

THE
AESTHETIC
WORLD
OF
JAN VAN KRIMPEN
BOOK
DESIGNER
AND
TYPOGRAPHER

1995
MUSEUM OF THE BOOK
THE HAGUE

PREFACE

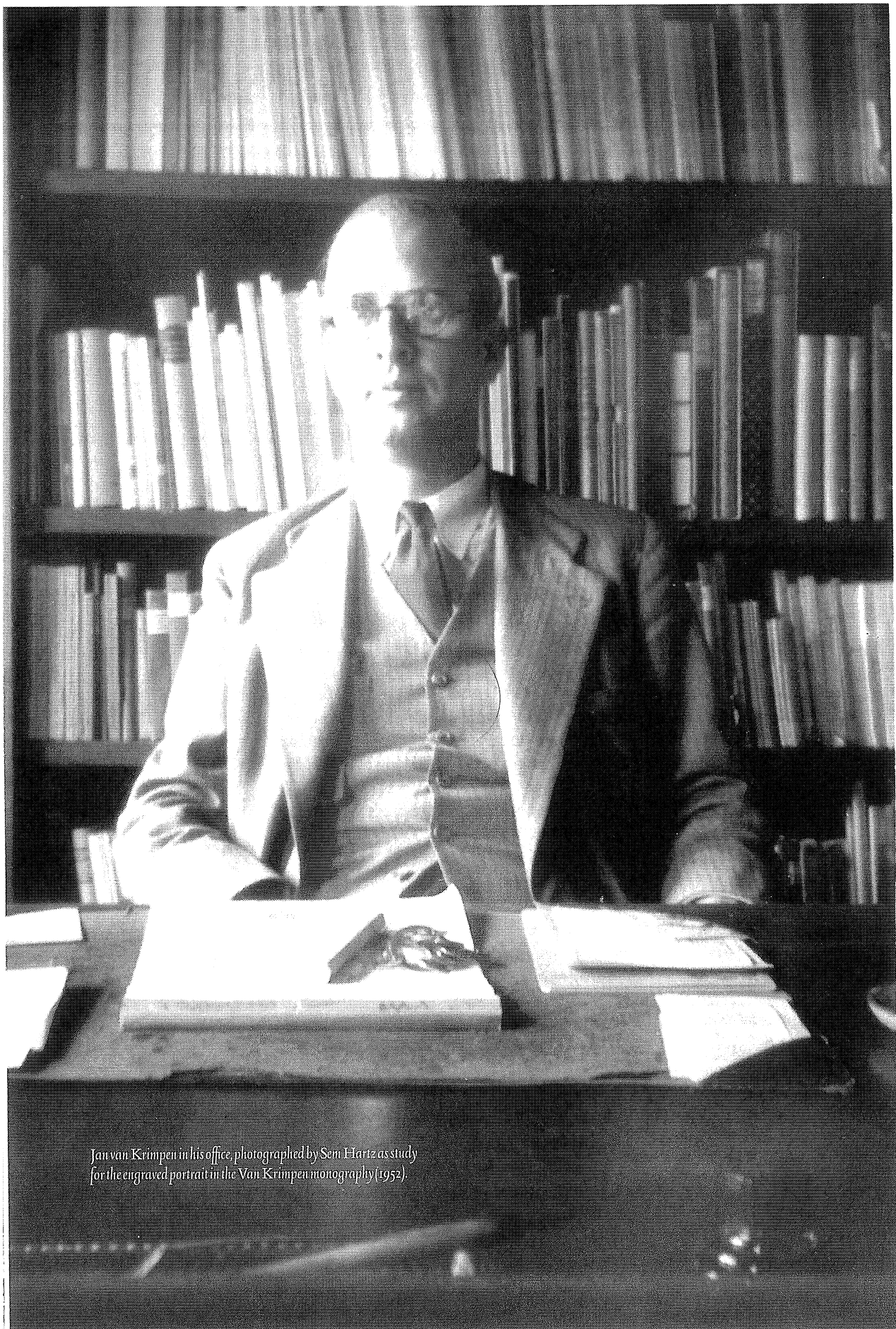
In the summer of 1995, the Museum of the Book/Museum Meermanno Westreenianum in The Hague (The Netherlands) held a retrospective exhibition spotlighting one of The Netherlands' most famous graphic designers: the book designer and typographer Jan van Krimpen. Generations have grown up with his work, but not many know that the labels on the beer bottles they drink from, the postage stamps they use, and the type they read were once designed by Van Krimpen. However, Van Krimpen is as well known in the world of type and design as he is anonymous outside it. Sebastian Carter included him in his *Twentieth Century Type Designers* and a chapter in Allan Haley's *Typographic Milestones*, characterized Van Krimpen as one of the foremost type artists of the century. His influence extends to the present day. Some of his typefaces have been adapted from the lead period for new uses: first Spectrum, and just recently Romanée and Haarlemmer. Even more important is the example set by Van Krimpen's high standards of quality, harmony, and clarity. His work has inspired generations of typographers around the world.

Van Krimpen started his career as a bookbinder and calligrapher. In 1925, he began working at Joh. Enschedé and Sons in Haarlem where he completed his design for Lutetia, a typeface which in the same year was crowned with the *grand prix* in Paris – a promising beginning for a young designer. At Enschedé, Van Krimpen enjoyed extremely fortunate circumstances. He had access to the finest professionals including P.H. Rädisch, one of the last punchcutters in The Netherlands. In the years that followed, he designed a series of typefaces which includes Romanée, Romulus, Haarlemmer, the successful Spectrum and the (bible face) Sheldon.

This exhibition uses original sources to give an overview of Van Krimpen's work. The Dutch exhibition was accompanied by the book *Adieu Aesthetica & Mooie Pagina's* including contributions by Koosje Sierman, Sjoerd van Faassen, and Sjaak Hubregtse, whose biographical sketch of Van Krimpen is an excellent introduction to the man and his work.

The Museum of the Book is pleased that this exhibition can be seen in the United States and extends its thanks to everyone whose contributions helped to realize it. Our special thanks to the Consulate General of The Netherlands in New York and the American Institute of Graphic Arts. Without their enthusiastic support, this exhibition would not have been possible.

Ton Brandenburg, director



Jan van Krimpen in his office, photographed by Sem Hartz as study for the engraved portrait in the Van Krimpen monography(1952).

BIOGRAPHY BY YEAR

by Sjaak Hubregtse

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1/12/1892 Jan van Krimpen is born in Gouda. He is the fourth child of the wealthy grain merchant Nicolaas van Krimpen (1854-1908) and Maria Braat (1856-1901).

Their firstborn Hendrik (1889-1961) later became a lawyer. In 1890 twins followed: a daughter, Neeltje, (1890-1959) who became a math teacher and a son, Jan, who died one year later. Their third son, born the following year, is his namesake.

1901 Mother dies.

1908 Father dies. Jan is raised by his uncle Huib Braat. He studies drawing, anatomy, and other subjects at the Academy of Art at The Hague and dreams of being a painter.

Nini Brunt, daughter of a bookseller from The Hague, is one of his classmates. Her sister Aty works in The Hague at the arts and crafts store De Bois.

1910 Van Krimpen begins to teach himself calligraphy using Anna Simons' German translation of Edward Johnston's handbook *Writing & Illuminating, & Lettering* (1906).

He becomes interested in poetry, especially that of young Dutch contemporaries.

Van Krimpen and Nini Brunt become friends. Van Krimpen, a well-off orphan and socialist, tries to convert Nini; he loans her *Das Kapital* and the works of Engels and Lasalle. In 1912 and '13 they visit the socialist party congress in Krasnapolsky, Amsterdam.

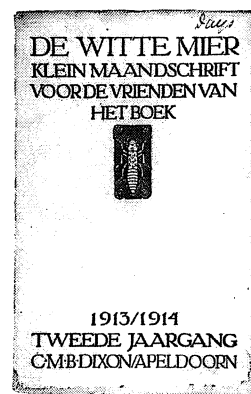
1912 In the year in which S.H. de Roos' first typeface design appears (Hollandsche Mediaeval) Van Krimpen finishes his studies at the Art Academy and subscribes to *The Imprint*, a new English magazine whose first issue appears in January 1913. The main purpose of the magazine is to raise the standard of commercial printing. It is edited by Gerard Meynell in cooperation with Edward Johnson and Stanley Morison.

The cause of better printing has been taken up by several individuals in Holland as well. One of them, Jan Greshoff, sets up a magazine: *De Witte Mier*, klein maandschrift voor de vrienden van het boek [The White Ant, a little monthly for friends of books]. Nini Brunt designs the vignette and Van Krimpen the title page. He becomes friends with Greshoff, who along with J.C. Bloem and P.N. van Eyck found the publishing house 'De Zilverdistel'.

6/14/1914 Van Krimpen writes a very critical piece in the *Amsterdammer* about The Silver Thistle's principles and products. Bloem and Greshoff



A.A.M. Stols, Jan van Krimpen and Jan Greshoff, 1926.



De Witte Mier [The White Ant], a monthly for friend of books, was edited by J. Greshoff from 1912 to 1914. Dust jacket design by Van Krimpen. The ant is by Nini Brunt.

A B C D
a b c d e f
A F J K

Hollandsche Mediaeval
by S.H. de Roos (1912).

ZOOALS violen
Streelen de lichen
Aaneengeleid, e
Naar zwijgen, en
O, zanglooze be
Wellusten sa?
Dan daalt!

Hand drawn initial by Van Krimpen
in Het jaar der dichters.
Muzenalmanak voor 1915.

are replaced by J.F. van Royen, under whose leadership 'De Zilverdistel' becomes the first private press in the Netherlands. At the same time Van Royen gives S.H. de Roos the task of designing the typeface 'Zilvertype'. One of the things Van Krimpen criticises is the decision to print using the hand press. According to him this is an expression of snobbish bibliophilism and an impediment to a 'more democratic art of books'. De Roos reacts a few days later in the same scathing tone. He writes: 'If Mr. Van Krimpen indeed wishes to bring the art of the Dutch book to greater recognition and encourage its growth, then further education in regard to perspective and knowledge is highly recommended'.

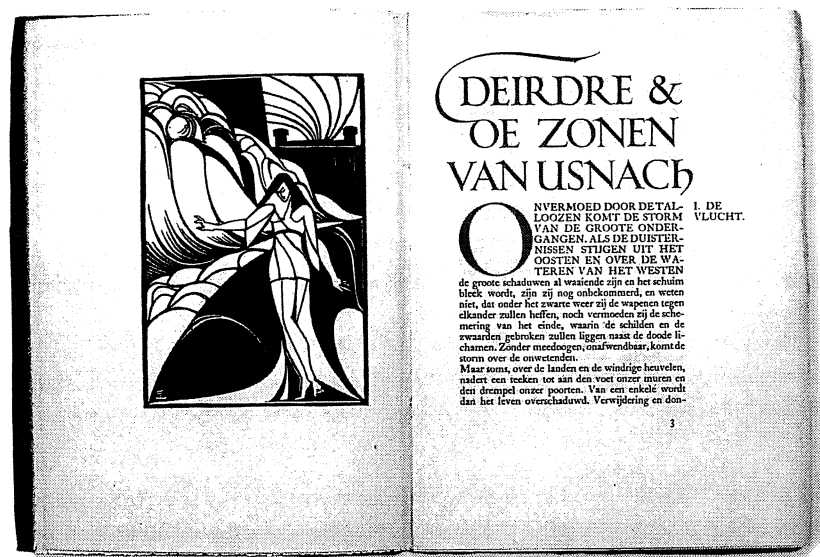
summer 1914 Van Krimpen and Greshoff visit the international exhibition of typographic art BUGRA (Buchkunst und Graphik) in Leipzig, where much attention is paid to the English and German private presses.

fall 1914 Designs Het Jaar der dichters. It is set in De Roos' Hollandsche Mediaeval; the title page is influenced by his German contemporaries W. Tiemann and H. Wieyneck.

1915 Begins bookbinding, first at a binder's in The Hague, but soon after as an independent binder. He studies Douglas Cockerell's *Bookbinding and the Care of Books*. Nini Brunt writes about him as a bookbinder. "Then [1916] he bound art books following the directives of the Englishman Cobden Sanderson. He had two clients, and sometimes he bound books for a few friends [...] What made this binding work (which he did free of charge) unique was that the volumes were never really finished. Most of the time the end papers were missing'.

The fact that the bookbinding was not a financial success can partially be attributed to World War One; in any case it is the first time (but not the last) that Van Krimpen feels his career is being thwarted by the Germans (see also 6/27/1945).

Spread of Palladium I. Deirdre
en de Zonen van Usnach
written by A. Roland Holst (1920).



1916 Marries Nini (= Maria Paulina, 1891-1984) Brunt. Nini's sister Aty (= Agatha Christina 1888-1987) had married Jan Greshoff, making Van Krimpen his brother-in-law.

1917 A son, Huib, is born.

Van Krimpen begins the publication of a poetry series which in 1920 becomes the 'Palladium Series'. He is responsible for its uniform design. The first titles are those of his friends Albert Besnard (*Sonnetten*) and J.G. Danser (*Ontmoetingen*), both set in Hollandsche Mediaeval and printed by G.J. van Amerongen of Amersfoort.

1920 Beginning of the Palladium Series edited by Greshoff, Bloem and J. van Nijlen, published by Hijman, Stenfert Kroese & Van der Zande of Arnhem. It will eventually consist of eighteen parts, all set in Caslon type-face except one.

2/21/1920 Van Krimpen writes an article in the *Nieuwe Arnhemsche Courant* (where Greshoff was a critic and, in 1923-'24 editor-in-chief) entitled: 'S.H. de Roos, book artist and type designer'. A very positive opinion, especially regarding the Hollandsche Mediaeval.

circa 1920 While still living in The Hague (Fahrenheitstraat 519) Van Krimpen is approached by the young publisher Alexandre ('Sander') Stols (b. 1900); they become friends. Van Krimpen and Nini see Jan Greshoff, Aty, and Sander weekly.

1922/23 First commission from the Post Office (J.F. van Royen): lettering two series of commemorative stamps designed by W.A. van Konijnenburg for the Silver Jubilee of Queen Wilhelmina.

1923 Van Krimpen writes a light piece in *Wendingen* magazine about bibliography and ex-libris. It is noteworthy that he is one of this magazine's contributors (see 8/1/1925).

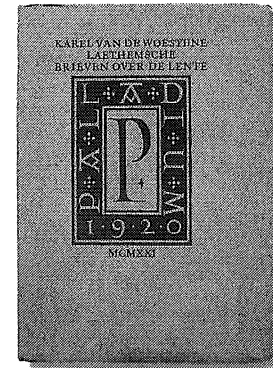
Francis Meynell founds the Nonesuch Press in England, Stanley Morison becomes an advisor to the Monotype Corporation and Cambridge University Press, and Morison and Oliver Simon begin *The Fleuron*.

11/10/1923 Van Krimpen and Joh. Enschedé VI meet at an exhibition commemorating the 500th anniversary of Coster's purported discovery of typography. It is agreed that Van Krimpen will design a new font for the Enschedé company.

1923-'24 Designs Lutetia roman.

1923-'32 Collaborates on approximately thirty editions of A.A.M. Stols: provides binding illustrations, stamping dies, printer's marks, titles, editing, heraldic drawings and initials.

1924 First issue of the second series of *De Witte Mier, maandschrift voor de vrienden van boek en prent*, again edited by Greshoff, now published by Boosten & Stols. Van Krimpen and Stols join the editing team to produce the third (and last) volume.



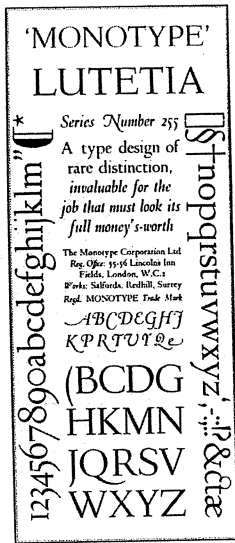
Palladium Series



Commemorative stamp, 1923.
Design by W.A. Konijnenburg.
Lettering by Jan van Krimpen.



Lettering: Jan van Krimpen (1946).



STAT. TRADE REG. 164-99

Monotype Lutetia (1949).



Publishers imprint for Emanuel Querido (1926).

In England Oliver Simon and Hubert Foss set up the 'Double Crown Club' to 'exchange ideas on good printing'.

1924-'25 Designs Lutetia cursive

1925 'Exhibition of Modern Dutch Book Art' in the Plantijn-Moretus museum in Antwerp (July 18 - August 15) and in the Museum of the Book in Brussels (August 30 - September 27). The catalogue, designed by Charles Nypels, was set in Erasmus Mediaeval by De Roos, whose work dominated the exhibition.

There are eight issues of the Palladium Series present. Van Krimpen is furious and convinces Stols to write a letter of protest in the *Nieuwe Rotterdamse Courant* (October 6th 1925); De Roos answers in the *NRC* on October 9th.

Lutetia, Van Krimpen's first typeface, designed on commission from Enschedé, is for the first time used in the Dutch contributors' catalogue for the 'Exposition internationale des arts décoratifs et industriels modernes' in Paris. The type design is awarded a *Grand Prix*. Bruce Rogers describes the new typeface: 'Strength with delicacy, grace with dignity'.

Van Krimpen joins the Enschedé printing house.

8/1/1925 Van Krimpen writes about 'Our Printing in Paris' in the *Algemeen Handelsblad*; he praises De Roos, but is critical of *Wendingen* magazine and the 'seemingly light, supposedly new typography' created by architect H.Th. Wijdeveld (see also 1923).

1/21/1926 Stanley Morison's first letter to Van Krimpen.

1926 Morison's review of Lutetia roman in *The Fleuron* no. 5. Van Krimpen works on Victor van Vriesland's first novel *Het Afscheid van de wereld in drie dagen* as well as the deluxe edition of Israel Querido's *Misleide Majesteit* for the Querido publishing house. He receives 40 guilders for the binding design (the book itself, bound in morocco leather costs 90 guilders).

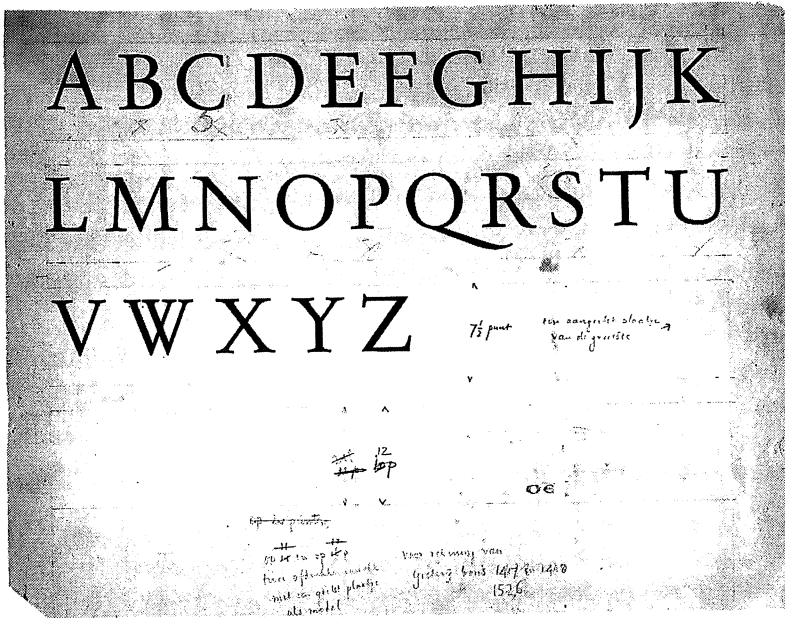
For the first time he designs a publisher's device for Querido, many will follow (especially after 1931).

1927 Bruce Rogers has *Ancient Books and Modern Discoveries* set in Lutetia (except for the letters e, m, and n, which he replaces using the - Linotype - Caslon Old Face).

Van Krimpen quits working on the Palladium Series. In his article for *The Fleuron* no. 7 (1930) he explains how he came to the conclusion that the era of the 'more or less uniform series, and that of books as primarily decorative objects' has ended.

1927-28 Lutetia is ordered by Oliver Simon for the Curwen Press (London), D.B. Updike for the Merrymount Press (Boston) and by Edwin Grabhorn for the Grabhorn Press (San Francisco).

1928 Harry Carter and Herbert Simon (both from Curwen Press) visit Enschedé and meet Van Krimpen.



Romanée capitals.

The typeface Romanée roman appears (italic follows in 1949). Van Krimpen: 'The choice of the name Romanée, while unusual for a lettertype, is simple to explain. The christening took place during a good dinner at a then well-known English country inn. [The Spread Eagle in Thame, between Oxford and Aylesbury, according to Huib van Krimpen] The wine – a few bottles of Vosne-Romanée, a famous Burgundy, which was superb – naturally led to an association of a roman typeface with the name of the wine'. Van Krimpen is awarded honorary membership in the Double Crown Club.

1929 Marriage to Nini Brunt ends.

Porter Garnett (1871-1951), who in 1922 was appointed Associate Professor in the Graphic Arts at the Carnegie Institute of Technology in Pittsburgh USA, where he also founds Laboratory Press, is chosen to design and print the twelve-part catalogue for the Frick Collection. He chooses Lutetia and visits Van Krimpen in the same year.

George Macy founds the Limited Editions Club in New York.

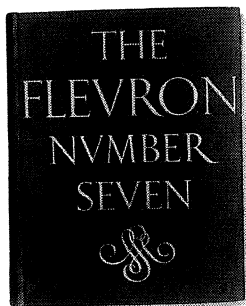
In England, Van Krimpen meets Bruce Rogers several times. At Emery Walker's office, Rogers works on their Oxford Lectern Bible and also advises the Monotype Corporation on the production of its Centaur type.

May 1929 Curwen Press commissions an alphabet of initials to complement Lutetia. This is completed in June and the honorarium is £ 27.6.0 (21 shillings or 1 guinea per letter, at the time approximately 12.50 guilders). Around the same time the set matrices of the Open Lutetia are completed. This face is intended as initial en titling letter for the illustrated monthly *Op de Hoogte*, set in Lutetia and published by the company (also housed in the Enschedé building) of the same name.

Van Krimpens Curwen Press
Initials, cut by Emery Walker (1929).



Exlibris of J. van Krimpen and
C. Ten Houte de Lange.



Binding design by Van Krimpen
(1930)

1930 Marries Tootje (= Catherine Elizabeth Henriëtte) ten Houte de Lange (b. 1899); she was the editor of *Op de Hoogte*.

Van Krimpen writes 'Typography in Holland' for the last issue of *The Fleuron*, in which he gives a less than positive opinion of De Roos and also designs the binding for the deluxe edition.

Stanley Morison and Van Krimpen consider publishing *The (New) Fleuron* at Enschedé.

1931 Van Krimpen starts work on an ambitious project designing a family of correlated typefaces for Enschedé and Monotype. The family (which he wanted to name 'Epiphania' but changed to 'Romulus' on the advice of Beatrice Warde) eventually consists of a roman in three varieties, a sloped roman, a sans serif in four varieties, a script (Cancelleresca Bastarda), Open Capitals and a Greek.

He asks Harry Carter to be co-editor of *The (New) Fleuron*.

1932 Draft of *The New Fleuron* appears with Van Krimpen and Harry Carter as editors, and Pegasus and Harcourt Brace as publishers. Nothing more results from their efforts.

Meanwhile, Van Krimpen attempts to negotiate the publishing of *The New Fleuron* with George Macy of the Limited Editions Club to no avail. The main stumbling block was the influence the publisher wanted to have on editing.

Van Krimpen becomes one of the directors of the English Soncino Press which has commissioned Enschedé to print a 35-part edition of the *Talmud*. This *Babylonian Talmud* is set in Lutetia and is issued from 1935 until 1952. It is possible that he took on this job in order to increase his chances of becoming an Enschedé director: a job he was never offered but very much wanted.

August 1932 Stols (see 1920) and Van Krimpen have a falling-out which lasts ten years. George Macy had asked Stols to write an article about recent Dutch printing for his newly founded yearbook *The Dolphin*. Stols agrees, and requests illustrations from Enschedé among others. In response he receives a letter from Van Krimpen in which he says that Macy is unfairly competing with *The New Fleuron* and that Stols' cooperation means he is doing the same. In a less than subtle way he reiterates Stols' dependent position (as a publisher Stols had run up heavy debts to Enschedé) and dubiously forces him to give in.

1934 Cancelleresca Bastarda.

1936 S.L. ('Sem') Hartz joins Enschedé. Van Krimpen and Hartz will often work together during the next two decades (but primarily after 1945).

1937 Tootje ten Houte de Lange, Van Krimpen's second wife, dies of throat cancer.

Contributes to 'Contemporary Book and Binding Art' in *Book & Band Prisma der Kunsten* no. 3.

For the first time meets Giovanni Mardersteig (from the Officina Bodoni) in Verona; many meetings will follow.

1938 Marsman's *Verzameld Werk* published by Querido (in conjunction with De Gemeenschap); Van Krimpen designs stamping die and dust jacket (for which he receives 30 guilders).

August 1938 Marries third wife Toos (=Catherina Jacoba) Senn (1905-1990) who nursed Tootje during her illness.

Commissioned by the Society for Print and Book Art (chairman: J.F. van Royen) to design the Haarlemmer, intended for an edition of the Staten (Dutch Reformed) Bible in small folio.

1939 John Dreyfus, a young colleague of Stanley Morison's, is hired as a graduate trainee by assistant printer at Cambridge University Press Brooke Crutchley.

5/10/1941 Morison's London apartment destroyed by bombing. Nearly all books and papers are lost.

1941-43 Designs Spectrum, for the publishing house of the same name. When the costs prove too high for the young publishers (the engraving alone costs 60,000 guilders), Monotype and Enschedé produce the design together.

1943-54 The poet P.C. Boutens' *Verzamelde werken* appears in print, jointly published by Enschedé and Boucher. It consists of seven parts set in Romulus with a printing of one thousand books. Van Krimpen supervises printing and plays a role in editing.

1944-45 During the last years of the war, Van Krimpen gets to know Herman de la Fontaine Verwey, librarian at the Amsterdam University Library. They meet at the 'House on the three canals', Oudezijds Voorburgwal 249 in Amsterdam, where A.A. ('Guus') Balkema runs a book business. Balkema also published - along with the Dutch language expert Wytze Hellinga and (later) Van Krimpen - the clandestine 'Five Pounds Press'. As a book dealer, he was the library's most important supplier of clandestine and illegal printed matter.

Van Krimpen receives the Frans Duwaer Prize, the printing prize given by the City of Amsterdam.

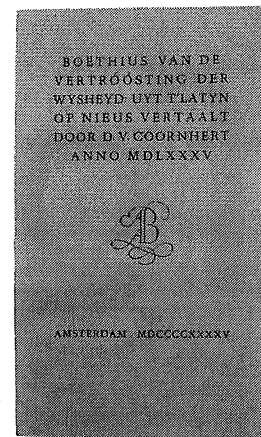
June 1945 Soon after liberation, Van Krimpen and John Dreyfus, who is serving in the military in Holland, meet for the first time in Haarlem.

6/27/1945 Stanley Morison writes to tell Van Krimpen of the loss of his books and papers and sends a package of tobacco.

Maintaining contact with England had been impossible for Van Krimpen during the war, and he had therefore had no contact with Morison,



The punches for Cancellersca Bastarda 20 point.



Boëthius: published by A.A. Balkema in 1945.



Engraving: Sem Hartz
 Lettering: Jan van Krimpen (1948).



Logo for the Nonpareil Society.



Sheldon Bible Face. "The eye travels faster between the closely set lines of type when guided between these horizontal tram lines" said John Dreyfus in the Van Krimpen monography (1952).

advisor to the Monotype corporation. He believes that the spread of his typefaces – and his career – have been inhibited by the Germans yet again (see 1915). In reality, Enschedé's flawed sales strategy played an important role.

6/27-8/12/1945 'The Free Book in a Captive Era' exhibit in the Stedelijk Museum. De la Fontaine Verwey's work on the committee increases his admiration of Van Krimpen's work and the two become friends. This leads to, among other things, the foundation of the Nonpareil Society (2/16/1948). After Van Krimpen's death, a substantial part of his collected correspondence, archives, writings, etc., is left to the University Library, which is also granted first choice of his book collection.

For A.A. Balkema Van Krimpen designs an English edition of Stanley Morison's *First Principles of Typography*.

1946-50 Van Krimpen designs the ten-part *Eerste Nederlandse Systematisch Ingerichte Encyclopaedie (E·N·S·I·E)*.

1946-58 Frequent collaboration with S.L. Hartz, primarily concerning postage stamp designs. Hartz designs and engraves the stamp; Van Krimpen designs the lettering.

Hartz is just about the only one at Enschedé who seems like-minded as Van Krimpen's position within the company becomes relatively isolated. Although he works with the type setting and casting departments, he chooses to work far from them in the 'directors' wing' (he is still not a director). Those who work with him characterize him as having a very complex and often difficult personality. He is variously described as: exceptionally individualistic and intelligent, erudite, reticent, a cosmopolitan, an anglophile, unapproachable, epicurean (later with alcoholic tendencies), sybaritic, prone to romantic fantasies (in a negative sense bordering on paranoia), judgemental, egocentric, and implacable.

1947 Designs the stone monument 'Fallen in Battle' for the Agricultural Institute in Wageningen.

2/16/1948 The Nonpareil Society is founded on Van Krimpen and De la Fontaine Verwey's initiative. It is a small club of men who are in some way involved in producing, distributing, collecting, and preserving books, and is modeled on the English Double Crown Club. Van Krimpen designs the logo and remains chairman until his death.

4/22/1948 Receives a formal commission from Charles Batey, Printer to the (Oxford) University, to design the Sheldon: a font which is exclusively intended for an octavo Bible in two columns.

Summer 1948 Organizes a visit to the Monotype Corporation on Stanley Morison's advice. He is accompanied by his colleagues Sem Hartz and Giovanni Mardersteig and they make a case for producing their new type-designs: Van Krimpen's Spectrum, Hartz' Emergo, and Mardersteig's Dante.

1950/51 Van Krimpen teaches at the Higher Institute of Printing located in the Plantijn-Moretus museum in Antwerp; fellow teachers include G.W. Ovink and Stols. According to his son Huib, his father 'completely lacks the *ars docendi*' and the students are discontented with him.

1951 W. de Haan publishers in Utrecht publish Morison's *First Principles of Typography* translated, designed, and including an epilogue by Van Krimpen.

1.12.1952 Van Krimpen turns 60. He receives a *liber amicorum* from De la Fontaine Verwey who also writes an article praising him in *De Gids*. John Dreyfus' *The Work of Jan van Krimpen* appears and leads to an exhibition organized by the English publisher Sylvan Press at Hatchard, Piccadilly, London from June 3-14 1952.

January 14-16 1952 Exhibition of his work in the Enschedé Museum on the Klokhuisplein; on January 22nd S.L. Hartz gives a tour.

February 1952 Van Krimpen and Ovink are among those introduced to Queen Juliana at the annual Book Ball.

1953 *The House of Enschedé 1703-1953* published including Van Krimpen's 'A Short Company History'.

Morison mentions the possibility of publishing a type specimen of Monotype Spectrum in the *Penrose Annual*. Van Krimpen replies from his vacation home on Lake Garda (where he habitually met with Mardersteig) that he will print the type.

1954 Monotype Spectrum, accompanied by a text by John Dreyfus, appears in the *Penrose Annual* no. 48, pp. 47-53.

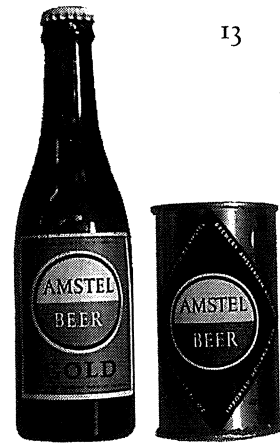
1955 Publishes 'Some Variations on the First Principles of Typography' in the *Bont-boek over Bond en Boek*.

1955 During the last years of his life, Van Krimpen visits various benedictine cloisters in France.

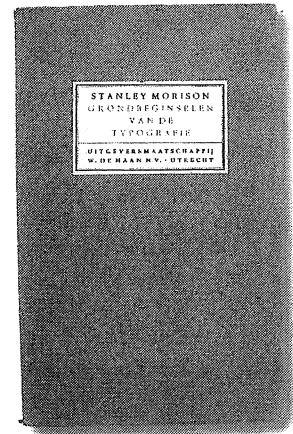
3/1/1956 Van Krimpen sends Will Carter a copy of his 'memorandum in its final state'. It concerns the text 'On Preparing Designs for Monotype Faces' which has long been kept secret (in part by Dreyfus): it will not be published until 1991 (in *Matrix*, no. 11).

4/5/1956 Van Krimpen gives a reading on classic typography at the opening of the 'Design and Printing in the Netherlands' exhibition which is held April 5-11 at The National Book League house on Albemarle Street in London. It is organized by the Dutch Foundation of the Graphic Export Center. John Dreyfus is the keynote speaker.

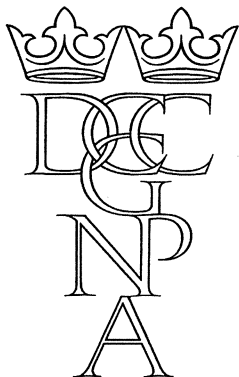
6/25/1956 Thirty of the most prominent individuals in graphic art and industry meet in Paris to test out the possibility of founding an International Typography Union (the present day ATypI). A temporary commit-



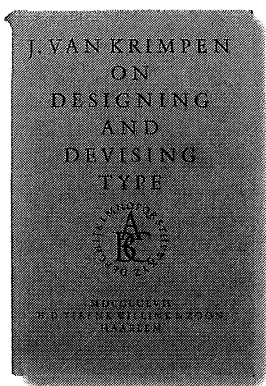
Lettering for Amstel Beer
(around 1950).



Dutch translation of First principles of typography.



Logo for Double Crown Club and The Nonpareil Society, 1956.



On designing and devising type, Van Krimpen's typographical testament (1957).

tee is chosen to prepare for the convocation of an *assemblée constitutive*. The following representatives sit on the committee (note that Germany is boycotted):

For the Netherlands: Jan Van Krimpen and G. W. Ovink.

For England: Stanley Morison, Walter Tracy and John Dreyfus.

For France: Charles Peignot and Maximilien Vox.

For Italy: Piero Capitini and Luigi Colombini.

For Switzerland: Georges Cordaz and Albert Kundig.

This committee meets again in Geneva on October 25th.

6/28/1956 The first joint meeting of the Double Crown Club and the Nonpareil Society takes place in the Rijksmuseum restaurant in Amsterdam. Van Krimpen speaks about his lettering for the inscription (a text by A. Roland Holst) on the National War Monument on Dam Square in Amsterdam. Sculptor John Rädecker and architect J.J.P. Oud design the monument.

12/17/1956 Van Krimpen receives the Annual Design Award from the English 'Society of Industrial Artists'. The ceremony takes place at the Royal Society of Arts in London. He gives a speech entitled 'A Perspective of Design'.

1957 Writes *On Designing and Devising Type* for The Typophiles on Paul Bennett's request. (Dutch translation 1990).

Association Typographique Internationale (ATyPI) founded.

Receives commission from Charles Peignot to design a typeface for the typesetting machine Lumitype/Photon.

2/4/1957 For the first time, Van Krimpen advises Dame Hildelith Cumming. Since 1955 she has been a printer in Worcestershire England at the Stanbrook Abbey press: a benedictine nunnery press founded in 1878. Dame Hildelith contacted Van Krimpen after seeing and admiring the Cancelleresca (in John Ryder's *Printing for Pleasure* (1955)). In this first consultation, Van Krimpen considers the possibility of using the so-called Schoeffer font, which is owned by Enschedé.

Between 2/4/1957 and 10/13/1958 he writes 28 letters to Dame Hildelith. Starting in 1956, a large majority of Stanbrook publications are set in Van Krimpen's typefaces.

6/28/1957 Van Krimpen visits the joint meeting of the Double Crown Club and the Nonpareil Society at All Souls College, Oxford. Harry Carter speaks on 'The Influence of Dutch Printing on Oxford Printing'.

6/29/1957 Van Krimpen's first and only visit to Stanbrook, on the holy day of Saints Peter and Paul. He receives a copy of *Question of Beauty* set in Cancelleresca on parchment.

8/17/1957 In a letter to Stols Van Krimpen writes: 'I have fixed the idea in my stubborn mind that two thirds of a century on this earth, which becomes more repugnant with each passing month, is more than enough. And then Requiem aeternam dona eis, Domine: et lux perpetua luceat eis [Give them eternal rest, Lord, and let the eternal light illuminate them]'

March 1958 Van Krimpen writes the following in a letter to Dame Hildelith: 'When you write, more than once, about conversion, and in particular when you say about Raymond Garlick's that it had been delayed through indecision for a number of years, I strongly feel that you are thinking of and hinting at my conversion which is, I must tell you, likely or at the least very probable to be delayed ad calendae Graecas: through decision. I am happy to tell you why. When, for instance, I am with your Brethren and my friends at Hautecombe, or Encalcat, I feel daily inclined to knock, so to say, on the door... And it is not difficult for me to imagine myself in certain circumstances in Italy and wanting to be received the sooner the better. Even in England... I could see myself as a Roman Catholic. But in this country, where we have about as many of them as in yours, matters are very different. The Calvinistic spirit is in the blood of the Dutch (though I hope not overmuch in mine); and in many instances quite as much, if not more, in that of huge numbers of Catholics as of professing protestants. So much so that a Catholic friend of mine who came from Maastricht used to say that of his colleagues and other Catholics originating from our Northern provinces that they were in fact Calvinists and that nothing like a real Catholic spirit was to be found north of the great rivers (in other provinces than Limburg and Brabant that means). No: in his town [Maastricht] everything was Catholic - and I quote his own words though they are not exactly civilized - "including the little dogs in the streets and the horses' droppings". I am afraid, nay I am sure, that I could never feel at home in the Dutch Roman Catholic Church: Universal though they may call it. This does not mean that I don't know Dutch Catholics from "north of the great rivers" who are what a Catholic ought to be; but, I am sorry to say, they are too scarce... I hope I have neither offended nor disappointed you: I really should hate it!'

10/20/1958 Van Krimpen dies suddenly in front of the house of Enschedé where he has worked for more than thirty years.

His chauffeur drove him to the Klokhuisplein after lunch at home and stopped in front of Enschedé and Sons. The chauffeur told Van Krimpen about his child's mysterious illness; the doctors said they did not know what it was. Van Krimpen replied: 'Of course they know what it is, but they don't want to tell you'. With that the chauffeur heard him draw breath, and when he turned to look Van Krimpen had crumpled to the floor. He was carried into the House of Enschedé, under the magnificent stone bearing the inscription he had designed for the company's 250th anniversary. He was already dead.

10/21/1958 Obituary in The Times.

10/23/1958 Obituary in The New York Times (right).

JAN VAN KRIMPEN TYPE EXPERT, DIES

Designer of Stamps and
Books Had Been on Staff of
Dutch Firm 35 Years

Jan Van Krimpen, a leader in the design of type faces for books and postage stamps, died Monday in Haarlem, the Netherlands. His age was 86.

Mr. Van Krimpen's work was seen in the United States through the Limited Editions Club, for which he designed books and the type used in them. In England his work was known through the Nonsuch Press.

For the last thirty-five years Mr. Van Krimpen was on the staff of J. Enschedé & Sons, a 300-year-old printing house in Haarlem. The company specializes in fine printing of books, postage stamps and money for many governments and private organizations.

A native of Gouda, near Rotterdam, Mr. Van Krimpen studied at the Academy of Art at The Hague. There he learned English and calligraphy, which later helped him in his productions for English and American readers and book collectors.

Mr. Van Krimpen began his career with the Enschedé organization in 1923 as a designer of postage stamps. Later that year he was asked to work on type design. His first design became the official Dutch lettering printed for an exhibition of Dutch art in Paris in 1925. Mr. Van Krimpen named this type design "Lutetia," the Roman name for Paris.

Types Easy to Read

Among the more famous of his other designs for type faces are Romanee, Romulus, Antigone and Spectrum. Dvoid of flourishes, they won praise for being especially easy to read.

The Limited Editions Club in New York, which publishes classics in editions limited to its 1,500 subscribers, soon will publish "History of Herodotus," translated and edited by Harry Carter of the Oxford University Press. Mr. Carter and Mr. Van Krimpen worked together on the design of the book, which will use the Spectrum type.

Mr. Van Krimpen's Romulus was seen in "The Black Tulip," Romanee and Van Dyck Italic in the "Iliad" and "The Odyssey" and Romulus (Roman) and Antigone (Greek) in "Oedipus Rex" with both English and Greek texts.

He also designed the book for "The Frogs" although he did not design its type. In 1932 in honor of the typographer's sixtieth birthday, John Dreyfus of the Cambridge University Press published "The Works of J. Van Krimpen," which included his work.

At his death, Mr. Van Krimpen was working on the design of a new type face, which he had named "Lutetia."

COLOPHON

This brochure was published by the Museum of the Book/Museum Meermanno-Westreenianum for the exhibition *The Aesthetic World of Jan van Krimpen, Book Designer and Typographer* in the American Institute of Graphic Arts in New York (November 1st – December 15th, 1995).

THE MUSEUM

The Museum of the Book / Museum Meermanno-Westreenianum in The Hague (The Netherlands) is devoted to the history of the art of the book and the art of printing. The focus is on the external appearance of the book and the development of book design. The museum administers an outstanding collection of books from all periods of western book history and holds the largest collection of ex-libris in the Netherlands.

THE EXHIBITION

The exhibition was originally put together by Mathieu Lommen for the Museum of the Book in The Hague.

LENDERS

The Newberry Library (Chicago), Ms. K. ter Meulen-Proost, University Library Amsterdam, PTT Museum (The Hague), Ms. E. J. W. Vos-de Graaff, Museum Enschedé, Heineken BV (Amsterdam), Minotaurus Bookstore, Mr. H. van Krimpen, Mr. J. Dreyfus (London), Mr. F. Blokland, Mr. M. Lommen, Mr. P. M. Noordzij, Mr. S. Hubregtse, Mr. K. J. Nijkerk, Mr. J. Keijser.

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ABOUT THE TYPEFACE

The typeface used in this brochure is the Romanée, designed by Jan van Krimpen in 1928 (roman) and 1949 (italic). In 1991, the typeface was digitized by Peter Matthias Noordzij and Fred Smeijers for incorporation into the Enschedé Font Foundry. In 1995 it was first used as a bookface in the book *ADIEU ÆSTHETICA & MOOIE PAGINA'S*. This Romanée is an interpretation of the metal type version, originally cut in 10, 12, 14 and 16 point. Main starting-points were the 16 point roman and the 14 point italic.

BOOK

During the Dutch exhibition, the book *ADIEU ÆSTHETICA & MOOIE PAGINA'S* appeared with contributions by Koosje Sierman, Sjoerd van Faassen and Sjaak Hubregtse, designed by Martin Majoor.

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