

Vogelvlucht

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Front page:
Carré in Amsterdam — 100 years of entertainment.

Belangen van Nederlanders in goede handen

De Vereniging 'Nederland in den Vreemde' slaat haar vleugels verder uit. In de op 4 september te houden jaarvergadering zullen het groeiende ledental, de grotere belangstelling van het parlement en de steun van het bedrijfsleven ter sprake komen.

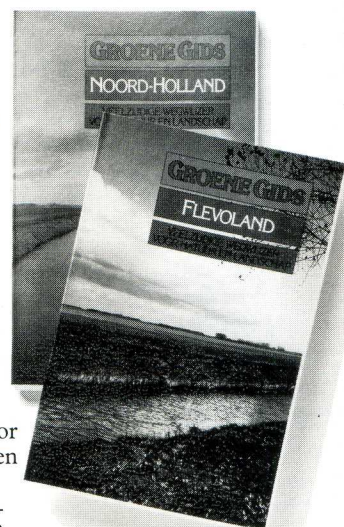
Het behartigen van de belangen van Nederlanders in het buitenland blijft de hoofdtaak. Dat blijkt o.a. uit het kwartaalblad HIER NEDERLAND waarvan de vereniging gaarne een proefnummer stuurt.

Het adres is Noordeinde 64A, 2514 GK Den Haag.

Wegwijzers voor natuurgenieters

Als u een echte natuurgenieter bent die bij een bezoek aan Nederland werkelijk actief van natuur en landschap wil genieten is er een serie uitstekende gidsjes voor u verschenen: De "Groene Gids" wegwijzers voor natuur en landschap. Er zijn er twaalf stuks, voor elke provincie inclusief Flevoland, en elk boekje kost f 24.90.

Let wel: het zijn geen oppervlakkige werkjes van "fiets eens van A naar B en geniet van het landschap", maar zeer verantwoorde en gedetailleerde gidsen voor een actieve verkenning. Van de Biesbosch tot de Wadden, over het grootste loofbos van Nederland (in de Flevopolder!) of over zeldzame planten en dieren. Elk boekje bevat prachtige foto's en een aantal prima suggesties voor wandel- en fietstochten. Uitg. Zomer en Keuning, Ede.



RECIPE CONTEST

Apparently, it is not at all easy to "cook Dutch" in an alternative way! The number of entries was not overwhelmingly great and some entries were sent after the deadline had passed... because of hard thinking? However, we considered all recipes received and Mrs Anna Willis Polstra from Manurewa (N.Z.) won a prize for "Anna's Pink Pearly Potpourri". Mrs Toos Vermeulen from Auckland deserves an honourable mention for the Dutch Kiwi Stampot. Both recipes will be published in our next issue.

Bestellingen van de besproken boeken kunt u richten aan de Dutch-Indonesian Bookshop, 72E Maroondah Highway, Croydon, Vict. 3236, Australia.



AMSTERDAM RENOVATES ANTIQUES CENTRE

Far from the madding crowd, but close by the Rijksmuseum known to even the most hurried tourist, lies the centre of Amsterdam's antiques trade. A quiet area of narrow 18th century streets with a peaceful atmosphere more reminiscent of a town in Holland's countryside than of its bustling and sometimes controversial capital. The Nieuwe Spiegelstraat and its immediate vicinity, collectively known as the "Spiegelkwartier".

Renovation project

Timed to coincide with the official ceremonies centered on "Amsterdam, cultural capital of Europe", the Spiegelkwartier organised its private celebration to mark the completion of a successful renovation project. After the event — when everybody had gone back to his job — I picked a sunny day to browse through the area, see for myself what it is like and talk to some of the people who have more than anyone else left their mark on it: the antiques experts.

I knew the Spiegelkwartier very well some twenty years ago, but since then visits had been infrequent and rather cursory. Vogelvlucht gave me a good excuse to enjoy myself at leisure. And enjoy is what I did, glad to see so many names of respected traders still in business after all those years, and interested to see new ones as well. I could not resist a brief visit to Thom and Lenny Nelis, for instance, who specialise in medical and pharmaceutical instruments, let me examine their collection of antique microscopes and graciously permitted some pictures of their fabulous collection.

Then I looked at Oriental ceramics, opulent furniture of bygone ages at "classic" locations such as Denijs, Groen, Stodel or Laméris and interestingly a collection of objects on loan from well-known institutions in Amsterdam. And all the while I feasted my eyes on a street without litter, without parked cars blocking the way and without the standard clutter that tends to mar the beauty of cities all over the world. The Spiegelkwartier itself is now much more compatible with the



objects sold there, I decided and to hear more about the renovation project I visited Peter Korf de Gidts just as he was examining some 18th-century glasses recently acquired.

Concentration of the trade

"Antiques now shape the image of the Spiegelkwartier" Peter begins, "but from an historical perspective this is a fairly recent phenomenon — not yet a century old. It all began when the Rijksmuseum opened in 1886. The area was then dominated by tradesmen and craftsmen such as saddlemakers and upholsterers, but some 5 years later the first antique dealers opened their shops. The new museum evidently had a sort of cultural emanation, but up to the war there were still butchers and grocers in the Nieuwe Spiegelstraat. After the war that changed rapidly and since the late Fifties antiques are the main theme. You will even notice that the druggist has adapted his stock and carries a wide range of products for cleaning and waxing antique furniture, for instance . . ."

Such a concentration of specialists has advantages, of



PHARMACEUTICAL ANTIQUES



SHOP IN STYLE

course. Especially if they join forces — albeit loosely, they're Dutch after all — in an association determined to look after the well-being and suitable presentation of the area in which they live and work. Thus the association was able to consult with the municipal authorities about the planned renovation of the Spiegelkwartier.

A unique partnership

This resulted in some rather extraordinary developments. In the first place, renovation was postponed. "Much as we wanted it, the moment was not very convenient" Peter Korf de Gidts explains. "And in the time gained, the municipal works management elaborated a new flow scheme for the project that reduced the time the street would look like a battlefield to about a third!"

While talking about the renovation, "Amsterdam" was chosen as the central theme for the official inauguration, but here some problems developed. "It's all very well if you ask your colleagues to display "something typical for Amsterdam" in their windows, but that is



very difficult to do for a dealer specializing in antique Persian pottery, for instance" Peter points out. "But Amsterdam's Historical Museum and the Municipal Department for Monuments gladly helped us by loaning ancient statuettes and plaques."

Another source was "Amsterdam versierd", a foundation that tries to find a new function for decorative architectural elements

saved from the demolisher. But a surprising partner in this coalition was Amsterdam's Sanitation Department.

During the consultations it was discovered that this service has a small but unique collection of "street furniture", from cleaners' carts to litter bins. These utilitarian objects are now valuable specimens of what is called industrial archeology: they reflect styles and fashions in vogue in the earlier decades of this century.

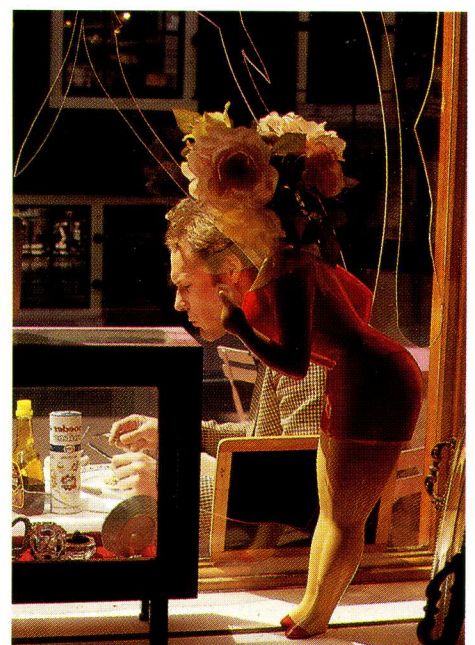
And thus, after having a spekpannekoek in one of the quarter's Bohemian bistro's, I shot my final picture of the day: a Twenties litter bin among top-class antiques!



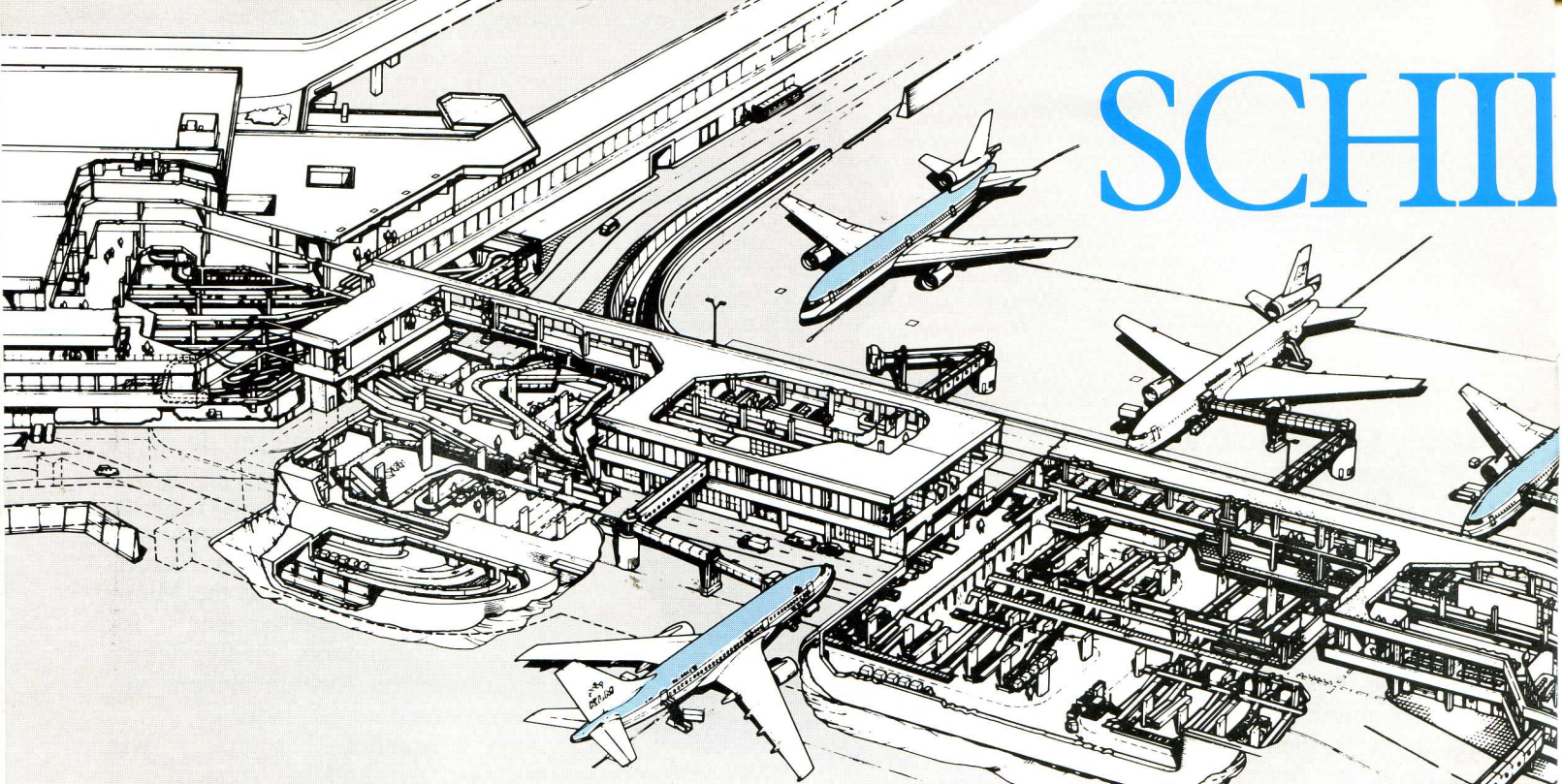
STREET- AND REAL FURNITURE



SIGN OF THE TRADE



EATING PANCAKES



Have you been through Schiphol lately? If so, you will have noticed that the airport is buzzing with activity. Not only with air traffic and passengers, but especially with construction workers and even — in one phase — with earth-moving equipment.

Schiphol Airport is busy preparing itself for the future and when this issue reaches you several important landmarks in this far-reaching project will have been passed. A good moment for a survey of what's been going on at the world's best airport!

Record-setting

The official figures show that flying is a fascinating business and a sound commercial venture. For despite pretty sensational world events, business has been good at Schiphol — demonstrating that a truly international nexus of air traffic is relatively "trend-proof". Just remember: 1986 was the year of the Chernobyl disaster, when incompetence of Russian engineers resulted in a loss of several million tourists for the European market. And the falling dollar rate made Europe an "expensive" destination for US travellers.

However, the "cheap" dollar resulted in an increased flow of American goods and non-American tourists across the Atlantic and traffic from the Far East increased markedly.

The net result was that Schiphol showed a sustained growth in all transport and traffic sectors. And this trend appears to be continuing this year, because in March a new all-time high in freight was reached: over 48.000 tons of cargo passed through Schiphol, over 6000 tons above the previous record.

Passenger traffic also reached record

heights in 1986 because for the first time in its history Schiphol processed more than 12 million passengers.

One interesting figure gives a good insight into what's happening at Schiphol's aviation scene: in about a year's time the number of weekly return flights between Schiphol and the four London airports went up from 159 to ... 238!

Profits and re-investment

No wonder then that financial results for 1986 were excellent, with a Dfl. 46.3 million profit. And what are the prospects for the near future?

The Schiphol Airport Authority is very realistic when it says the expected results in the next few years will be "somewhat lower" than in recent years. The reason is clear: Schiphol is running a huge investment programme, as any traveller is able to see for himself. In the month of May it was 20 years ago that "Schiphol Central" began to operate.

Literally overnight, all the services and companies that had settled in the complex of buildings going back to the pioneer years moved to the terminal and associated buildings in use at present. It had taken four years to build them and without exaggeration they could be almost classified as pure science-fiction.

And constant updating has kept the facilities abreast of modern developments. Two years ago, an investment programme was launched for the period 1985-1995 representing a total value of Dfl. 1.4 billion. That's an explanation for the activity you'll have noticed. Being a rather frequent customer enjoying Schiphol's services, I have been constantly surprised that this enormous project has caused so little inconvenience to the passenger. Whole subsections have been closed, but this has not resulted in pictures of classic chaos I can well remember for some other major airports ...

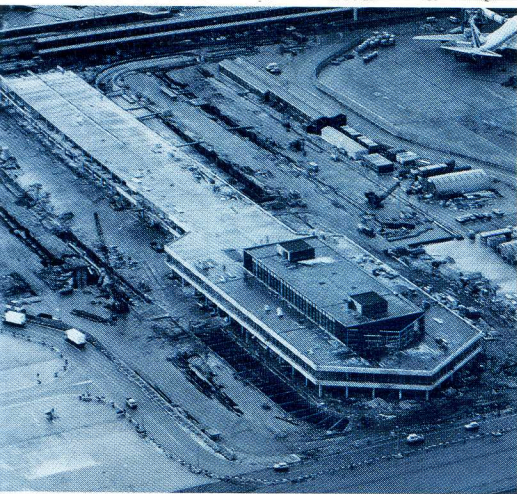
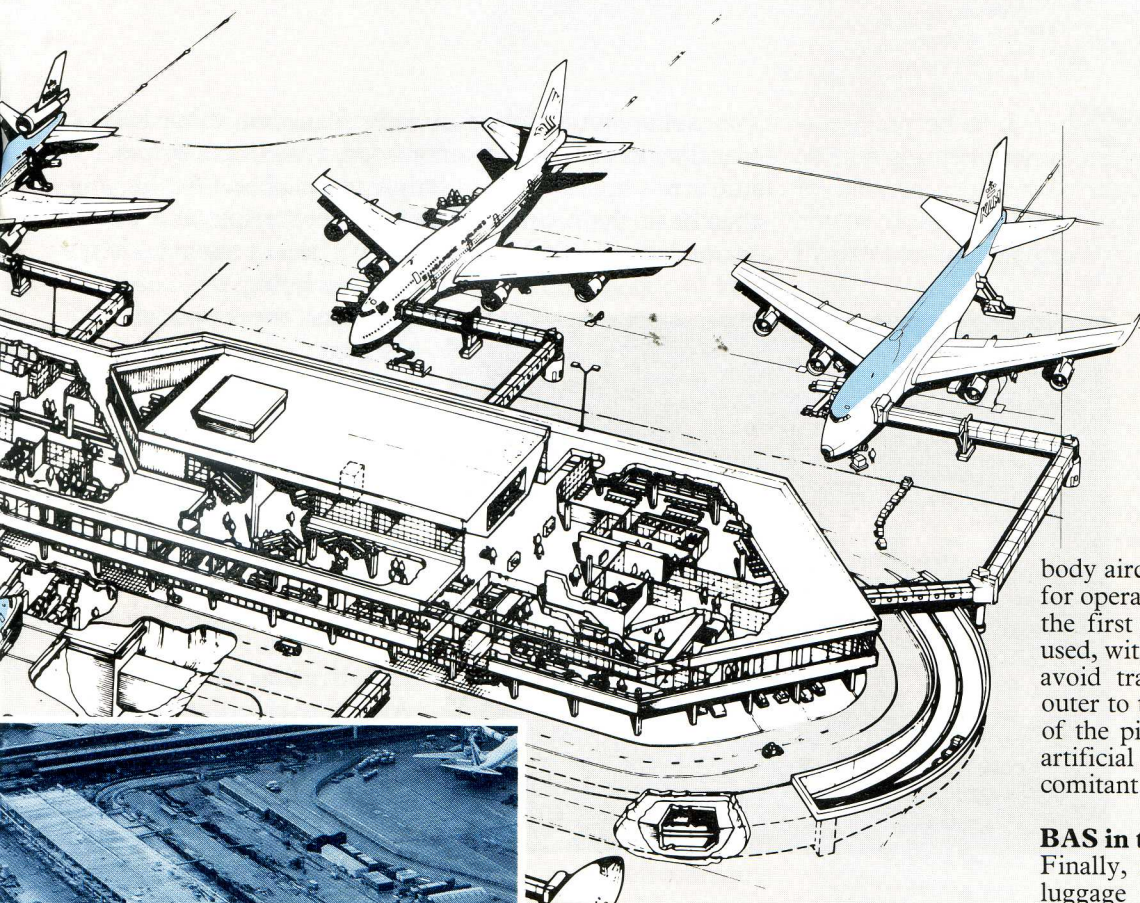


DREDGING ON AN AIRPORT ...



SURFING ON THE BASEMENT

SCHIPHOL IS BUZZING!



C-PIER UNDER CONSTRUCTION

Renovation projects

The A-pier had the oldest interior of all four piers. The first phase in its renovation has now been completed and involved the "head" of the pier. The corridor leading to it will be renovated next year.

One important principle introduced throughout the airport is that all security checks now take place at the individual boarding-gates. This improves efficiency and also speeds up boarding-operations. However, it also implied the construction of separate lounges ("clean areas") at the gates, complete with toilet and telephone facilities. A luggage inspection room is another addition and

the total cost of this project was Dfl. 15 million so far. Completion: on schedule.

The South Hall is an even bigger renovation story. So far it was almost exclusively used for charter flights, but after completion of a 15-month job several counters will service scheduled flights. Floors, check-in counters, elevators and passport control positions are just some of the items in this Dfl. 30 million project, which – again – is running to schedule.

The C-pier

The enormous pit some of you may have seen, the lake used by the surfer and the perfect skating-rink in use this winter are all one and the same thing: Schiphol's new C-pier.

This 200-million-plus project was started in 1985 with the demolition of the existing C-pier. That was unavoidable because the new pier is going to be twice as long (340 metres), 10 metres wider and sits on top of a basement to which we'll come back in a few moments. Despite very severe frost in the winter of '85/'86 and some surprises last winter too, the job is still running according to schedule.

The new C-pier will handle 10 wide-

body aircraft and is expected to be ready for operations at the end of this year. For the first time, double glazing has been used, with panes of different thickness to avoid transmission of sound from the outer to the inner pane. A unique design of the pier head reduces the amount of artificial lighting required, with a concomitant decrease in the heat generated.

BAS in the basement

Finally, in the C-pier basement a new luggage handling system (Bagage Afhandelingsysteem Schiphol – BAS) is being installed. With this system, the airport has become a trend-setter in luggage handling. The basic principle is that a computer printer prints the boarding-pass and **simultaneously** prints the correct destination in the form of a bar code on the luggage label. Errors are thus excluded.

On the basis of this code, the luggage enters a complex system of moving belts and switches so that it is automatically delivered at the correct location for the flight, within a few minutes.

The BAS story is one of technical feats, from constructing the new basement some 13 metres below sea level (which explains the dredging and the resulting "lake") to a testing project of a year's duration in order to select the best laser scanner system for reading the bar codes. Total cost of BAS: about Dfl. 50 million. The system will become officially operational in phases, starting in September and completing in December of this year.

When Schiphol says it's "preparing for the future", the Airport Authority is thinking of the 21st century, when it will handle an estimated 25 million passengers a year. May you be one of them...

CARRÉ's CENTI

At the end of this year — December 3, to be precise — one of Holland's foremost entertainment centres will be a century old. Situated on the Amstel, near one of Amsterdam's most frequently photographed scenic spots, Carré's classic façade is a familiar landmark to all tourists. And since 1887 it has become equally familiar to millions of theatre enthusiasts — half of them non-Dutch — for its highly varied repertoire and top-quality performances.

Direct contact

Carré has always been a unique entertainment centre in the country. It began as a permanent location for Oscar Carré's circus, but although the name has survived, the Carré family no longer runs the theatre. The circus tradition is still going strong, indeed there has been a revival in the past decade. The problem has not been lack of interest by the public, but the difficulty in finding top-quality circus attractions — mainly because this is a very costly business.

Other forms of entertainment that have helped to shape Carré's reputation are revues and variety shows. Older Dutch will immediately think of Snip en Snap and the unforgettable Louis and Heintje Davids shows. Another highlight in the traditional programme of the inter-war years was Italian opera.

All these forms of entertainment have one thing in common: they directly appeal to a very large public. Carré is no ivory tower for the few initiated, it presents superb entertainment for the people. One of the reasons why this theatre is so eminently suitable for such direct contact between public and artists is the lay-out of the hall. From the stage, the performer sees an uninterrupted "wall of people" and this is highly stimulating.

Public favourite

Carré has therefore always been a favourite with the artists, but also with the public. Far from being an Amsterdam theatre, or even a regional one, Carré has always drawn crowds from all over Holland. Many people prefer to see a show in Carré even if it will come to their own area or city subsequently. Because of the

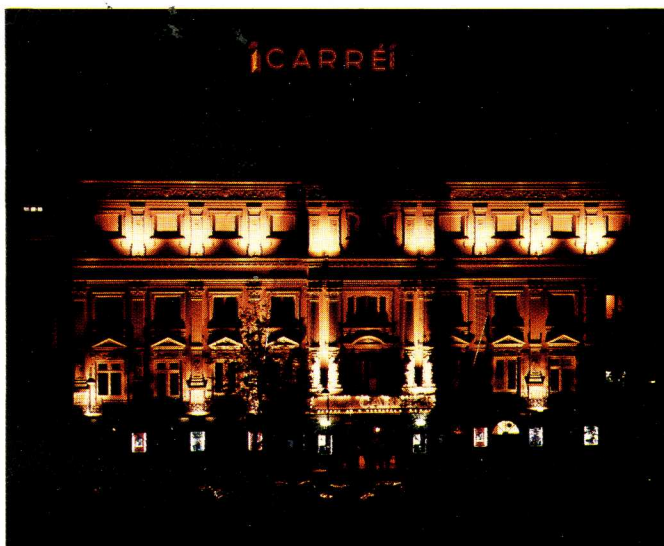
atmosphere! And we've already seen that about half of Carré's visitors come from abroad. One important factor in Carré's appeal is its nostalgic atmosphere. As the only theatre in the country, Carré still has a splendidly uniformed porter at the entrance. He's part of the conscious-

ness of being the host that pervades the operations of the staff.

But nostalgic as it may look, Carré has a programme that can be thoroughly modern. From pop to musical and gala performances as the other extreme, the repertoire is as varied as the public it draws.

Celebrating in style

And of course Carré is celebrating its centennial in style, with a presentation of specials representing all the elements that have helped to create its image in the past century. And "special" these performances really are, for most of them are so grand they are not financially possible under normal circumstances. Six well-known names in industry have sponsored them: ABN, IBM, de



SCENE FROM THE MUSICAL "CATS"

ENNIAL

Telegraaf, Caransa, Heineken and KLM, of course.

For instance, the musical is going to be a superproduction — by Carré itself, which implies that the normal staff is roughly doubled. For 5 million almost inflation-proof Dutch guilders **the** musical of the Eighties, *Cats*, will see 120 performances in a translation by one of Holland's brightest writers, Gerrit Komrij.

The revue, featuring the country's most popular contemporary comedian, André van Duijn, will have the centennial as its theme. Knowing van Duijn — easily the zaniest Dutchman outside four padded walls — this is going to be a hilarious event.

The circus will be represented by a monster show, a cross-section of the world's circus scene, with troupes from the Soviet Union, China, Korea and Europe in one programme!

And on December 3 there is the Gala Performance. This is going to be the biggest TV production in Dutch history, with 16 cameras and a presentation of all Carré artists still with us.

Many ideas have circulated while these special events were in preparation, and some will be continued also after the centennial. The "Happy Hour" is one: last Friday of the month from 17.00 to 18.30 — refreshments and a compact show.



STATIONS POËZIE: BERICHT AAN ALLE REIZIGERS

Je rept je over een perron, ziet links op de stationsklok dat je nog twee minuten hebt om over te stappen, rechts wordt aangeplakt bevestigd dat C & A nog steeds voordeliger is en dat Heineken een heerlijke, heldere vloeistof levert... Maar die rode bloem daartussenin, met een geschreven tekst op een stralend-gele achtergrond, wat probeert die aan de man te brengen? In plaats van een firmanaam lezen we Remco Campert en Erik Andriessse, een dichter en een beeldende kunstenaar, wat hebben die twee op 500 NS-stations te maken tussen het bier en de joggingpakken?

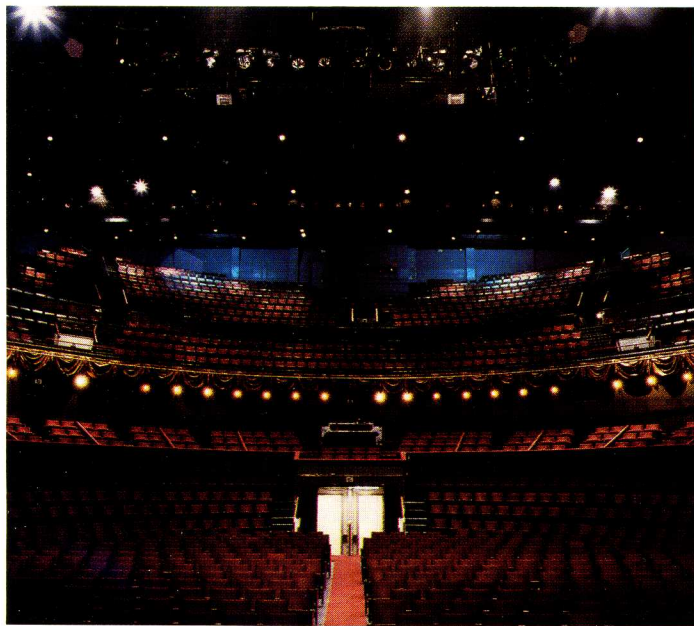
Je staat even stil

Je staat even stil om de tekst te lezen en dat is nou net de bedoeling. Het is geen commerciële boodschap maar een poëtisch bericht waarvan de impact temidden van het materialistische gedram van de reclame en het drukke gedoe van de reizigers hard aankomt.

Het idee voor deze actie, die met vier verschillende affiches onder de naam Tekstbeeld een jaar lang onze perrons siert, komt van de Stichting Plint (Lindendijk 12, 5491 GB Sint Oedenrode). Plint probeert scholieren warm te maken voor literatuur en betreft en passant ook volwassenen in hun streven. De Rijksdienst Beeldende Kunst (Postbus 11636, 2502 AP Den Haag) zag in Tekstbeeld een goede mogelijkheid om schilders en tekenaars aan een groot en gevarieerd publiek te presenteren.

Volgens opiniepeilingen slaat de actie aan: de beelden blijven hangen op onze overvoerde netvliezen, de teksten houden ons bezig en maken ons nieuwsgierig naar wat deze mensen nog meer maken. Of maakten, zoals in het geval van Jacob Israël de Haan die aan het begin van deze eeuw leefde. Eli Content ontwierp er een prachtige affiche bij met Hebreeuwse lettertekens om een zwart vierkant gegroepeerd en vage bloemvormen op de achtergrond.

Hun berichten komen over: loud and clear.



THE BIG HALL OF CARRÉ

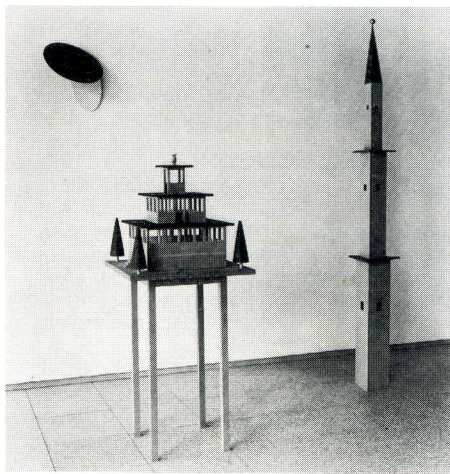
AVANT-GARDE SHOWCASE: THE 'KUNST RAI'

In the short period of three years, Amsterdam has acquired an avant-garde art event of the first magnitude. Called the "Kunst RAI" this annual exhibition cum art fair gives a presentation of young Dutch avantgarde artists in an international setting and in the media there is almost universal agreement: for the avant-garde connoisseur this is an event not to be missed. The Kunst RAI gives you an excellent opportunity to satisfy your tastes if "you're into" avant-garde pictorial art — or to make up your mind if you're not so sure . . .

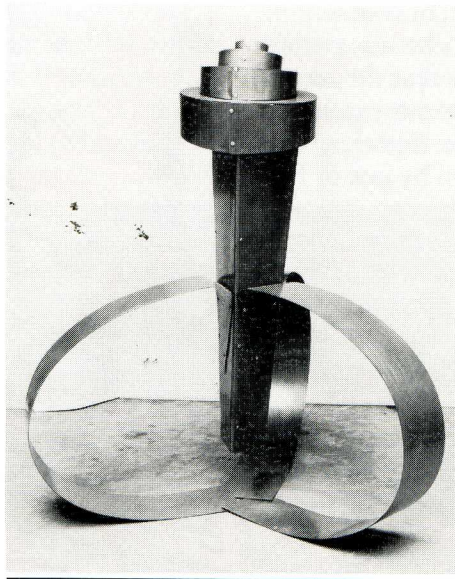
Fresh initiative

The Kunst RAI is highly original not only because of its subject matter — mainly paintings, with a sprinkling of art in the round — but also because of its location and general set-up.

Location first, then. The RAI is an "institution" known to all Dutch people as one of the major commercial exhibition grounds in the country. It has a venerable history going back to the beginning of this century, when representatives of the bicycle and then brand-new automobile industry began to organise shows. In 1922 these gentlemen decided they needed a suitable venue and a separate organisation was founded to run this. The "oude RAI" was intended to be a temporary building but in fact it served until 1961, when a new complex was started.



ROOM HAN JANSELIJN, "VILLA BELVEDERE, SATURN, YELLOW TOWER".
COURTESY VAN ROOY GALLERY.



MICHAEL JACKLIN, UNTITLED.
COURTESY GALLERY FONS WELTERS.

Of course this collection of very large buildings is not exclusively used for motoring exhibitions: there are boating fairs, professional and consumer electronics fairs and a large congress centre, for instance. But since the Sixties, there have also been cultural events in the RAI — concerts, for instance.

"However, an art fair in the RAI was something new" says Mr. W. van Krimpen, director of the Kunst RAI. "In fact, the idea of an art **fair** itself was a fresh initiative. Antique fairs have become quite popular, but despite many previous attempts the first genuine art fair only came off the ground in 1985, as the result of co-operation between some collectors and some art dealers."

A perfect setting

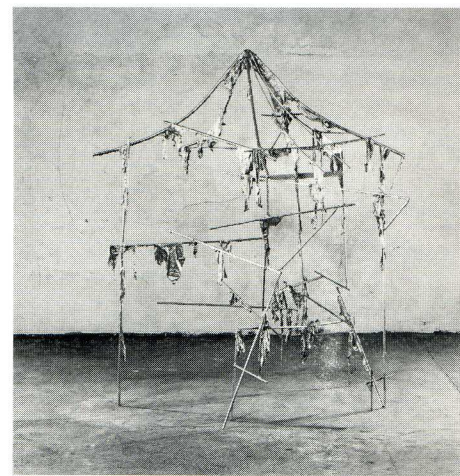
It can be safely concluded that the idea of combining an exhibition with commerce simply works. There has been a steady increase in the number of visitors during the past three years and although the principal aim is a presentation of Dutch artists, the Kunst RAI is truly international. Especially this year, with Amsterdam being Europe's cultural capital.

In addition to almost 100 commercial participants — art galleries, but also art magazines, publishers and institutions active in the field — the Kunst RAI features a central exhibition, generally recognized as one of the original elements in the event.

"In contrast to what is usual, this exhibition is a purely subjective selection" explains van Krimpen. "Each year we ask leading experts — for instance, curators of art collections or the director of a museum — to present their own and very personal choice of avant-garde art. This year, Jean-Christophe Ammann, the director of the Kunsthalle Basel in Switzerland presents 20 European artists of his choice and for the visitor this is a unique opportunity to become acquainted with the views of one of the people closely involved in avant-garde."

And next year, the Kunst RAI will become intercontinental, because for the first time it will receive artists from the USA.

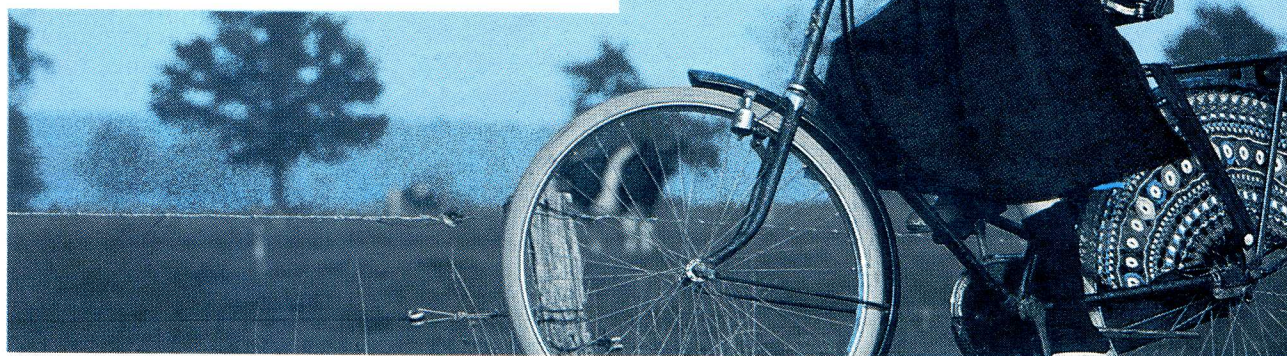
Supported financially by the Ministry of Culture, AMEV insurance company and KLM Royal Dutch Airlines, and feeling perfectly at home in the spacious setting of the RAI complex, the Kunst RAI is there to stay and next year might be a good opportunity for you to see for yourself what avant-garde looks like in Holland — to quote the experts: "a pilot country in the field of modern art."



HANK VISCH, "GO HOME". COURTESY
GALLERY PAUL ANDRIESSE.

STAPHORST

THE REAL PICTURE



Staphorst and the villages in its immediate vicinity like Rouveen sometimes get free publicity in the press but most of it is written from a biased point of view. Even Dutchmen sometimes have the impression the visitor is likely to get marched out of the village because the farmers are against almost anything.

Reality is different as we discovered while talking to the locals and Jan de Wolde – in charge of the community's exemplary information department – to present this objective profile of a municipality often misunderstood.

The result? We spent a most pleasant time meeting socializing, friendly and helpful people. We also found out that the individuality of the community is fast disappearing and therefore we strongly recommend a visit to the area while you can still enjoy it.

Simple code of behaviour

The key to making your visit to Staphorst a delightful one lies in a simple code of behaviour.

What you're visiting is an authentic rural community such as they were found by the thousands all over Europe in former times. The difference is that Staphorst and vicinity are among the last to survive.

The people have a strong awareness of privacy and property. Conservative though it may seem, it is a most effective way to ensure they feel happy in what is after all **their** community. Modern sociologists have rediscovered the principle and call it "social control": keeping your community sane and healthy by observing its common rules.

The best principle, therefore, is that

you visit the area like you would visit a friendly but strict elderly aunt: put on your best behaviour.

Visitors are "welcome any day except Sunday" as Jan de Wolde concisely puts it. In addition, many people in traditional dress do not like being photographed. Unlike some other traditional costume areas, Staphorst is not in the tourist business. If you want to photograph some private property, simply ask and in addition to getting permission you'll probably have a friendly chat too.

Then, if you don't litter the beautiful scenery and don't dress or behave provocatively you'll have a per-

STAPHORST CULINAIR

In elk streekreceptenboekje lezen we over de Staphorsterfleeën, een wafel waarin o.a. roggebloem en anijszaad verwerkt wordt. Vraag er niet naar bij uw bezoek aan Staphorst: het was een Nieuwjaarsgerecht dat al generaties lang niet meer toe bereid wordt.

Wel typisch voor deze streek is de manier waarop pannenkoeken geserveerd wor-

den. Probeer het maar bij Pannekoekenhuis Beugelen aan de Gemeenteweg: twee spiegeleieren bovenop de koek maken hiervan zeer stevige kost!

Een ander gerecht dat in huiselijke kring nog opgang doet, is stip. Doe zoveel boekweitmeel in kokend water met zout dat het dik genoeg wordt om te snijden. Opdien met

gebakken spek.

Plaatselijk te koop zijn Staphorsterkoek, krentewegge, grove worst, kaantjes (als u geluk hebt) en kaas. Voor het laatste kunt u terecht bij de Coöp. Zuivelfabriek te Rouveen, en bij Ons Belang te Staphorst. Proef hun mosterdkaas eens, een vrij recente uitbreiding van het assortiment!

fect day blending unobtrusively with ancient traditions. Of course it's best if you park your car out of the way and walk, otherwise you'll miss too much.

Prosperous and beautiful

One of the first things you'll notice is that the villages look very prosperous. It seems that the houses were painted yesterday, flowers and crocheted curtains are everywhere and gardens are well-kept. Again, this is a characteristic of all ancient communities: things are not allowed to run down and that's why it looks so prosperous. The community is not a particularly rich one, however. This explains why there are several farms situated one behind the other on the same plot: the land was shared by the family because it's scarce.

Decoration is another innate urge in such a society. In Staphorst and environs this is a very marked characteristic and there is a flourishing tradition of craftsmen and home industry. If you wish to see a perfect example of what this means, go to the new Gemeentehuis (Town Hall) and ask to see the carved doors made by the local father/son combination with the highly appropriate name of Timmerman. This is wood carving



any medieval artist would have been proud of!

A visit to the local Museum Boerderij is a must and will give you a better idea of the inborn sense of beauty of earlier generations. The interior decoration scheme may remind you of Hindelopen and according to one theory the Staphorst population originally came from Friesland — but this is uncertain because of the fog of history.



Staphorst's own identity

In our conversation with Jan de Wolde we discussed the attitude of the community. It is definitely not true that the people from these villages do not accept others from outside the community.

Jan de Wolde is especially well informed in this respect because although he is a municipal official, he is nevertheless a "foreigner" himself!

"There is a sizeable community of 'immigrants' like myself, who are perfectly happy to work and live here" says Jan de Wolde. "There are no conflicts between them and the local population. In fact, there is one factor much more important in your acceptance within the community than your origin: it's whether you buy locally or not. If you buy in the local shops, you must be allright and contacts with people soon follow!"

Religion is a very strong element in the community, but again there is room for diversity. There are four major different denominations and several smaller ones, with marked variety in the different villages.

The Staphorst community is therefore certainly a traditional one, but it is not rigid or inflexible. People have adapted to modern times in all the essential things. Especially in infrastructure and economy, the area

has become quite up-to-date in a very short period. This, however, implies that in about one or at most two generations, the area's own identity will have disappeared.

We are the last generation to see the original, those coming after us will have to visit a museum. So let's look at some aspects of this own identity.

First and foremost, Staphorst is an agricultural community, an area of small farmers. But precisely this agricultural basis is disappearing: about 90% of the farmers in Staphorst will not find a successor for their farm. In the next generation, the community will therefore change fundamentally. Over 300 of the $\pm$ 1100 farms are protected monuments. What will happen when they are no longer used as farms?

It is estimated that about 4000 women (no men!) in the community still wear traditional dress. This number

is diminishing — the end of a long tradition is in sight. The "multi-generation household" is another characteristic of traditional societies — in China, the Mediterranean countries and the South of Germany as well as in Staphorst. It is the dominant force keeping tradition intact, because it is passed on in daily



contact. In an enquiry, practically none of the interviewed adolescents intended to live with their parents after their marriage, so this chapter has come to an end.

Cultural heritage

It's a bit sad to realize that what we're enjoying now while visiting Staphorst, Rouveen or IJhorst, is the final phase of an individual cultural heritage. Mass-produced conformity

is just around the corner and it's unlikely that Staphorst will plunge into the tourist industry — the last resort to extend the life of some of the tradition.

So we end with a few tips to help you get the most out of your visit to this secluded niche in Dutch society.

— The “fietsnetten” are something special and still going strong and they are exclusive to the area.

— Local dairy produce is on sale at the co-operatives. Excellent cheese, for instance!

— The Staphorst town hall has a very wide range of brochures available on everything you may want to know about the municipality, from history to addresses where to buy.

— Woodworking is a local specialty, from furniture to small objects.

— The “stipwerk” is exclusive to the area. You can see how it's done and the technique can be used for about



TREE OF LIFE “LEVENSBOM”

everything from cloth to jam jars and old-fashioned chamber-pots!

— “Levensbomen” (Tree of Life) and “zonnerad” (Sun Wheel) are echoes of a distant non-Christian past. They can be seen over many doors (for the former) and on the characteristic “milk racks” in the case of the latter.

— The Museum Boerderij dates from the beginning of the 19th century and is open from April 1 to October 31 on Monday through Saturday, 10.00-17.00 hrs.

— In the summer season there are three “Staphorst Dagen” when the community gives visitors a special opportunity to get acquainted. The program includes visits to farms, exhibitions, visits to local industry and a special market day. Enquire at any VVV office!

STAPHORSTER HUISVLIJT

In het hoofdartikel las u al over ons bezoek aan Staphorst. Voor de doe-het-zelvers onder u verzamelde ik nog een paar extra tips.

Stipwerk

De geschiedenis van de zwart satijnen, met kleine bloemmotiefjes bedrukte stof, nu in gebruik voor de kraplap en het daagse mutsje, gaat niet verder terug dan het begin van deze eeuw.

De firma Palthe in Almelo was de leverancier. Rond 1928 werd de produktie ter hand genomen door de Staphorster manufacturiersfamilie Vloedgraven, nog steeds actief aan de Gemeenteweg 101. Van dezelfde familie stamt manufacturer Stegeman aan de Oude Rijksweg te Rouveen, die zo vriendelijk was ons de afgebeelde staaltjes te geven.

Het stipwerk wordt nu veel als huisvlijt beoefend en de jonge meisjes leren het al op school als onderdeel van het ‘Staphorster naaien’, waarbij het maken van de hele dracht onderwezen wordt.

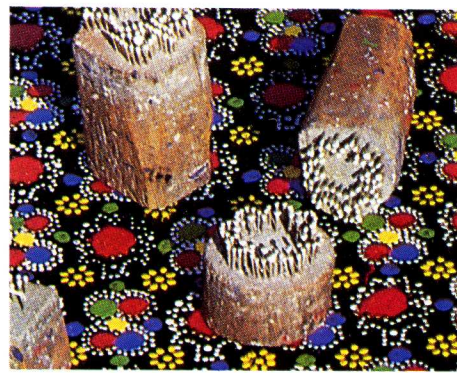
In ‘Klederdrachten’ van C. Nieuwhoff dat als “The Costumes of Holland” ook in het Engels verscheen bij Uitg. Tirion te Baarn (f. 38,50) staat een geïllustreerde beschrijving van het stipwerk en Bureau Voorlichting van de Gemeente Staphorst heeft er een folder over (nr. 2).

De klederdracht

Behalve in het bovengenoemde boek wordt de klederdracht uitvoerig beschreven, gefotografeerd en geschetst in het kostelijke boek ‘Poppen in klederdracht’ van Ron en Olga van der Most. Een handige naaister vergroot de bijgevoegde patronen (tevens van 10 andere drachten) tot haar eigen maat (Uitg. Canteleer f. 29,50).



STOFJES VOOR
LICHTE ROUW EN
NIET-IN-DE-ROUW VAN
DE FIRMA STEGEMAN



DE WERKTAFEL VAN MEVROUW
A. VELDMAN

In Voorlichtingsfolder nr. 19 van de Gemeente Staphorst worden o.a. adressen voor stoffen, sieraden en klompen gegeven.

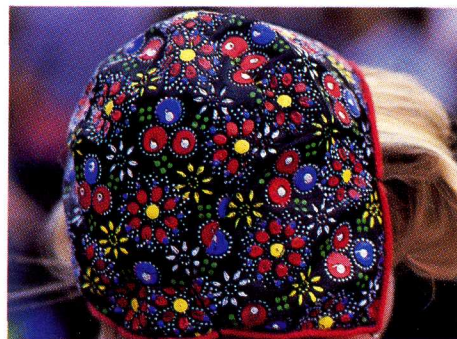
De handweverij

Evenals het stipwerk hebben de Staphorsters ook het weven zelf ter hand genomen. De handweverij in de Gemeentelijke Museumboerderij is hier te lande de enige die op ambachtelijke manier wollen stoffen voor de streekdracht maakt en ook aan particulieren en folkloriegroepen levert. Voorlichtingsfolder nr. 17 vertelt alles over geschiedenis en praktijk van het handweven.

De jasbeschermer oftewel het fietsnet

Zelfs van zoiets prozaïsch als een jasbeschermer maken ze hier iets moois: ware haakkunstwerken in rood-blauw-geelwit-oranje en groen voor uit de rouw, zwart-paars-blauw-wit en groen voor in de rouw.

Wilt u uw rijwiel ook verfraaien: het patroon staat in ‘Onze klederdrachten’ van C. Nieuwhoff (Uitg. Zomer en Keuning, Ede, f. 24,90).



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SITSEN IN HOLLAND

Sits is een exotische stof die ons al eeuwenlang zeer aanspreekt. Halverwege de 17e eeuw was het een curiosum voor de rijke fijnproever, in de 18e eeuw bijna gebruiksgoed. Daarna daalde de populariteit maar in onze streekdrachten bleef de dichtgeweven glanzende katoen met geverfde of gedrukte bloempatronen tot op de dag van vandaag zeer gewild. De bonte stoffen, oorspronkelijk uit het verre Azië, zijn zelfs zo geïntegreerd in onze folklore dat ze op Marken eigen namen kregen: blauwe pastelij, de rode besselijs, vogeltje van de bort.

Tachtig sitsenwinkels in Amsterdam

Voordat liefhebbers zich derwaarts spoeden: we spreken nu over de eerste helft van de 18e eeuw toen de populariteit van de sits haar hoogtepunt had bereikt.

Honderd jaar eerder was het de elite geweest die zich een 'Japone rok' of een 'Indianse catoen cleet' kon veroorloven maar tegen het einde van de 17e eeuw importeerde de Verenigde Oostindische Compagnie grote hoeveelheden van deze 'naar het leven geschilderde' katoen die zo totaal afweek van de toen bekende textiel: effen wol of linnen en stoffen met ingeweven patroon.

De sitsen werden een rage, gordijnen en wandbespanningen, rokken, jassen en mantels toonden de veelkleurige bloemmotieven zoals we op schilderijen uit die tijd nog kunnen zien.

Ondernemende Hollanders zagen hun kans en vooral in en rond onze hoofdstad floeierden al gauw zo'n 60 katoendrukkerijen waar de sitsen, veelal met behulp van drukblokken om het arbeidsintensieve schilderen met de hand te vermijden 'hun bloem en verf ontvingen'.

Indiase sits en Europese katoendruk werden naast elkaar verhandeld en omstreeks 1740 was Amsterdam het belangrijkste centrum van de katoendruknijverheid in Europa.

Museumcollecties

Hoewel machinaal vervaardigde effen en gedessineerde glanskatoen hier te lande alweer jarenlang als prettig draagbare modestof wordt toegepast, lijkt dat in niets op de exotische bloemenpracht van weleer.

Om daarvan te genieten moeten we de musea in. Het Openluchtmuseum in Arnhem heeft in de eigen collectie en in die van de Stichting Historische Verzamelingen van het Huis Oranje Nassau veel fraaie stukken. Het Nederlands Kostuummuseum in Den Haag, nu ondergebracht in het Gemeentemuseum, bezit kledingstukken van antieke sits en in de musea van plaatsen met streekdrachten zie je de sitsen als onderdeel van de dracht. Vooral

Hindeloopen is hiervan een goed voorbeeld met de prachtige wentkes (lange, openvallende jassen) en de losse mouwen, maar ook voor de Marker bouw en het kleine mutsje, de Volendammer kraplap en het stikkie (bovenstuk van het zwart wollen schort) en de grote kraplappen in Bunschoten en Spakenburg werd sits gebruikt.



OOK IN STAPHORST WAS SITSEN GEWILD:
EEN KROPLAP UIT ± 1775 (FOTO N.O.M.)

Of misschien mag ik dat weer in de tegenwoordige tijd zeggen want sinds grote tentoonstellingen in Arnhem, Groningen en Den Haag dit jaar en de diepgaande studie die de textielspecialisten maakten voor de catalogus 'Sits, oost-west relaties in textiel' (Uitgeverij Waanders te Zwolle, 216 blz., 160 illustraties zwart/wit, 38 kleur, f. 49,50), is er een opleving gaande.

Taande rood en appeltjesbruin

In de souvenirwinkels van het Openluchtmuseum te Arnhem en het Zuiderzeemuseum in Enkhuizen zijn nu in Nederland vervaardigde originele handdruksitsen verkrijgbaar, die bij een breedte van 150 cm f. 75,- per meter kosten. Het is een initiatief van Wim Wagenmakers en Rudolf den Haan die de stoffen uiteraard ook in hun eigen winkel te Edam verkopen.

Naast een grootbloemig dessin in ecru zijn er 5 kleinbloemige, alle afkomstig van antieke Nederlandse kostuumstukken.

Bij de kleurkeuze van de ondergrond is vooral gedacht aan toepassing bij de streekdrachten. Appeltjesbruin voor de Marker lichte rouw en voor Spakenburg (appeltjesbrung noemen ze het daar), taande rood (een zacht rode kleur, genoemd naar de geelrode verfstof die vroeger uit eikenschors werd gemaakt) en okergeel ook weer voor Marken, het laatste speciaal voor het oranjegeel (zie Vogelvlucht 87/1). Wit en ecru worden voor alle drachten gebruikt, lichtblauw voor het 'zaterdagmiddaggeel'.

Ook voor de woninginrichting is de gladde, glanzende stof (gekalanderd in vaktal) heel decoratief. Aan wandbespanning zullen we nu niet zo gauw meer denken maar dat we de sierlijke bloempjes weer kunnen laten dartelen over kussens, spreien en gordijnen is niet alleen 'pleasing to the eye' maar geeft een gevoel van continuïteit: Johan de Witt sliep in de 17e eeuw ook onder een 'ostindisch catoenen spreij geschildert met veel kleuren'.

BOEKBESPREKINGEN

Tijdens onze recente reis door Australië en Nieuw-Zeeland overtuigden gesprekken met Nederlandse vrouwen ons enerzijds van de bestaande behoefte aan gezellige "doe"-boekjes, anderzijds bleek de harde Hollandse gulden vaak een bestelling in de weg te staan.

Om dit dilemma te vermijden nam ik contact op met de Nederlandse Bond van Plattelandsvrouwen, Jan van Nassaustraat 63, Den Haag. Door subsidies en/of belangeloze medewerking van de leden zijn hun uitgaven zeer redelijk geprijsd!

Liedbundel (f. 3,50), 90 pagina's met wiege- en kinderliedjes, aftelrijmpjes en speelsjes. Ik hoef maar een paar ijzersterke titels te noemen en u hoort ze weer: Naar bed, naar bed, zei Duimelot, Schuitje varen, theetje drinken, Klein, klein kleutertje, wat doe je in mijn hof...

Ruit-Streep-Stip (f. 10,-) behandelt op 64 in kleur en zwart/wit geïllustreerde pagina's het versieren en veranderen van gedessineerde stoffen en geeft voorbeelden voor de toepassing. De afd. Groningen (Schweitzerlaan 12, 9728 NP) heeft zelf een aantal boekjes uitgegeven waarvan

nr. 3 zeker een bestseller is:

Kruuskes van Mine Letterdoek (f. 10,- of f. 75,- per 10 exemplaren). Ruim 200 oude merklapmotieven, veelal in kleur, gebundeld in een beeldig boekje dat ook geschikt is voor hen die het Hollands niet (meer) beheersen: er staat weinig tekst in.

Hindelooper schilderkunst (f. 14,50) geeft instructie aan de hand van veel kleurenfoto's, werktekeningen en een apart vel met patronen.

Decoratief strowerk (f. 5,50), ook een instructieboekje met foto's en voorbeelden.

