January

In a news release dated 6 January, the Royal Library in The Hague announced that they had bought Gerard Leeu’s last printed work at a December Sotheby’s auction in New York. The book is the Chronicles of England, a posthumous Leeu publication issued early in 1493.


From 10 January through 7 march, the Centrum Beeldende Kunst, Groningen, held an exhibition entitled ‘The art of selling songs: grafische vormgeving voor de muziekhandel 1690-1990’ [...graphic design for the music trade...]. [NRC Handelsblad 04.01.1993, de Volkskrant 23.01.1993]

Not only the second, but also the third (and last) volume of correspondence between J. Greshoff and A.A.M. Stols appeared in 1992 in the series ‘Achter het boek’ [Behind the book]. The letters from the years 1952-6 appeared under the title, ‘Ik ben overbodig geworden!’ [‘I’ve become superfluous!’]. [Boekblad 15.01.1993]

On 20 January, designer Paul Mijskenaar (born 1944) was appointed professor of industrial design at the Technical University in Delft. [NRC Handelsblad 21.01.1993]

The exhibition, ‘Pennies from heaven’, by and about the graphic designer Anthon Beeke, was to be seen until 7 February at the Stedelijk Museum, Amsterdam. [NRC Handelsblad 20.01.1993]

February

In Graficus 04.02.1993, Paul Groenendaal describes this year’s harvest of ‘Copper Monday’ prints.


From 5 February through 17 April, the Rijksmuseum Meermanno-Westreenianum/Museum of the Book in The Hague held three small exhibitions: about the calligrapher Jan Schalkwijk (1920-92), about the use of the sixteenth-century ‘Scheffer’ type in twentieth-century bibliophile publications, and about health and sickness in the family circle of Johan Meerman (1753-1815).

In Maastricht on 12 February, the Charles Nypels Foundation awarded the f 25,000 Charles Nypels prize to the book-designer Harry N. Sierman (born 1927). The members of the jury were Anthon Beeke, Wim Crouwel, Laurens van Krevelen, and Cor Rosbeek. For the occasion, the Drukkerij Rosbeek, Nuth, issued its 33rd goodwill publication, Sierman’s beknopte boekengids [Sierman’s brief book-guide], in which Sierman discusses a number of his book designs. The illustrations (in colour) are good, but unfortunately the books are reproduced at almost postage-stamp size. [Interviews in NRC Handelsblad 13.02.1993, de Volkskrant 13.03.1993, and Boekblad 19.03.1993; Compres 24.03.1993, De Boekenwereld, 9 (1993), No. 4]

From 16 February through 9 May, under the title ‘Geef mij maar Amsterdam’ [Just give me Amsterdam], the Amsterdam Historical Museum displayed sheet-music covers from the collection of K.D. Poll, dating from the years 1870 to 1970.

The cultural prize of the kvgo [Royal Association of Graphic Industries], given out for the first time this year, went to the designer Jan Bons. He received it for, among other things, the calendars he executed under commission from Van Ommeren. [Graficus 18.02.1993]

On 20 February, Roelof Mulder received the prestigious Rotterdam Design Prize for 1993 (f 40,000) for Oceaan coalities [Ocean coalitions], a catalogue for the Arnhem gallery Oceaan. The members of the jury were Wim Crouwel, Sébastien de Diesbach, Denis Santachiara, and Deyan Sudjic. [de Volkskrant 22.02.1993, Vormberichten, 1993. No. 3]

From 25 February to 2 April, the Amsterdam University Library devoted an exhibition to the publications of the Black Sparrow Press. The purchase of this collection was made possible by a donation from the friends of the library.

The bno (beroepsvereniging Nederlandse Ontwerpers [Professional association of Dutch designers]) has established the Stichting Nederlands Archief Grafisch Ontwerpers [Dutch graphic designers' archive foundation]. This foundation attempts to preserve the work of important designers for the future, but doesn’t intend to build a collection of its own. [Vormberichten, 1993, No. 2]

The German typography magazine Hamburger Satzspiegel, 1993, No. 1 (February?), pp. 30-1, has published an account of the digital type firm, the Dutch Type Library.

In February, Uitgeverij Postcriptum in Rotterdam issued Cyrillische letterkunde. Bijdragen over geschiedenis, uiterlijk en bruikbaarheid van het Russische alfabet [Cyrillic ‘letter’-ature: essays on the history, appearance, and utility of the Russian alphabet]. This publication, which includes a contribution by Karel F. Treebus, was edited by Marijke Delemarre et al.

March

The exhibition ‘The art of the type specimen in the twentieth century’ ran from 1 March to 21 May, at the irrc Center, New York. The catalogue under the same title contains essays by David Pankow and John Dreyfus. Of the 125 specimens exhibited, there were eleven from the Dutch foundries Joh. Enschede en Zonen and Lettergieterij ‘Amsterdam’ voorheen N. Tetterode. Unfortunately, the Netherlands was represented only by specimens (and designs) from the days of metal type.

The 14th European Antiquarian Book & Print Fair was held from 4 through 6 March at the RA I in Amsterdam under the auspices of the Dutch League of Antiquarian Booksellers (NVVA).