Arts and Crafts. As an obvious supporter of the applied arts he was very interested in modern poster design. As early as 1926 he praised Cassandre's work exuberantly. In several articles he wrote, Tussenbroek put forth Cassandre as a great example for Dutch poster artists to follow since they tended to regard poster making as a kind of multi-colored printed "painting".

An entire generation of Dutch poster artists was influenced by Cassandre. Designers such as Job Denijs, E. Gaillard, Wim ten Broek, Kees van der Laan, J.A.W. von Stein and Jean Walter

demonstrate in their composition, use of geometric forms, and a range of colors that they are under the spell of Cassandre's esthetics.

The Swiss-born Jean Walther (1910-1968) has been a pupil of Cassandre and Loupot for two years until he took up residence in Amsterdam in 1932. His work was very much in the public eye in Holland as he designed a series of very impressive posters for the Koninklijke Nederlandse Stoomvaart Maatschappij (Royal Dutch Steamship Company). Particularly impressive was his poster for their new flagship in 1939, the *Oranje*. Walther's work was exhibited in the Netherlands several times, the reviews of which document that he was the designer of the Dunkerque-Folkstone-London poster of 1932 which is signed "A. Cassandre". Jack Rannert described the poster in a 1980 Philips auction catalog as such: "The master's hand is clearly on this magnificent design."

Indeed, the poster was undeniably inspired by Cassandre, and "the master" is sure to have assisted his pupil in both words and deeds. Therefore, the poster can clearly be attributed to both Walther and Cassandre. (In 1939 Walther fled to America where he worked under the name Gene Walther and later became a partner in the San Francisco advertising agency, Walther-Boland Associates where he died in 1968.)

Dutch interest in Cassandre's work prior to World War II was helped considerably by various exhibitions of his work in 1931 and 1932. Early in the summer of 1931, the Rotterdam art dealer, Van Hassalt, mounted a Cassandre exhibition (possibly in conjunction with Nijgh & van Dijkmar). The exhibition then went to Amsterdam where an art dealer named Buffa showed it. The exhibition was favorably reviewed in the press. Its success no doubt contributed to the fact that in the Autumn of the same year an exhibition committee of the Leiden art society, *de Laekehalle*, considered Cassandre a suitable candidate when it planned to organize a poster exhibition in the Leiden Museum de Lakenhal. The exhibition took place in February of 1932 and was Cassandre's first museum exhibition. (Four years later the Museum of Modern Art in New York would also honor Cassandre with a one-man show.) Cassandre was present in Leiden for the opening.

By the end of the 1930's, Cassandre's position in poster art in Holland had greatly diminished. At an important exhibition in the Stedelijk Museum in December, 1939, Cassandre's work was barely in evidence. Willem Sandberg, who organized the exhibition as curator of the museum, did not think that having many of Cassandre's posters was necessary. "Cassandre," he said, "Everybody knows Cassandre already." In 1950, with Sandberg now director of the museum, the same sort of situation took place with the exhibition "Het affiche, beeld van de tijd". Cassandre was represented by only two posters out of 503 with his name never once mentioned in the accompanying catalogue. ■

CATALOGUE OF THE EXHIBITION

In this catalogue listing, the following information is given: artist, name of work, date, size, and lender. The lenders are indicated by their initials:

Bernice Jackson: BJ
Martijn Le Coultre: MLC
Antiquariaat Schuhmacher: AS
Robert M. Leibowitz: RML
Alston W. Purvis: AWP
Pauline van Loenen Martinet: PM
International Institute for Social History: IISH
James A. Lapides: JL
Lee Fernandez: LF

Bergboom, *De Tribune*, poster, 1932,
26 x 18 cm., IISH.

H. P. Berlage, *Noordhollandische Tramwegmaatschappij* (North Holland Tram Company), poster, 1893,
102 x 58 cm., MLC.

Den Besten, *Van Nelle*, poster, circa 1933,
77.5 x 75.5 cm., MLC.

B. Bijvoet, J. Duiker, *Wendingen IV*, No. 12,
1921, 33 x 33 cm., AWP.

Meijer Bleekrode, S.D.A.P., N.V.V. Against War, For State Pensions, poster, 1930,
80 x 55 cm., IISH.

Meijer Bleekrode, I.V.A.O. (Institute for Workers' Education), poster, 1932, 60 x 41 cm., IISH.

Jan Bons, *Ein Landarzt* by Franz Kafka, 1943,
25 x 16.5 cm., Vijf Ponden Pers (Five Pounds Press), AS.

Johann Georg van Caspel, *Ivans & Co. Foto-Artikelen* (Ivans Photographic Equipment Company), poster, 1899, 64 x 98 cm., MLC.

Johann Georg van Caspel, *Boon's geïllustreerd magazine* (Boon's Illustrated Magazine), poster, circa 1900, 82 x 51 cm., MLC.

A. M. Cassandre, *Naar Engeland, Goedkope Biljetten naar Londen via Vlissingen-Harwich* (To England, Cheap Tickets to London via Vlissingen-Harwich), poster, 1928, 98 x 59 cm., LF.

Fré Cohen, *Eva's Jeugd* (Eva's Youth), 1936,
19.5 x 12.5 cm., AWP.

Fré Cohen, *Weekly*, 1928, 50 x 32 cm., AS.

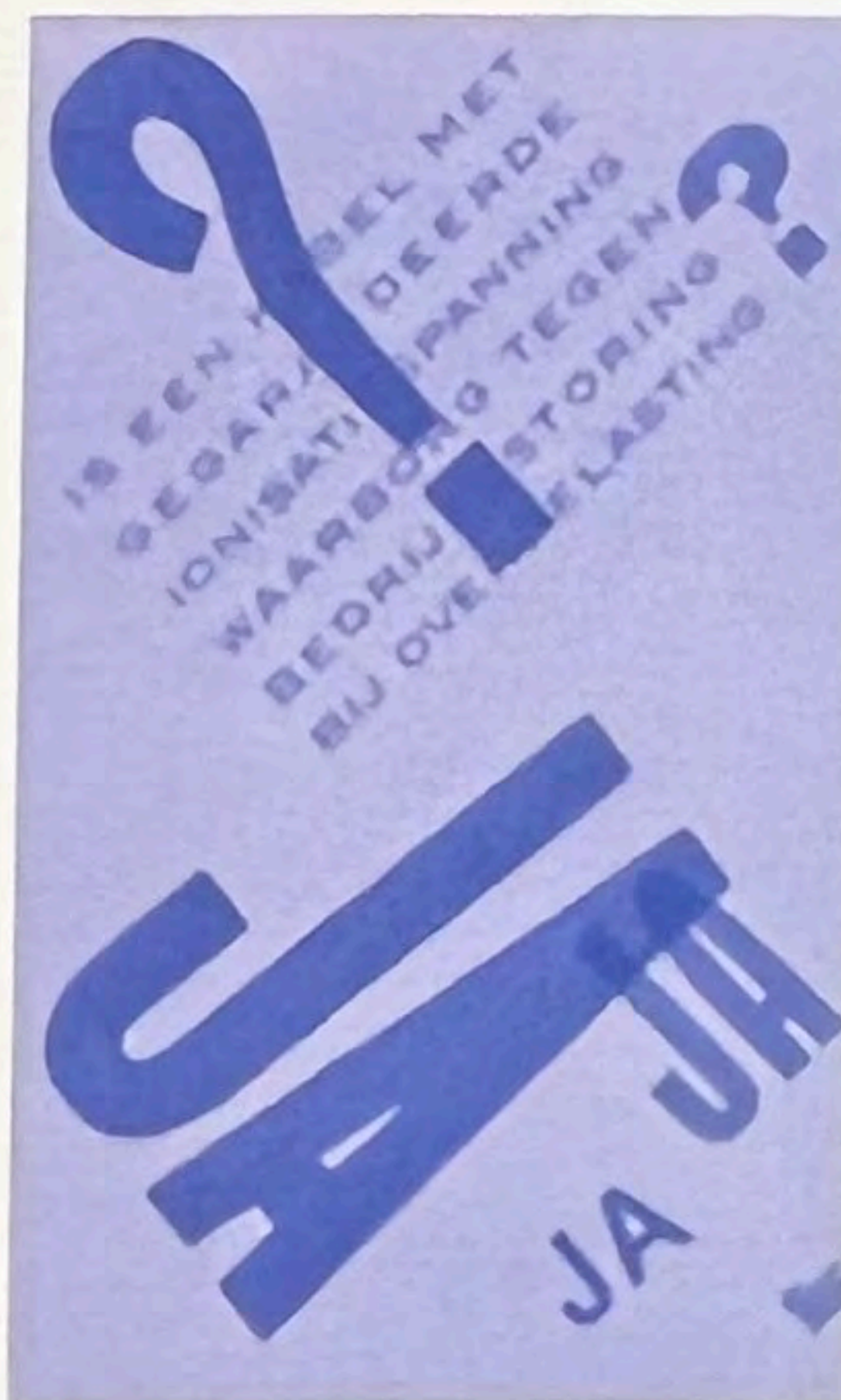
Fré Cohen, *Le sie des meyen schyn*, 1928,
21 x 17.3 cm., AS.

Fré Cohen, *Gemeente Amsterdam* (Municipality of Amsterdam), exhibition catalog, 1929-30, 18.3 x 17.5 cm., AS.

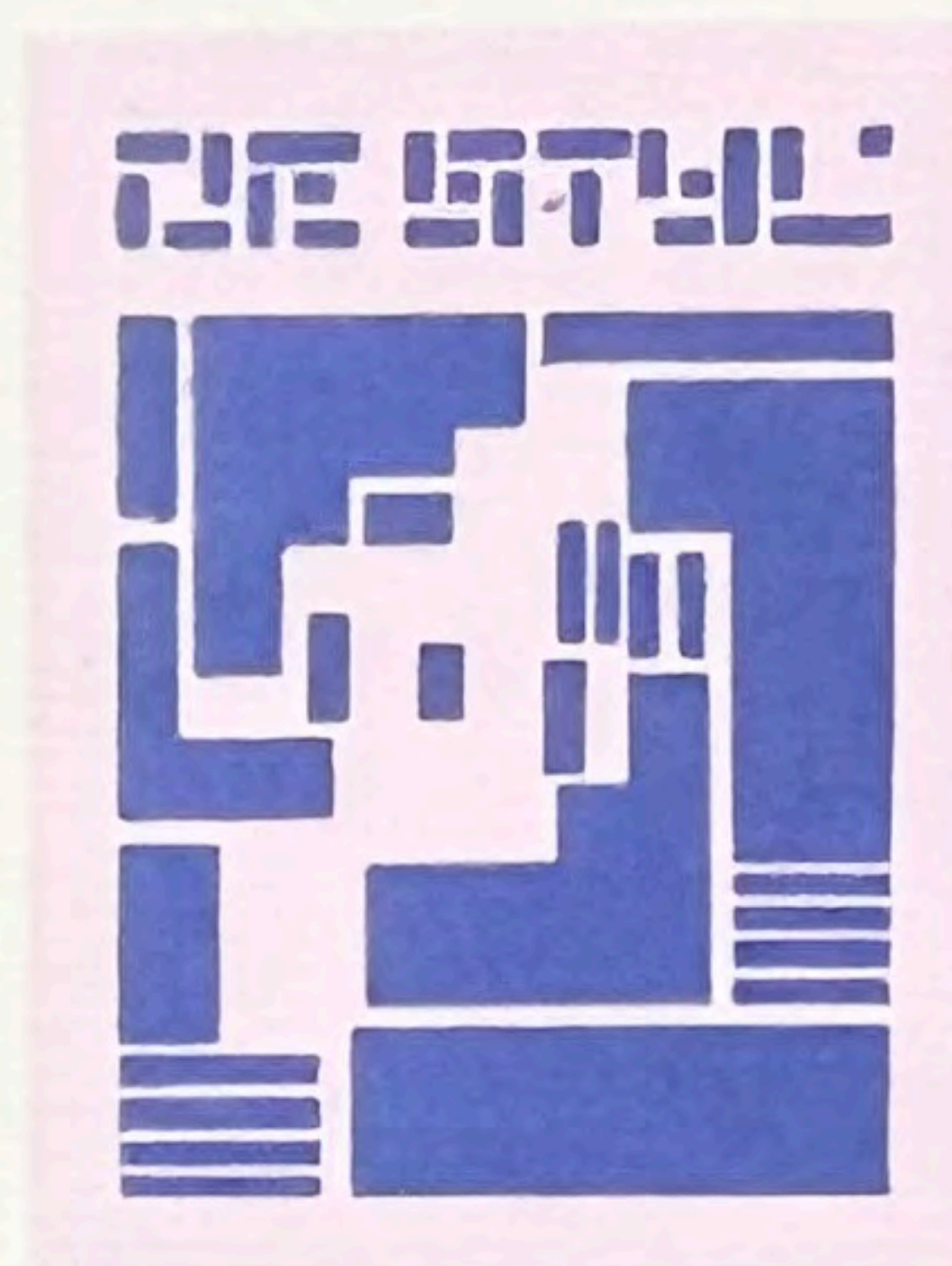
Fré Cohen, S.D.A.P. Meeting Rotterdam, poster, 1930, 90 x 59.5 cm., IISH.



Meijer Bleekrode
S.D.A.P., N.V.V. Against War,
For State Pension 1930
80 x 55 cm.



Piet Zwart
Yes, NFK Normalization Booklet
1924-1925
15.4 x 9.3 cm.



Vilmos Huszár
De Stijl logo 1918



Dick Elffers
Calendar 1944
34.8 x 24.8 cm.



Bert Anthony van der Leek
Metz & Co. Shopping Bag circa 1938
23 x 23 cm.

Fré Cohen, *De Wijsbegerte van Spinoza* (The Philosophy of Spinoza), 1932, 18 x 11.5 cm., AS.

T. Colenbrander, *Nederlandse Dichters* (Dutch Poets), 1 of 6 volumes, 1893, 17.5 x 11 cm., AS.

G. W. Dijsselhof, *Nederlandse Dichters* (Dutch Poets), 1 of 6 volumes, 1893, 17.5 x 11 cm., AS.

Theo van Doesburg and Kurt Schwitters, poster for a Dadaist evening at The Hague, 1923, 29.5 x 29.5 cm., RML.

Theo van Doesburg, *De Stijl*, 2nd year, No. 1, logo by Huszár, 1917, 26.2 x 24.4 cm., MLC.

Theo van Doesburg, *De Stijl*, Zevende Jaargang (Volume 7), No. 78, 1926-27, 21.5 x 27 cm., AS.

Theo van Doesburg, *De Stijl*, Zevende Jaargang (Volume 7), No. 85/86, 1927-28, 21.5 x 27 cm., AS.

Theo van Doesburg, *De Stijl*, Vierde Jaargang (Volume 4) X-Beelden (X-Images) by I.K. Bonset, November, 1921, 21.7 x 27 cm., RML.

Theo van Doesburg, *Mécano*, No. 4, 5, 1922, 16.3 x 12.9 cm., AWP.

Theo van Doesburg, Kurt Schwitters, Käthe Steinitz, *Die Scheuche* (The Scarecrow), *Merz* 14/15, 1925, 24.4 x 26.2 cm., AS.

W.M. Dudak, *Wendingen VI*, No. 8, 1924, 33 x 33 cm., RML.

J. F. Duwaer, *Calendar*, 1941, 29 x 21 cm., AS.

J. F. Duwaer, *Calendar* printed on recycled paper during the occupation, 1942, 30 x 21 cm., AS.

Dick Elffers, *De Rimpel* (The Wrinkle), 1932, 31.2 x 21 cm., MLC.

Dick Elffers, *Metz Catalogue*, 1936, 21 x 18 cm., MLC.

Dick Elffers, *Metz Catalogue*, 1936, 21.5 x 18.5 cm., MLC.

Dick Elffers, Edgar Degas, *Huit Sonnets*, illegal publication from A.A. Balkema's Vijf Ponden Pers (Five Pound Press), 1943, 25 x 22.3 cm., AS.

Dick Elffers, *Doortocht. Gedichten* (Passage. Poems) by H.W.J.M. Kauls, illegal publication from A.A. Balkema's Vijf Ponden Pers (Five Pound Press), 1943, 24.2 x 16.1 cm., AS.

Dick Elffers, *Calendar*, illegally printed by Duwaer, 1944, 34.8 x 24.8 cm., AS.

Dick Elffers, *Holland Call's Exhibition*, poster, 1945, 74 x 50 cm., MLC.

Dick Elffers, *Logboek van de Blauwe Schuit* (Logbook of the Blauwe Schuit) by F.R.A. Henkels, 1946, published by A.A. Balkema, 23.7 x 15.7 cm., AWP.

Frank Studio MW, *Volkblad*, poster, 1931, 75 x 55 cm., IISH.

Henri Friedlaender, *Anders en Eender* (Other and the Same) by Arthur van Schendol, 1939, 21.4 x 12.7 cm., AWP.

Leo Gestel, *Philips Argo Lamp*, poster, circa 1922, 103 x 78 cm., MLC.

Willem Gispen, *Giso Lamps*, poster, 1928, 100 x 71 cm., MLC.

Albert Pieter Hahn, Sr., "Stemt Road" (Vote Red), poster, circa 1912, 110 x 79 cm., BJ.

Albert Pieter Hahn, Sr., "Stemt Road" (Vote Red), poster, 1918, 107 x 80 cm., BJ.

Albert Pieter Hahn, Jr., *Plaatselijke Keuze* (local elections, The Hague), poster, 1924, 79.5 x 57 cm., IISH.

Albert Pieter Hahn, Jr., *NVV Koopt het, Steun Zegel Troelstra Oord* (The Dutch Federation of Trade Unions Buys It, Support Stamp Troelstra Region), poster, circa 1931, 80 x 55 cm., IISH.

P. A. H. Hofman, *Annual Utrecht International Trade Fair*, poster, 1930, 79 x 62 cm., RML.

P. A. H. Hofman, *Genealogy Exhibition*, poster, 1933, 91 x 66 cm., AS.

P. A. H. Hofman, *Narcissus of Vrijersvoeten* (Narcissus Courting) by S. Vestdijk, bookbinding, 1938, 20.5 x 12.5 cm., AS.

Willy Hofman, *Donation Dutch School Youth*, poster, circa 1930, 42.5 x 27 cm., AWP.

Th. v. Hoytema, *De Kroniek* (The Chronicle), 1895, 40 x 30 cm., AS.

Vilmos Huszár, *Wendingen X*, No. 3, Diego Rivera issue, 1929, 33 x 33 cm., RML.

Vilmos Huszár, *Volkswoningbouw, Haagse Kunstkring*, (Public Housing, The Hague Art Circle), 1919, 42 x 32 cm., RML.

S. Jessurun du Mesquita, *Wendingen XII*, No. 1, 1931, 33 x 33 cm., AWP.

Jacob (Jac.) Jongert, *Apricot Brandy*, poster, 1920, 100 x 77 cm., RML.

Jacob (Jac.) Jongert, *11th Annual Trade Fair, Utrecht*, poster, 1924, 177 x 116.5 cm., BJ.

Jacob (Jac.) Jongert, *Van Nelle Coffee*, poster, circa 1930, 78 x 63 cm., BJ.

O. B. de Kat, *Wendingen VIII*, No. 2, 1927, 33 x 33 cm., AWP.

Gerard Kiljan, *Koopt weldadigheids postzegels en briefkaarten ten bate van het misdeelde kind* (Buy charity stamps and postcards on behalf of the handicapped child), poster, 1932, 49 x 32 cm., MLC.

Nicolaas P. de Koo, *AVO Zomer Feesten* (AVO Summer Festivals), poster, 1938, 61.5 x 29 cm., AWP.

Nicolaas P. de Koo, *Phoenix Pullen Beer*, poster, 100 x 60 cm., MLC.

Jan van Krimpen, *Homerus' Odyssée*, 1941, 23 x 14 cm., AS.

Jan van Krimpen, *Afscheid* (Epiloog in Memoriam) by J. W. F. W. Buning, 1929, 23 x 15 cm., AS.

Jan van Krimpen, *Letterproof*, 1926, 43 x 52 cm., AS.

Jan van Krimpen, *Nagelaten Gedichten* (Poems Left Behind) by Karel van de Woestijne 1931, 32 x 21 cm., AS.

Jan van Krimpen, *Met boeck der Psalmen* (The Book of Psalms), 1927, 27 x 19.5 cm., AS.

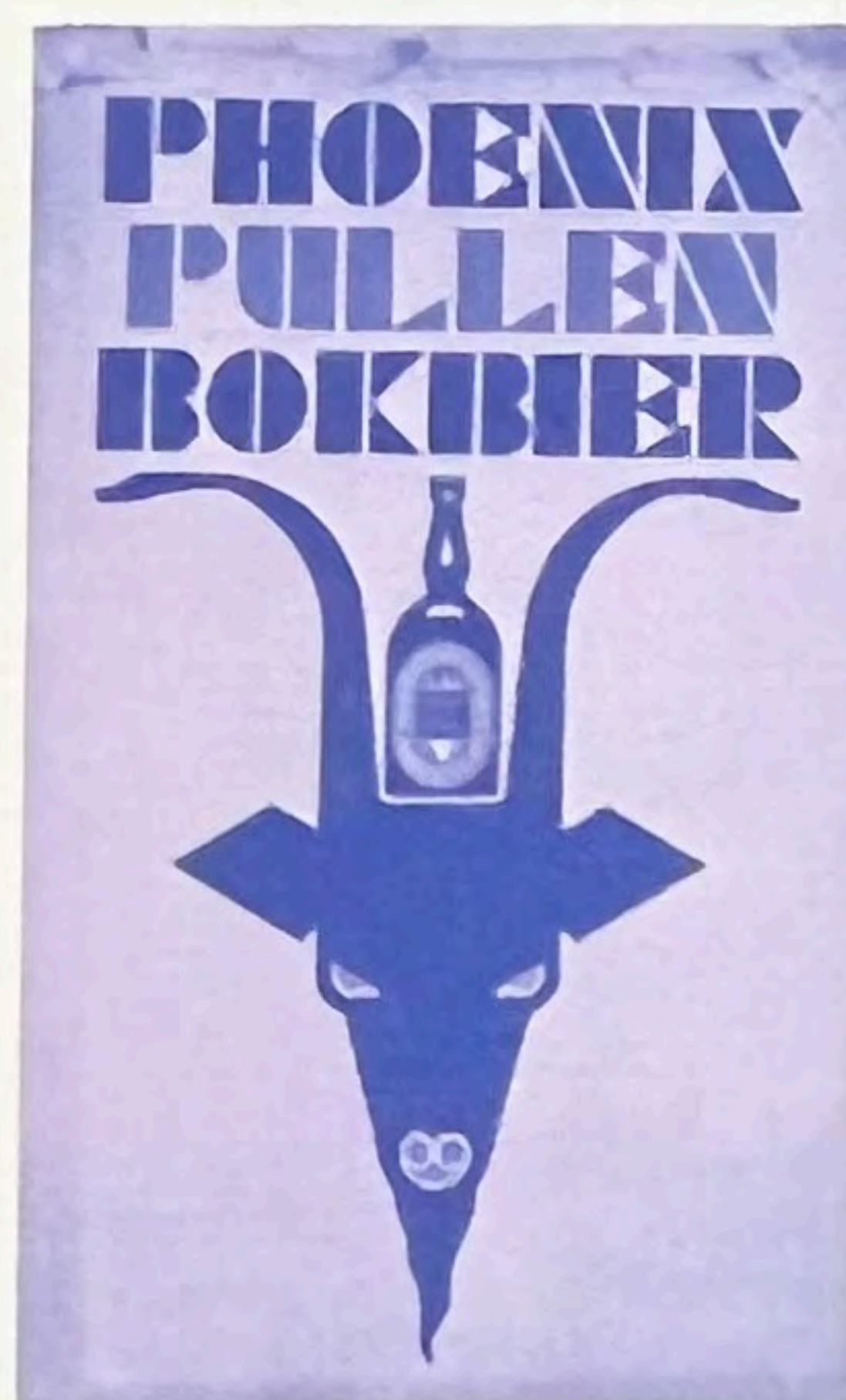
Jan van Krimpen, *Six Hymns of Homer*, 1929, (Halcyan Press) 24.5 x 16 cm., AS.

Jan van Krimpen, *Deirdre & De Zonen van Usnach* (Deirdre & the Sons of Usnach) by A. Roland Holst, 1920, 23 x 17 cm., AS.

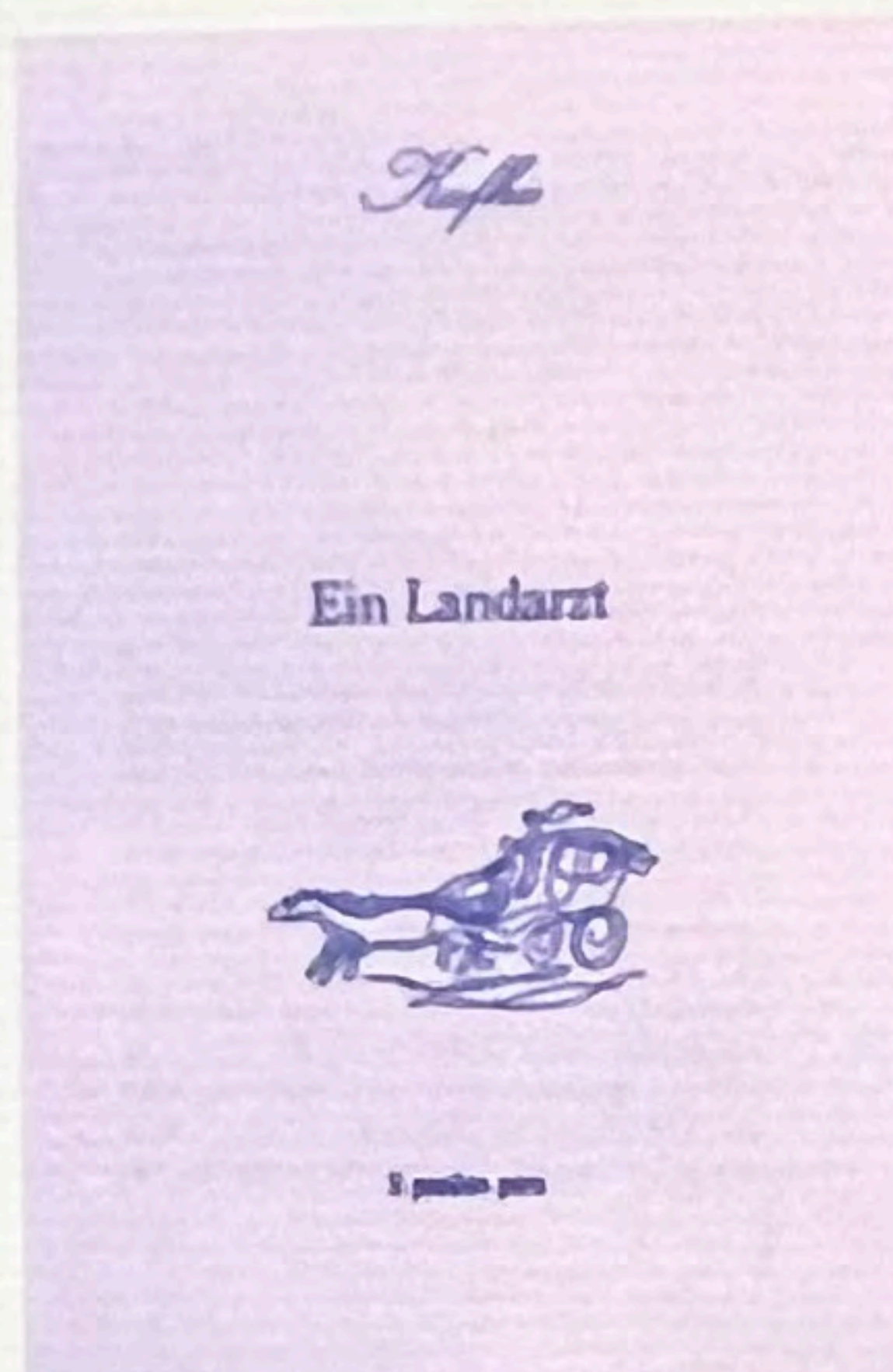
Jan van Krimpen, *De Zwerper spreekt en andere Gedichten* (The Wanderer Speaks and other Poems) by Jan Veth, 1920, 25 x 16.5 cm., AS.



Albert Hahn, Sr.
The Dutch Federation of Trade Unions Buys It, Support Stamp Troelstra Region circa 1931
80 x 55 cm.



Nicolaas P. de Koo
Phoenix Pullen Beer circa 1930
100 x 60 cm.



Jan Bons
Ein Landarzt 1943
25 x 16.5 cm.



P. A. H. Hofman
Narcissus Courting 1938
20.5 x 12.5 cm.

Jan van Krimpen, *The Sonnets of John Milton*, initials & design by Van Krimpen, italic type by Christoffel van Dyck, 1929, 25.7 x 17.8 cm., AS.

Jan van Krimpen, *Idylle* by Andre Jolles, Palladium No. 19, 1924, 25.5 x 18 cm., AWP.

Jan van Krimpen, *Rubáiyát* by Omar Khayyám, 1945, 19.4 x 11.3 cm., AS.

Jan van Krimpen, *Het Zotte Hart* (The Drunken Heart) by Karel van de Woestijne, 1926, 25.5 x 17.5 cm., AWP.

Hildo Krop, *Wendingen X*, No. 1, 1929, 33 x 33 cm., AWP.

A. J. Funke Küpper, *Arbeiderspers* (Workers Press), poster, 1931, 76 x 50 cm., IISH.

A. J. Funke Küpper, *Het Volk*, October 1929, poster, 47 x 50 cm., IISH.

A. Kuvers, *Exhibition of Dutch Municipal Works in Utrecht*, poster, 1926, 100 x 79 cm., BJ.

A. Kuvers, *Wendingen V*, No. 7, 1923, 33 x 33 cm., AWP.

A. Kuvers, *Exhibition*, poster, 1917, 101 x 65 cm., AS.

Chris Lebeau, *Record jacket*, 1922, 25 x 25 cm., MLC.

Bart Anthony van der Leek, *Batavier Line*, poster, 1914, 74 x 110 cm., RML.

Bart Anthony van der Leek, *Batavier Line*, calendar, 1914, 39 x 27 cm., RML.

Bart Anthony van der Leek, *Het Hooglied van Salomon* (Song of Solomon), 1905, 38 x 38 cm., RML.

Bart Anthony van der Leek, *Metz & Co.*, shopping bag, circa 1938, 23 x 23 cm., MLC.

Bart Anthony van der Leek, *Metz & Co.*, shopping bag, circa 1938, 23 x 13 cm., MLC.

Bart Anthony van der Leek, *design for tile*, watercolor, 1939, 15 x 10 cm., AWP.

Bart Anthony van der Leek, *Het Vlas*, 1941, 25 x 18 cm., RML.

C. A. Lion Cachet, *Nederlandse Dichters* (Dutch Poets), 1 of 6 volumes, 1893, 17.5 x 11 cm., AS.

C. A. Lion Cachet, *Boele Cigars*, poster, 1897, 74 x 57 cm., BJ.

C. A. Lion Cachet, *Jaarbeurs Utrecht* (Utrecht Annual Trade Fair), poster, 1917, 100 x 68 cm., BJ.

El Lissitzky, *Wendingen IV*, No. 11, 1921, 33 x 33 cm., AS.

El Lissitzky, *Of Two Squares*, De Stijl, 1922, 21.7 x 27 cm., RML.

Lou Loeber, *Jantje den Schoenlapper en zijn Weensch Kiendje* by Antoon Coolen, 1927, 20 x 13 cm., AS.

Joan B. Lürsen, *Rode Muzikanten* (Red Musicians), poster, 1931, 115 x 75 cm., IISH.

Lou Manche, *In dienst van ons volk. En gij? Wordt W. A. man. (In the service of our people. And you? Become a W.A. man.)* circa 1941, 90.5 x 60 cm., MLC.

Laszlo Moholy-Nagy, *i 10*, *International Review* No. 1/1, 1927, 29.5 x 20.5 cm., AS.

Theodorus M.A.A. Molkenboer, *Elias P. van Bommel, Boekbinder*, (Elias P. van Bommel, Bookbinder), poster, 1897, 85 x 61 cm., BJ.

T. Nieuwenhuis, *Gedichten van Jacques Perk* (Poems by Jacques Perk), 1897, 19 x 14 cm., AS.

T. Nieuwenhuis, *Nederlandse Dichters* (Dutch Poets), 1 of 6 volumes, 1893, 17.5 x 11 cm., AS.

Charles Nypels, *'t Voorhout ende 't kostelijke Mal* by Constantijne Huygens, 1927, 24.4 x 16 cm., AWP.

Charles Nypels, *Sonnets and Songs toward a work to be called the House of Life* by Dante Gabriel Rossetti, 1927, 24.2 x 16.2 cm., AS.

Charles Nypels, *Ronsard, Les Sonnets pour Helene*, by Pierre de Ronsard, 1924, 24.2 x 16 cm., AS.

Charles Nypels, *Émaux et Carrées*, by Théophile Gautier, 1927, 20 x 13.2 cm., AS.

Charles Nypels, *Chansons* by Philippe des Portes, 1926, 16 x 24 cm., AS.

Charles Nypels, *La Prophétie de Isael*, 1923, 29.7 x 22.5 cm., AS.

Charles Nypels, *Het Wereldorgel* (The World Organ) by Anton van Duinkerken, 1931, 14.5 x 22.5 cm., AS.

A. M. Oosterbaan, *Blokken* (blocks) by F. Bordewijk, 1931, 20 x 14.4 cm., AS.

A. M. Oosterbaan, *Gemengde berichten* (Mixed Messages) by Eric van der Steen, 1928, 22.9 x 15.3 cm., AS.

A. M. Oosterbaan, *David's Overwinning* (David's Victory), 19.5 x 13.5 cm., AS.

A. M. Oosterbaan, *Mijn Aap Schreit* (My Monkey is Crying) by Albert Helman, 1928, 19.5 x 13.5 cm., AS.

A. M. Oosterbaan, *Groot Nederland en Wij* (Greater Holland and Us) by Anton van Duinkerken, 1938, 19.5 x 13.5 cm., AS.

A. M. Oosterbaan, *8.100.000 m3 Zand* by M. Revis, 1932, 20.5 x 13.7 cm., AS.

C. B. Oorthuys, *Kiest Lijst 14 Communisten* (Choose List 14 Communists), poster, 1933, 25 x 19 cm., IISH.

Paul van Ostaïjen, *Bezuette Stad*, 1921, 27.8 x 22.3, RML.

Plomp, *Leest het Volk* (Read the Folk), poster, 1929, 108 x 77 cm., IISH.

J. Thom Prikker, *Bi-Monthly Review of the Applied Arts*, poster, 1896, 133 x 90 cm., BJ.

C. Rol, *Entos, First Dutch Merchant Marine Exhibition*, poster, 1913, 106 x 67 cm., BJ.

R. N. Roland Holst, *Hennietje van der Schalk, Sonnetten en verzen in terzinen* (Sonnets and Verses in Terzins), 1895, 17 x 21.5 cm., AS.

R. N. Roland Holst, *Marsyas*, poster, 1910, 96.5 x 68 cm., MLC.

R. N. Roland Holst, *Marsyas of de betooverde bron* (Marsyas The Enchanted Spring), poster, 1910, 95 x 70.5 cm., MLC.

R. N. Roland Holst, *Lucifer*, poster, 1910, 118 x 71 cm., MLC.



Theo van Doesburg
Mecano 1923
25.2 x 16 cm.



J. Walter
SDAP, Choose Red 1929
79 x 55 cm.



Dick Elffers
Doortocht, Gedichten 1943
24.2 x 16.1 cm.



Piet Zwart
The Sound Film,
Monograph on Film Art 1931
22.5 x 16.5 cm.

R. N. Roland Holst, *De Centrale, Arbeiders-Versakings- en Depositabank 's-Gravenhage* (The Central Workers Insurance and Deposit Bank, The Hague), poster, 1912, 93 x 37.5 cm., MLC.

R. N. Roland Holst, *Eere-tentoonstelling Bosboom 1817-1917* (Honorary Exhibition Bosboom), poster, 1917, 84 x 61 cm., MLC.

R. N. Roland Holst, *40ste Tentoonstelling Hollandsche Teeken-maatschappij* (40th Dutch Drawing Company Exhibition), poster, 1917, 79 x 61 cm., MLC.

R. N. Roland Holst, *Grijsbrecht van Aemstel*, poster, 1917, 111 x 80.5 cm., MLC.

R. N. Roland Holst, *Faust*, poster, 1918, 106.5 x 78 cm., MLC.

R. N. Roland Holst, *Eere-tentoonstelling H. J. Haverman* (Honorary Exhibition H. J. Haverman), poster, 1918, 63 x 42 cm., MLC.

R. N. Roland Holst, *Afscheid van Verkade* (Verkade Farewell), poster, 1920, 116 x 76 cm., MLC.

R. N. Roland Holst, *43ste Tentoonstelling Hollandsche Teeken-maatschappij* (43rd Dutch Drawing Company Exhibition), poster, 1920, 72 x 52 cm., MLC.

R. N. Roland Holst, *Electra*, poster, 1920, 90 x 58 cm., MLC.

R. N. Roland Holst, *Raden van Arbeid* (Labor Boards), poster, 1920, 107.5 x 76.5 cm., MLC.

R. N. Roland Holst, *Wagner-herdenking* (Wagner Commemoration), 2 posters, 1933, 118 x 82.5 cm., MLC.

R. N. Roland Holst, *de Architect*, magazine cover, 1911, 41 x 30 cm., MLC.

R. N. Roland Holst, *seal for the architect J. F. Staal*, poster, 1916, diameter 29 cm., MLC.

R. N. Roland Holst, *Program of the Concertgebouw-orchestra*, 1918, 24 x 32 cm., MLC.

R. N. Roland Holst, *Wendingen I*, No. 5, 1918, 24 x 26 cm., MLC.

R. N. Roland Holst, *Wendingen II*, No. 7/8, 1919, 33 x 33 cm., MLC.

R. N. Roland Holst, *Charter for dutiful services, Ned. Gisten Spiritusfabriek, Delft*, 1924, 48 x 31 cm., MLC.

R. N. Roland Holst, *Charter for dutiful services, Calve Delft*, 1924, 48 x 31 cm., MLC.

Bert Ramein, *Bijenkorf*, poster, circa 1932, 114 x 80 cm., MLC.

S.H. de Roos, *Doodsoffer* (Sacrifice), 1919, 24 x 16 cm., AWP.

S.H. de Roos, *De Ivre Belli* ac *Paci* by Hugo Grotius, 1926, 26 x 18.5 cm., AS.

S.H. de Roos, *Verzen door J.H. Leopold* (Verses by J.H. Leopold), 1923, 24 x 16 cm., AS.

S.H. de Roos, *Eene Helle- en Hemelvaart* (A Descent and Ascension) by Jacques Park, 1943, 18.5 x 16 cm., AS.

S.H. de Roos, *De Prenten in het Cruch-boeck van Dodonaus* by Jan Veth, 1935, 17 x 24 cm., AS.

S.H. de Roos, *De Tors* by C.S.A. van Schillema, 1924, 25 x 18 cm., AWP.

S.H. de Roos, *Hollandsche Mediaeval*, 1908.

Jan Ros, *Blaaker's Cacao*, poster, 1895, 86 x 63 cm., AWP.

Jan Rot, *Internationale vredesbetogingen* (International Peace Demonstrations), poster, 1932, 80 x 54 cm., IISH.

J. F. van Royen, P.C. Boutens, *In den Keerkring* (In The Tropics), 1941, 25.5 x 16 cm., AS.

J. F. van Royen and S.H. de Roos, *Nieuwjaarsdag* (New Years Day) by Jac. van Laoy, 1916, 25 x 18 cm., AS.

Willem Sandberg, *Interior Design Exhibition*, Stedelijk Museum, Amsterdam, poster, 1933, 66 x 88 cm., RML.

Willem Sandberg, *Nederlands Muziek Feest 1935* (Dutch Music Festival 1935), 20.5 x 16.5 cm., AS.

Willem Sandberg, *Bouwkunst* (Construction Art), 1935, 21.5 x 15 cm., AS.

Willem Sandberg, *Monumentale Kunst* (Monumental Art), 1935, 21.5 x 15 cm., AS.

Willem Sandberg, *Invitation card*, 1938, 19 x 12 cm., MLC.

Willem Sandberg, *lectura sub aqua, experimenta typographica*, 1944, 21 x 15 cm., AWP.

Willem Sandberg, *Stedelijk Museum catalogue on H.N. Werkman*, 1945, AWP.

Paul Schuitema, *Centrale Bond 30,000 Transportarbeiders* (Central Union, 30,000 Transport Workers), poster, 1930, 115 x 76 cm., IISH.

Paul Schuitema, *Giso Catalogue No. 101*, 1930, 21.1 x 14.8 cm., AS.

Paul Schuitema, *Stad* (City) by B. Straman, 1932, 21.6 x 16.5 cm., AS.

Paul Schuitema and Charles Nypels, *Balans, Algemeen Jaarboek der Nederlandsche Kunsten* (Balance, General Dutch Art Annual), 1930-31, cover by Schuitema, text and title page by Nypels, 1923, 27.5 x 20 cm., AS.

Paul Schuitema, *Politiek en Cultuur* (Politics and Culture) by Arthur Müller Lehning, bookbinding, 1931, 22 x 17 cm., AS.

Paul Schuitema, *Filmiga*, brochure, circa 1931, 48.8 x 31.9 cm., AS.

Paul Schuitema, *ANVB*, advertisement for promotional stamps, 1935, 29 x 35 cm., RML.

Paul Schuitema, *Filmiga*, magazine cover, 1932, 30 x 21 cm., MLC.

Paul Schuitema, *A Trusted Colleague*, advertisement for Van Berkel Scales, 1928, 19 x 22.5 cm., MLC.

Paul Schuitema, *Berkel, het grootste weginstrumenten concern ter wereld* (Berkel, the largest scale instrument concern in the world), advertising booklet, 1927, 19.9 x 14 cm., MLC.

Paul Schuitema, *Nutricia*, advertisement for milkpowder, 1929, 36.7 x 30 cm., JL.

Paul Schuitema, *C. Chevalier*, blotting-paper advertisement, 1929, 23 x 11.1 cm., AWP.

Paul Schuitema, *C. Chevalier*, blotting-paper advertisement, circa 1930, 23 x 11.1 cm., RML.

Paul Schuitema, *BKI Exhibition* (Art and Industry Union), poster, circa 1932, RML.



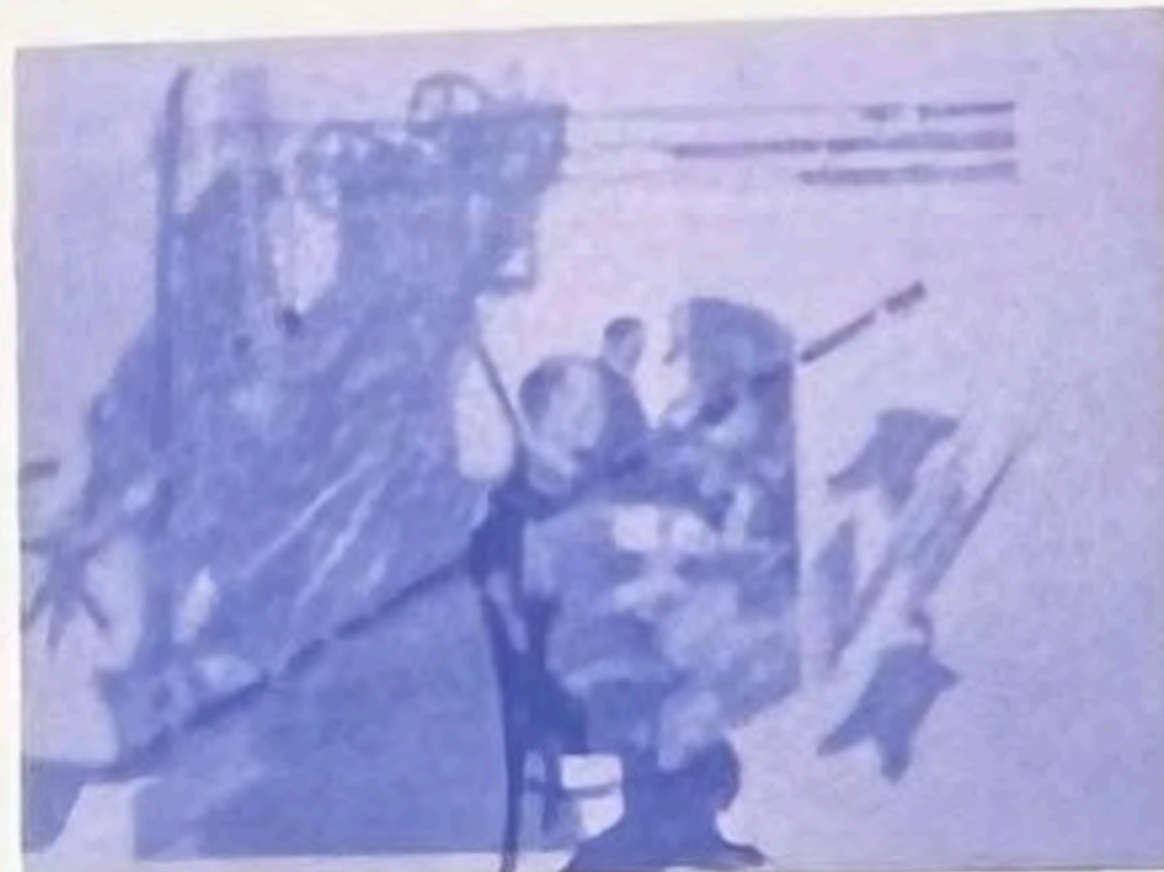
H. N. Werkman
The Next Call 6 1923
43 x 54.4 cm.



Willem Sandberg
Dutch Music Festival 1935
20.5 x 16 cm.



Paul Schuitema
A Trusted Colleague 1928
22.5 x 19 cm.



Piet Zwart
Nijgh en Van Dittmar 1931
17.5 x 25 cm.



Nicolaas P. de Koo
Architecture and Applied Arts
Exhibition Leerdam 1929

Paul Schuitema, *Cementfabriek Umuiden* (Cement Factory Umuiden), advertising brochure, 1936, 29.3 x 20.7 cm., JL.

J. S. Sjollemma, *Nederlands Muziekfeest* (Dutch Music Festival), poster, circa 1935, 92 x 132, BJ.

Jan Sluijters, *Artistenwinterfeest* (Artists Winter Festival), poster, 1919, 125 x 80 cm., MLC.

Jan Sluijters, *Exhibition*, poster, circa 1920, 100 x 68 cm., BJ.

M. Staal Kropholler, *Wendingen X*, No. 5/6, 1929, 33 x 33 cm., AWP.

A. Staal, *Wendingen XI*, No. 5, 1930, 33 x 33 cm., RML.

Johan van Stein, *Lloyd Lines*, circa 1930-31, poster, 72 x 45 cm., MLC.

A. A. M. Stols, *Les Poésies de A.O. Barnabooth*, book, 1944, issued as the clandestine publication *Les Poésies de A.O. Barnabooth, Dévotions particulières, Poésies diverses. Copenhagen. Pour les amis Danois de Maxime Claremaris 1941* (actually printed by Stols at The Hague), 20.2 x 12.8 cm., AS.

A. A. M. Stols, *Halcyon* no. 7, cover by Van Krimpen, 1941, 33 x 25 cm., AS.

A. A. M. Stols, *De Herleving van de Nederlandse Boekdrukkunst* (The Revival of the Dutch Book Arts), 1925, 19 x 13 cm., AWP.

A. A. M. Stols, *Le Retour de Hollande: Descartes & Rembrandt* by Paul Valéry, 1926, printed by Stols, initials and titles by Van Krimpen, 22.6 x 18 cm., AS.

A. A. M. Stols, *Strofen en andere Verzen uit het Nalatenschap van Andries de Hoghe* (Stanzas and other Verses from the estate of Andries de Hoghe) (P.C. Boutens), 1932, published by Stols' Halcyon Press, initials by Stols, set in Romanée by Van Krimpen; 28.2 x 19.3 cm., AS.

A. A. M. Stols, *Nieuwe Loten* (New Shoots) by Marie Cremera, 1923, 22 x 17 cm., AS.

A. A. M. Stols, *Existence du Symbolisme* by Paul Valéry, 1939, 28 x 17 cm., AS.

Wim ten Broek, *Holland America Line*, poster, 1935, 99 x 64 cm., RML.

De Toegepaste Kunsten in Nederland (The Applied Arts in Holland), 1926. W.L. & J. Brusse's Uitgevers te Rotterdam, AWP.

Jan Toorop, *Nederlandse Dichters* (Dutch Poets), 1 of 6 volumes, 1893, 17.5 x 11 cm., AS.

Jan Toorop, *Pandorra*, poster, 1919, 113 x 84.5 cm., JL.

Jan Toorop, *Life Insurance Company*, Arnhem poster, circa 1920, 92 x 57 cm., BJ.

Friedel Vordemberge - Gildewart, *millimeter und geraden*, illegal publication, 34 x 25 cm., AS.

J. Walter, *7 uur Werk* (7 Hours Work), poster, 1931, 55.5 x 40.5 cm., IISH.

J. Walter, *A.N.M.B. Metalworkers Week*, poster, 1929, IISH.

L. W. R. Wenckebach, *Nederlandse Dichters* (Dutch Poets), 1 of 6 volumes, 1893, 17.5 x 11 cm., AS.

N. H. Werkman, *Takeningen* (Drawings), 1924, 25 x 19 cm., AS.

N. H. Werkman, *Proclamatie 2*, 1932, 57.7 x 48 cm., AWP.

N. H. Werkman, *Ex Libris P.J. Hiemstra*, bookplate 1938, 11.1 x 8 cm., AWP.

N. H. Werkman, *Preludium*, cover, 1938, 23.3 x 15.3 cm., AWP.

N. H. Werkman, *Een moscovitische legende* (A Moscow Legend), *Blauwe Schuit* Publication No. 7, 1941, 29 x 22 cm., AS.

N. H. Werkman, *Turkenkalender* (Turkish calendar), cover, 1941, 32.7 x 25 cm., PM.

N. H. Werkman, *Gesprek* (conversation), *De Blauwe Schuit* No. 9, 1942, 31.7 x 22.2 cm., AS.

N. H. Werkman, *De Zeven Vloeken*, clandestine publication, 1943, AS.

N. H. Werkman, *Terzinen van de Mei*, clandestine publication, 1944, 30.5 x 21 cm., PM.

N. H. Werkman, *The Next Call 1*, 1923, 27.4 x 21.5 cm., AWP.

N. H. Werkman, *The Next Call 2*, 1923, 27.4 x 21.5 cm., AWP.

N. H. Werkman, *The Next Call 4*, 1924, 27.4 x 21.5 cm., AWP.

N. H. Werkman, *The Next Call 5*, 1924, 27.4 x 21.5 cm., AWP.

N. H. Werkman, *The Next Call 6*, 1924, 27.4 x 21.5 cm., AWP.

N. H. Werkman, *The Next Call 7*, 1925, 27.4 x 21.5 cm., AWP.

N. H. Werkman, *The Next Call 8*, 1926, 27.4 x 21.5 cm., AWP.

N. H. Werkman, *The Next Call 9*, 1926, 35 x 21.5 cm., AWP.

Marth. Wiegman, *Bring the sun into the lives of tubercular patients*, poster, circa 1920, 88 x 47 cm., BJ.

H. Th. Wijdeveld, *Don Carlos*, poster 1919, 82 x 117 cm., BJ.

H. Th. Wijdeveld, *Kunst aan het Volk, Internationale Theater Tentoonstelling, Stedelijk Museum* (Art to the People, International Theater Exhibition, Stedelijk Museum), poster, 1918-19, 140 x 60 cm., BJ.

H. Th. Wijdeveld, *Wendingen in De Toegepaste Kunsten in Nederland* (The Applied Arts in The Netherlands), advertisement, 1923, 21 x 16 cm., AWP.

H. Th. Wijdeveld, *Wendingen VII*, No. 3-9, Frank Lloyd Wright Issue, 1925-26, 33 x 33 cm., AS.

H. Th. Wijdeveld, *Kunst aan het Volk, Internationale Theater Tentoonstelling, Stedelijk Museum* (Art to the People Exhibition, Stedelijk Museum), invitation, 1927, 15 x 10 cm., AWP.

H. Th. Wijdeveld, *Der Geesten Gemoeting* (based on Japanese Fairy Tales and Legends) by J. W. Scholman, 1927, 91 x 35 cm., AS.

H. Th. Wijdeveld, *Letterhead*, circa 1929, 28.5 x 21 cm., AS.

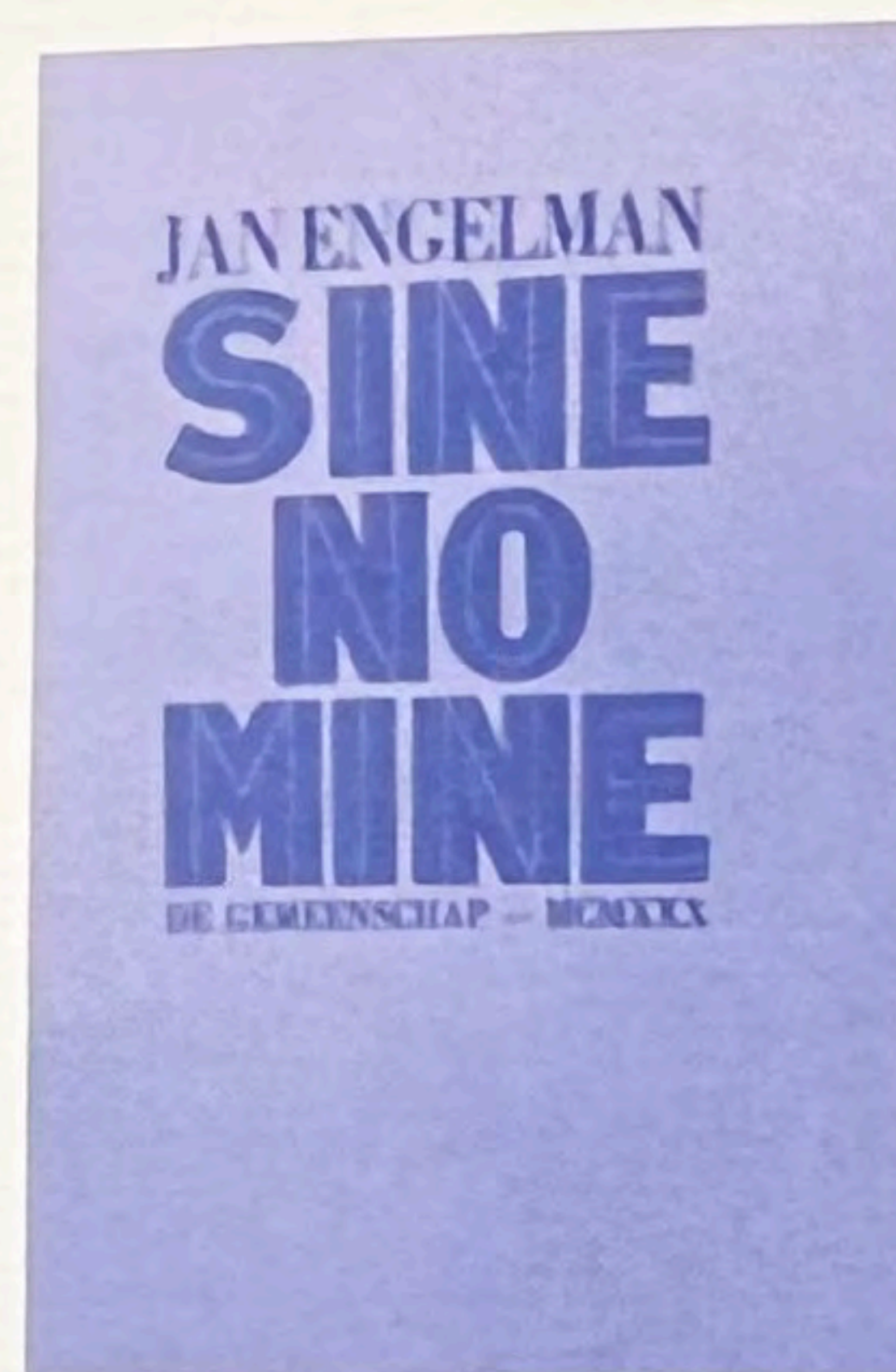
H. Th. Wijdeveld, *Cultuur en Kunst*, 1929, 25 x 15.5 cm., AS.



Piet Zwart
also post for you 1929
14.9 x 21 cm.



A. Oosterbaan
8.100.000 m3 Zand 1932
20.5 x 13.7 cm.



Charles Nypels
Sine Nomine 1930
25.5 x 19.7 cm.

H. Th. Wijdeveld, *Internationale Economisch-Historische Tentoonstelling* (International Economics and History Exhibition), poster, 1929, RML.

Michiel Wilink, *Factory and Office Administration Exhibition*, circa 1923, 99 x 65 cm., BJ.

Jacob Abraham (Jacques) Zan, *Levensverzekering-Maatschappij "Neerlandia"* (Life Insurance Company "Neerlandia"), poster, circa 1898, 110 x 80 cm., BJ.

Piet Zwart, *Bruynzeel catalogue*, circa 1935, 17.5 x 12.5 cm., MLC.

Piet Zwart, *Bruynzeel folder*, circa 1935, 21.9 x 28 cm., RML.

Piet Zwart, *Bruynzeel blotter card*, 1935, 9.5 x 22 cm., RML.

Piet Zwart, *Duitsche Filmkunst* (German Film Art), 1931, 21.5 x 17.5 cm., AWP.

Piet Zwart, *C.J. Graadt van Roggen, Het Linnen Venster* (The Linen Window), 1931, 21.5 x 17.5 cm., AS.

Piet Zwart, *Fransche Filmkunst* (French Film Art), 1931, 21.5 x 17.5 cm., AWP.

Piet Zwart, *NKF English catalogue*, 1928-29, 29.8 x 21 cm., MLC, RML.

Piet Zwart, *N.K.F. Dutch catalogue*, 1928, 29.8 x 21 cm., MLC, RML.

Piet Zwart, *N.K.F. Normalisatieboekje* (N. F. K. Normalization booklet), 1924-25, 15 x 10.5 cm., MLC.

Piet Zwart, *N.K.F. card*, 1928, 12 x 12 cm., MLC.

Piet Zwart, *Wij Nu Experimental Toneel* (We Now Experimental Theater), brochure, 1925, 29.2 x 21.2 cm., MLC.

Piet Zwart, *Nijgh en Van Diltmar*, advertising booklet, 1931, 17.5 x 25 cm., MLC.

Piet Zwart, *ook post van U* (also post for you), cover, 1929, 14.9 x 21 cm., MLC.

Piet Zwart, *Verkoop Woning bureau* (Housing Development Bureau), poster, 1925, 45 x 45 cm., RML.

Piet Zwart, *Homage to a Young Woman*, typographic composition, 1925, 21 x 16 cm., AS.

Piet Zwart, *ITF, International Film Festival*, poster, 1928, 85.5 x 61 cm., RML.

Piet Zwart, *Greeting Telegrams*, poster, 1931, the four forms depicted from top to bottom are by George Rueter (1924), Jac. Jongert (1931), Jan Sluijters (1931) and Fokko Mees (1931), 70 x 49 cm., RML.

Piet Zwart, *Het boek van PTT* (PTT Book), 1938, 25 x 17.5 cm., AS, AWP, RML.

Piet Zwart, *Ad for Het boek van PTT* (PTT Book), 1938, 14.5 x 27.5 cm., AS.

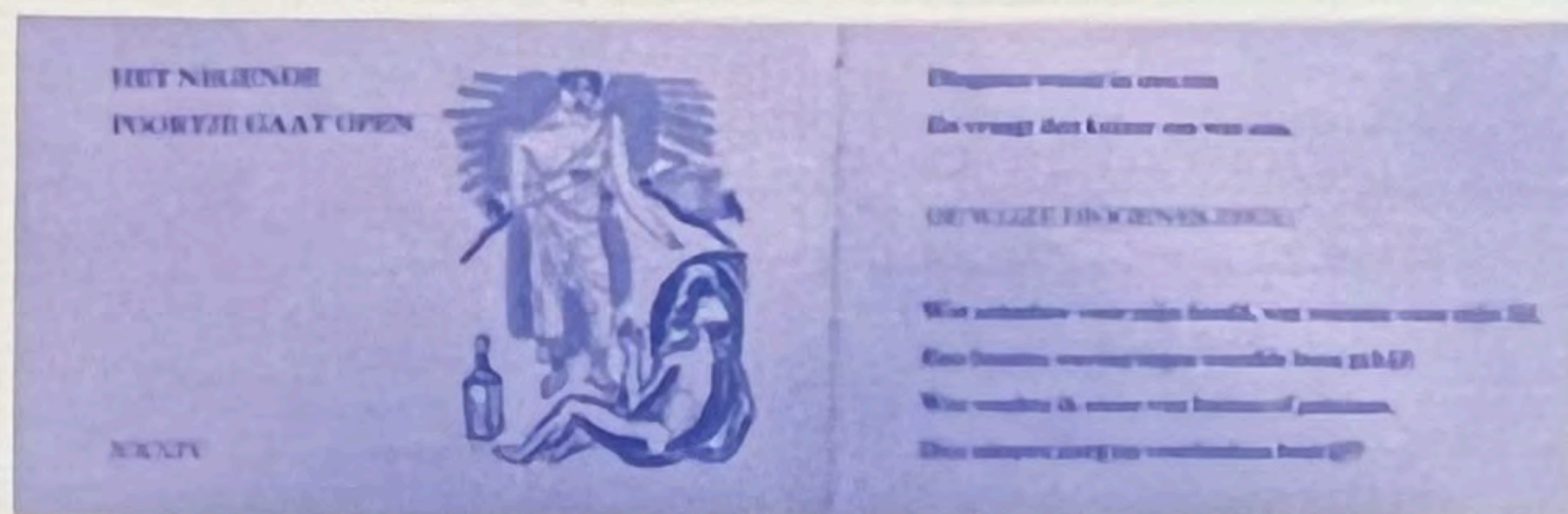
Piet Zwart, *PTT booklet*, 1935, 12.5 x 25 cm., RML.

Piet Zwart, *W.P.H. van Blijenburgh, Kamergymnastiek voor iedereen* (Room Gymnastics for Everyone), 24.5 x 16.5 cm., AS.

CURATORS

Alston W. Purvis is an Associate Professor and Chairman of the Graphic Design Department at Boston University. For eleven years he taught at the Royal Academy of Fine Arts (Koninklijke Academie van Beeldende Kunsten) at The Hague, The Netherlands and has also taught at the University of South Carolina and Cooper Union. He received a BFA from Virginia Commonwealth University and an MFA from Yale University. He is concurrently active in graphic design, photography, collage, teaching, writing and translation, and has lectured and exhibited extensively in Europe, North Africa and the United States. He has contributed to various design periodicals including *Print Magazine*, and is the author of the book on which the exhibition was based, *Dutch Graphic Design: 1918-1945*, published in 1992 by Van Nostrand Reinhold, New York.

Elizabeth Resnick is an Assistant Professor of Graphic Design at the Massachusetts College of Art and the principle/owner of Elizabeth Resnick Design, a graphic design consultancy located in Chestnut Hill, MA. She holds a BFA from the Rhode Island School of Design and has done graduate work at the University of North Carolina. She has taught graphic design for 20 years: the last 16 years at the Massachusetts College of Art. Previous to that she taught at the Swain School of Design, the New England School of Art & Design, Chamberlain School of Retailing and Mount Ida College. She is active organizing lectures and travelling exhibitions through the local chapter of the American Institute of Graphic Arts (AIGA/Boston) and the Massachusetts College of Art. She is the author of *Graphic Design: A Problem-Solving Approach to Visual Communication*, published in 1984 by Prentice-Hall, New Jersey.



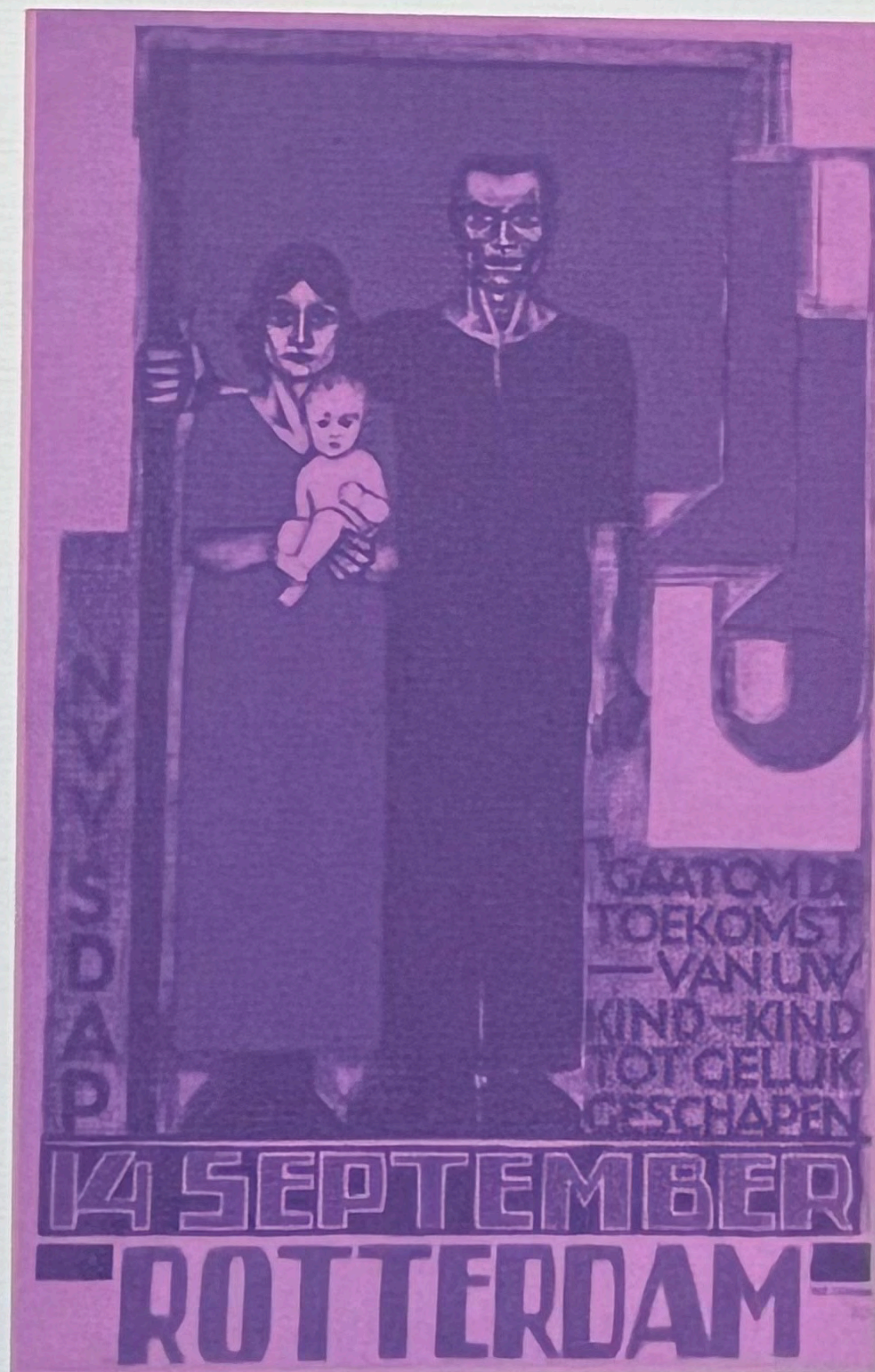
Charles Nypels, *The World Organ* 1931, 14.5 x 22.5 cm.

DUTCH GRAPHIC DESIGN: 1918-1945

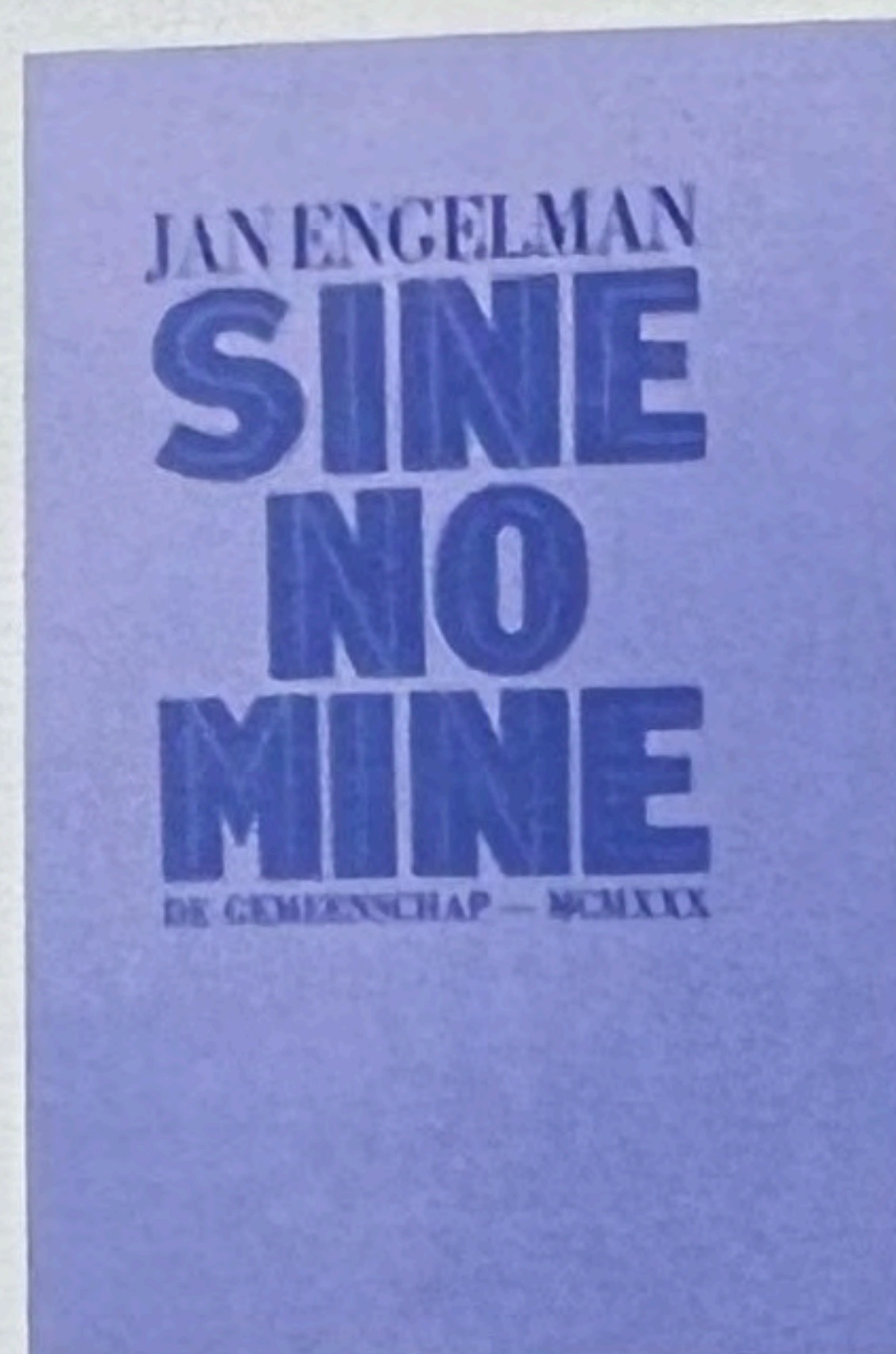
THE EXHIBITION AT THE MASSACHUSETTS COLLEGE OF ART



GRAPHIC
DESIGN
1918-1945



Fré Cohen NVV. SDAP 1930 36 x 54 cm.



Charles Nypels
Sine Namine 1930
25.5 x 19.7 cm.

H. Th. Wijdeveld, *Internationale Economisch-Historische Tentoonstelling (International Economics and History Exhibition)*, poster, 1929, RML.

Michiel Wilmsink, *Factory and Office Administration Exhibition*, circa 1923, 99 x 65 cm., BJ.

Jacob Abraham (Jacques) Zon, *Levensverzekering-Maatschappij "Neerlandia" (Life Insurance Company "Neerlandia")*, poster, circa 1898, 110 x 80 cm., BJ.

Piet Zwart, *Bruynzeel catalogue*, circa 1935, 17.5 x 12.5 cm., MLC.

Piet Zwart, *Bruynzeel folder*, circa 1935, 21.9 x 28 cm., RML.

Piet Zwart, *Bruynzeel blotter card*, 1935, 9.5 x 22 cm., RML.

Piet Zwart, *Duitsche Filmkunst (German Film Art)*, 1931, 21.5 x 17.5 cm., AWP.

Piet Zwart, *C.J. Graadt van Roggen, Het Linnen Venster (The Linen Window)*, 1931, 21.5 x 17.5 cm., AS.

Piet Zwart, *Fransche Filmkunst (French Film Art)*, 1931, 21.5 x 17.5 cm., AWP.

Piet Zwart, *NKF English catalogue*, 1928-29, 29.8 x 21 cm., MLC, RML.

Piet Zwart, *N.K.F. Dutch catalogue*, 1928, 29.8 x 21 cm., MLC, RML.

Piet Zwart, *N.K.F. Normaliseerboekje (N. F. K. Normalization booklet)*, 1924-25, 15 x 10.5 cm., MLC.

Piet Zwart, *N.K.F. card*, 1928, 12 x 12 cm., MLC.

Piet Zwart, *Wij Nu Experimental Toneel (We Now Experimental Theater)*, brochure, 1925, 29.2 x 21.2 cm., MLC.

Piet Zwart, *Nijgh en Van Dijkmar*, advertising booklet, 1931, 17.5 x 25 cm., MLC.

Piet Zwart, *ook post van U (also post for you)*, cover, 1929, 14.9 x 21 cm., MLC.

Piet Zwart, *Verloep Woning bureau (Housing Development Bureau)*, poster, 1925, 45 x 45 cm., RML.

Piet Zwart, *Homage to a Young Woman*, typographic composition, 1925, 21 x 16 cm., AS.

Piet Zwart, *ITF, International Film Festival*, poster, 1928, 85.5 x 61 cm., RML.

Piet Zwart, *Greeting Telegrams*, poster, 1931, the four forms depicted from top to bottom are by George Rueter (1924), Jac. Jangort (1931), Jan Sluijters (1931) and Fokko Mees (1931), 70 x 49 cm., RML.

Piet Zwart, *Het boek van PTT (PTT Book)*, 1938, 25 x 17.5 cm., AS, AWP, RML.

Piet Zwart, *Ad for Het boek van PTT (PTT Book)*, 1938, 14.5 x 27.5 cm., AS.

Piet Zwart, *PTT booklet*, 1935, 12.5 x 25 cm., RML.

Piet Zwart, *W.P.H. van Blijenburgh, Kamergymnastiek voor iedereen (Room Gymnastics for Everyone)*, 24.5 x 16.5 cm., AS.

