The nago [Nederlands Archief Grafisch Ontwerpers – Dutch Graphic Designers Archive] settled in January on the Keizersgracht in Amsterdam, at number 497/sous. nago was accommodated there in the premises of the icn [Instituut Collectie Nederland]. Designer Anthon Beeke (b. 1940) appears to have recently promised to leave his archive to the nago. [nago nieuws 1999 no. 1]

An interview by Jaap Huisman with Jelle van der Toorn Vrijthoff, director of Total Design (b. 1946), appeared in de Volkskrant of 2 January. Van der Toorn, the designer of the Dutch passport, was especially interviewed on the new euro bank notes, about which he did not seem to be particularly enthusiastic.

The photo installation ‘De Zee’ by Ralph Prins (who is also known as a graphic designer) was on view in the Scheveningense Museum in Scheveningen until 15 May. [NRC Handelsblad 08.01.1999, Vormberichten 1999 no. 1/2]

The vog [Vereniging voor Originele Grafiek – Association for Original Graphic Art] commemorated the graphic designer and book and print historian Fons van der Linden, who died in 1998. On this occasion a map of prints was published, accompanied by a bibliography of his publications. The first copy of the bibliography was presented to his widow Luitgard van der Linden-Charpentier in the auditorium of the Gemeentemuseum in The Hague on 9 January. This initiative was also taken on behalf of the Werkgroep Dr. N.G. van Huffel, a study group devoted to the history of illustration techniques, of which Van der Linden was one of the founders.

The Leiden University Library paid attention to the reform of the alphabet in Turkey, 1928-98, with an exhibition which ran until 29 January. The accompanying catalogue was by Arnoud Vrolijk. [NRC Handelsblad 14.01.1999]

On 15 January ‘Mooi maar goed: grafisch ontwerpen in Nederland 1987-1998’ [Beautiful but good: graphic design in . . .] was opened in the Stedelijk Museum in Amsterdam. This exhibition, which ran until 28 February, was compiled by Toon Lauwen, Almar Seinen and Ada Stroeve, and put up as a sequel to the manifestation ‘Holland in vorm’ of 1987. The catalogue of the same name (39 pp.), including an English translation, was published as volume 16 in the series of \textit{SMA Cahiers}, the typography of which is designed by Walter Nikkels. In addition to illustrations and an introduction the catalogue contains four short chapters entitled: ‘New fonts’, ‘Sensitivity to trends’, ‘New corporate styles’ and ‘Books that inform or communicate’. Stuart Bailey wrote in the Summer issue (32) of 	extit{Eye} about the exhibition: ‘Bearing in mind the protestations that Dutch graphic design continues to consider itself art rather than industry, staging this show in a contemporary art gallery rather is already a provocative act – but a popular one judging by the busy opening night. Such exposure and interest in recent graphic design on this scale is unimaginable back home in London. The apparently exhaustive coverage across media, styles and generations since the last important survey in 1987 was overwhelming. The morning
after, however, what had initially appeared as broad coverage now seemed like energy wasted on a rush to cover all bases at the expense of articulating its findings. Empty rooms exposed the lack of narrative angle, resulting in a false impression of quantity over quality and general aimlessness.’ [NRC Handelsblad 21.01.1999, Het Parool 22.01.1999, de Volkskrant 27.01.1999, Vormberichten 1999 no. 3]

The commemorations on the occasion of the 200th anniversary of the invention of lithography by Alois Senefelder were concluded with an interesting exhibition in the Amsterdam University Library: ‘Drukken van steen: lithografie en boek in de 19e eeuw’ [Printing from stone: lithography and book in the 19th century]. This exhibition, which was compiled entirely from the library’s own holdings, ran from 22 January to 26 February and was prepared by the book historian Marja Keyser, who is specialized in the 19th century. She also wrote the accompanying catalogue of the same name (39 pp.), comprising 100 items. The Amsterdams library appears to own a fine collection of early foreign handbooks as well as remarkable specimens of early Dutch lithography. This material comes for the greater from the ‘Tetterode Collectie’. [Quaerendo, 31 (2001), p. 217]

From 22 January to 11 April Museum Van Bommel van Dam in Venlo showed work by Baer Cornet (b. 1937). On the occasion of this exhibition o10 Publishers published, in square format, the little book Baer Cornet: grafisch ontwerper/graphic designer (96 pp.) with text by Paul Hefting. Cornet works for the firm of Océ, which is known for its copying systems. In addition he created work of a more experimental character for Drukkerij Rosbeek in Nuth; he designed for instance some publications of its well-known goodwill series. [Items, 18/3 (1999)]

An exhibition on Russian book typography (particularly bookcovers) from the years 1922-32 was opened in the Stedelijk Museum in Amsterdam on 30 January. In this exhibition, which ran until 14 March, some 66 books were on view, largely from the museum’s own holdings. The displays included work by El Lissitzky, Aleksandr Rodchenko, and Georgy and Vladimir Stenberg. The accompanying catalogue Russische boektypografie/Russian bookcovers (32 pp.), with an introduction by the design theorist Vladimir Krichevsky, was published as volume 17 in the series SMA Cahiers. Krichevsky delivered a lecture in the museum on 31 January. [press release 20.01.1999]

In Proost Prikkels, the house magazine of the paper business Proost and Brandt BV in Diemen, a new edition of Papier & zo (24 pp.) appeared as number 443, written this time by Dick Gaasbeek. This interesting and useful brochure offers a technical introduction to the knowledge of paper and contains among other things an alphabetical list of paper terms. Until 28 March the Groninger Museum in Groningen showed posters and photomontages by Ruud van Empel (b. 1958) under the title ‘Ruud van Empel: waterpas of optisch recht’ [. . . spirit level or optically correct]. [Vormberichten 1999 no. 1/2, NRC Handelsblad 25.02.1999]

Printing office Gravure de Vries in The Hague, which specializes in security printing among other things, published the brochure Drukwerkveredeling en -beveiliging, showing special techniques such as embossed lettering, holography and steel engraving. The brochure was geared to designers of housestyle printing. [Vormberichten 1999 no. 1/2]

As goodwill present for the turn of the year printing office Slinger in Alkmaar