

MAGAZINE OF THE NETHERLANDS VOLUME 19 NUMBER 3

HOLLAND HERALD



TAIWAN ORIENTATIONS
MUSEUM OF THE FUTURE
BRAVE NEWS WORLD
THE STUYVESANT FILE

KLM
INNOVATIONS
IN 1984

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KLM. First in the air.

KLM Royal Dutch Airlines. The world's first airline. The airline with the longest tradition of serving travellers. And an airline which, even today, is striving to improve its high standard of service even more - to the benefit of its many millions of passengers.



KLM is introducing a number of major changes aboard the Boeing 747 and McDonnell Douglas DC10 aircraft used on its intercontinental flights.

The improvements, which are closely tuned to passengers' wishes, are being effected in all three classes. As a result each class will now have its own distinct profile. This will

assist prospective passengers in making their choice and their travel agent in giving them the best advice. All three classes will offer top value for the fare paid.

On the next pages is an overall picture of what KLM's three classes of intercontinental travel will look like in the future:





Business Class

A truly excellent product for the regular air traveller who wants to relax or work in comfort. The standard in most respects is little short of normal first class.

Accommodation: has been entirely redesigned. The main features are:

- New specially designed chairs with a minimum width of 19 ins.
- Spacious, restful cabin surroundings resulting from a drastically reduced number of seats — 18 instead of the previous 26 on 747 upper deck.
- 2-abreast seating almost everywhere on the 747. On the DC10, 2-3-2 configuration is used.
- Pitch in both types of aircraft is 37-38 ins.

Cabin service: complimentary champagne is now offered on all 747 and DC10 flights. High quality meals with a choice of two main dishes score high ratings in passenger surveys. Elegant presentation with use of china, glass and metal cutlery. Other refinements include hot towels and slippers for use on board.

Entertainment: High quality electronic earphones (instead of the pneumatic type) are another new feature, enabling music and film dialogue to be enjoyed in maximum comfort. A wide selection of reading material is offered. Carefully chosen to meet the businessman's interests, it includes such publications as the Wall Street Journal.

Another new feature is a 30 kilo baggage allowance, 10 kilo more than before, except on the North Atlantic.



Royal Class

The tops in luxury in regard to accommodation, meals and service.

Accommodation: New changes result in even greater spaciousness and comfort. Aboard the 747 the number of SleepAir seats is being reduced from the present 21 to 18, creating still more space in the Royal Class cabin. At the same time, pitch is being increased from 55 to 62 ins.

On the DC10 the Royal Class cabin is being enlarged and fitted with new deep reclining SleepAir chairs, identical to those on the 747. The changes also mean a still higher degree of personal attention. On the 747, one cabin attendant per maximum of six passengers.

Cabin service: Luxury also characterizes meal and drink service. KLM is one of the few airlines to offer a choice of five main dishes. They are accompanied by a choice of the

finest possible wines, carefully selected for their suitability for serving in an aircraft.

Only the top brands of drinks are served, such as Taittinger Brut 1979 champagne and Napoleon Hennessey Cognac. Whiskies to cater for various tastes include Chivas Regal and Johnny Walker Black Label Scotch, Old Granddad's Special Selection Bourbon and a first class Rye.

Other cabin services: Besides hot towels and the toilet kit offered on night flights, various new refinements are being introduced which will combine to give the passenger an increased sense of luxury and well-being throughout his flight. They include such details as serving fresh cream with the coffee and cutlery elegantly laid out instead of presented in a pouch for the passenger to set out for himself.





Tourist Class

A good all-round product with some new extras. Excellent value for the lowest fares.

Seating: Basically standard Economy Class seating with an average pitch of 34 ins.

Cabin service: Attractively served meals and drinks and friendly personalized attention characterize KLM's Tourist Class service.

New feature: Alcoholic drinks and earphones on all intercontinental services are complimentary. (N.B. also European services)



News from Amsterdam Airport Schiphol

The heralds of spring

Winter may still be with us, officially at least, but already the first daffodils are raising their heads above ground in the flowerbeds around the aircraft parking aprons at Schiphol Airport. This month they will be in full bloom, and until the end of April they will be telling incoming passengers that they have landed in a country which says "Welcome" with flowers.



Anyone who has already visited Schiphol in the spring knows about this golden display, which is provided by no fewer than 70,000 daffodils in the beds on either side of B Pier. Daffodils were chosen not only because they are capable of withstanding the variable weather conditions of spring, but also because the bulbs can be left in the ground for years with only minimal attention.

But this is not the only sign of spring at Schiphol. There are another 54,000 bulbs elsewhere around the terminal building including the area in front of the arrival and departure halls. The keynote here is variety. One year it may be a riotous blaze of tulips, or the delicate hues of hyacinths, or daffodils, or grape hyacinths.

The work of planting and tending these bulbs is carried out by 17 gardeners from the Airfield Maintenance Division of the Schiphol Airport Authority, who are also responsible throughout the year for laying and maintaining all the lawns and greenery on the airport.

Two other members of the division's staff look after the plants and flowers inside the terminal and in the other Schiphol buildings. The showpieces include a number of palms in the departure lounge, which are 200 years old or more.

So once again flowers say it all. Welcome to Schiphol.

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NEW LIGHT ON STUYVESANT



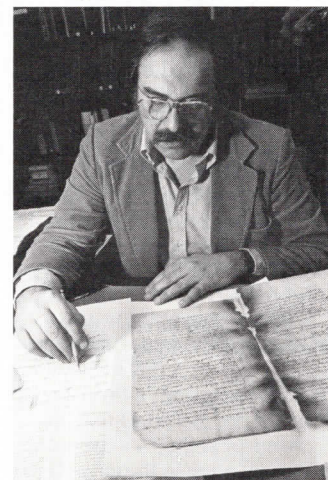
In 1911 the State Capitol building in Albany, New York, exploded in a flaming blaze. The accidental fire spread quickly to the State Library where thousands of books and manuscripts were reduced to a pile of ashes. Few papers escaped the disaster. At least it seemed that way until someone stumbled across a crusty shell of paper, the melted remains of colonial English documents. Underneath the crusty shell lay an unexpected pearl – 12,000 pages of manuscript encased by the burnt mass of paper and thus protected from the fire. The white rag paper was now cooked to a pale buff but the documents survived – two centuries old and written in Reformation Dutch, a language decipherable by only a handful of scholars. Translation into English had recently been completed on one of the 24 volumes of papers, but it lay burnt to an indecipherable crisp on the library desk of its translator A. J. F. van Laer, a Dutch immigrant to New York. It was not until 1973 that the New York Holland Society renewed interest in the work pursued by van Laer. By translating the crimped, often indecipherable handwriting of Peter Stuyvesant and other officials of the Dutch West India Company, members of

the Society's board felt that the scholar had opened the door for a new view of colonial life in the area of the United States which comprises the present states of New York, New Jersey, Pennsylvania, Delaware and the Western half of Connecticut. The Holland Society began the search for someone capable of continuing the translation of the Dutch manuscripts and Charles Gehring, a Germanic linguistics instructor was chosen. 'The Dutch ruled in New Netherland from 1609 until 1664 and then again for a brief period between 1673 and 1674 before the colony was finally relinquished to the English. Because of a lack of translators, almost all of our colonial American history stems from English sources,' Gehring, a native New Yorker, explains. 'These manuscripts would give us a chance for the first time to understand the colony not from the perspective of "the enemy" but from the Dutch themselves.' The volumes on which Gehring set to work cover the period between 1637 and 1674 and contain mostly official papers. Thanks to funding from both private donors and various federal grants, eight volumes have already been completed, and Gehring is hard at work on the ninth, a volume concerning Stuyvesant's work in Curaçao. 'A great deal about Dutch colonial life in general and about the character of Peter Stuyvesant can be discerned from what at first appears to be dry official papers. Most of us think of New Netherland as Washington Irving described it in *The knickerbocker tales*, a place filled with fat Dutch burghers sitting around and puffing on their pipes while Stuyvesant ruled the colony as a tyrannical despot. What these papers reveal is that Irving's portrait is largely satirical. New Netherland was a vibrant frontier society. It drew the kind of men and

women who could make their way in a wilderness. These documents give us a picture of day-to-day life, the kind of details you won't find in a political history.' Indeed a lot can be inferred from reading Gehring's translations of the colony's court minutes. Until 1653, when the city of New Amsterdam received its municipal charter, all legal cases came before Peter Stuyvesant's high council for judgment. There is a record, for instance, of the case of Jan Seno de St Germain, brought to trial, possibly to be sentenced to death, for shooting hogs. The court minutes reveal that although death by hanging was the colony's usual punishment for killing pigs (a staple for existence in New Netherland) Seno's sentence was *generously* commuted to 'beating by rods, branding, and banishment from the colony'. It seems the hogs attacked by Seno belonged to the enemy English and this, according to Stuyvesant, was a mitigating circumstance. Many of the cases set down in the Dutch documents provide insight into contemporary culture and Dutch relations with the Indians. There is a record in the council minutes of 1652-1654 of Indians who are 'daily seen and found intoxicated and while drunk they commit many serious acts of insolence not only in the countryside but also... many and diverse Indians are also seen drunk and intoxicated within the city.' Stuyvesant's court thereupon established a new law 'expressly forbidding any further selling, furnishing or giving of strong drink to the Indians' as well as a rule demanding that all drunken Indians be 'arrested and imprisoned and kept in confinement until they have told and declared who had furnished them drink.' 'You don't have to be a historian or a die-hard antiquarian to be interested in these papers,' says Gehring of a decade spent hunkered over

a desk in a corner of the Albany State Library manuscripts' room. 'The court testimony as well as the correspondence of the time reveals detailed information about medicine, agriculture, the role of women in society, even the attitude towards ethnic groups.' For instance, it appears that racial and religious discrimination was an early import to the colony. Nonetheless in Gehring's opinion, Stuyvesant has been unjustly depicted by historians. 'What much of the correspondence and the court minutes reveal,' he continues, 'is that Stuyvesant was not the despised tyrant the English historians would have us think he was. He was a loyal devoted servant to the Dutch West India Company who executed to the letter his job of developing and governing the company's interests in the New World.' Gehring's sense of Stuyvesant's character as well as of life in New Netherland is not simply a matter of hard fact. Day after day spent leafing through the burnt and fragile pages of history, deciphering the calligraphed notes and memos of Stuyvesant and his peers, has generated a world of passion and compassion, hardship and the human struggle to overcome it. Hopefully funding will continue to allow Gehring to bring to life an era that has long been neglected.

Gehring discovering a new world



THE SHAPE OF THINGS TO COME

This month we première a new series on notable museums in the Netherlands but our first, Evoluon, looks to the future rather than the past.

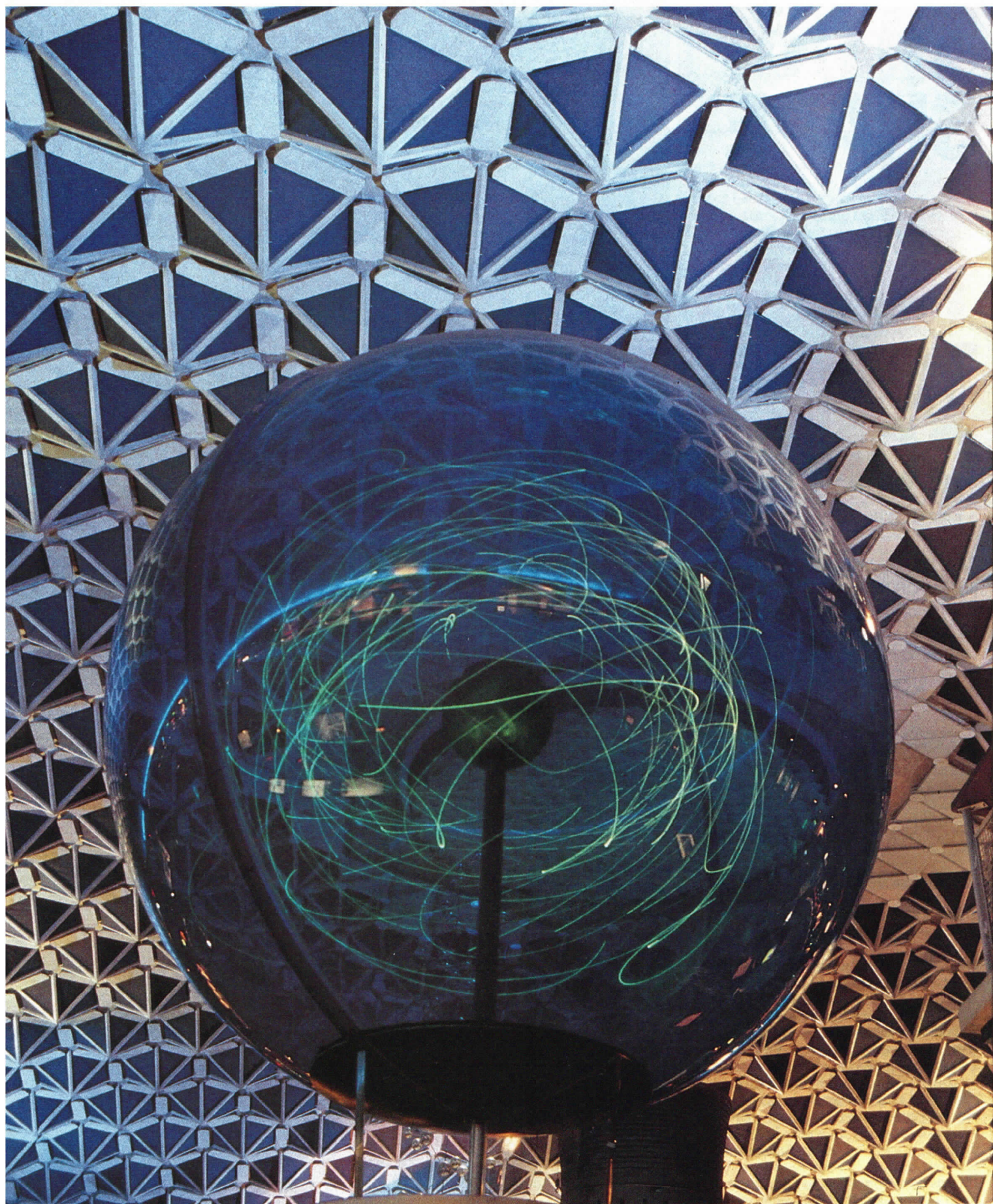
Text: Maggie Laszlo. Photos: Eddy Posthuma de Boer.



In an age of fusion and fission, of micro miracles and illusory holographic teacups, it is no great wonder that many scientific laymen have adopted a kind of *Alice in Wonderland* vision of the world. A particularly 20th-century blend of baffled acceptance has become the norm. Therefore it comes as something of a treat for the common man, and I count myself among that number, to be taken by the hand and gently guided through a cushioned atmosphere of simplified, or at any rate entertaining, explanations of what are generally known to be awe-inspiringly complex technological phenomena.

Philips' Evoluon offers just such a gentle hand but beyond that defies definition. It





Left: A molecule of energetic electronic atoms

is not really a science museum in the true tradition of dusty specimens in glass cases guarded over by pallid attendants in bifocals. The emphasis here is on *the visitor*, who will press the knobs and pull the ropes and do the tests and generally bring the place to life.

Nor can it be satisfactorily labelled a permanent exhibition because that would underrate the attention paid behind the scenes to its revision and to the addition of entirely new items. Seventeen years after its foundation, it has considerably grown out of its original form.

Above all it is far more than a showcase for Philips' products. A lot of thought goes into the thematic representation of material and into underlying messages. One of the Evoluon's first cheerily recognizable aspects is the structure of the building itself. Designed in the mid-Sixties by architects Kalff and de Bever, it looks exactly like everyone's idea of a Martian spaceship: a kind of standard UFO complete with flashing take-off lights. The interior is without a doubt 'user-friendly'. The exhibits are mostly housed in three circular galleries which look down upon a light and airy central foyer. A space-age lift of the type found in sci-fi television serials connects these galleries. Around and about the place are dotted science-inspired art works by such greats as Escher, Vasarely and Nicolas Schoeffer.

The exhibition itself is mainly the work



Temple of high-tech

of the British designer, James Gardner. He has concentrated on breaking up and playing with the space in such a way as to remove that oppressive sensation, which is common to many museums, of being surrounded by exhibits. There are a lot of interconnecting stairways and passages which serve to create the feeling that you are exploring the building rather than just visiting it.

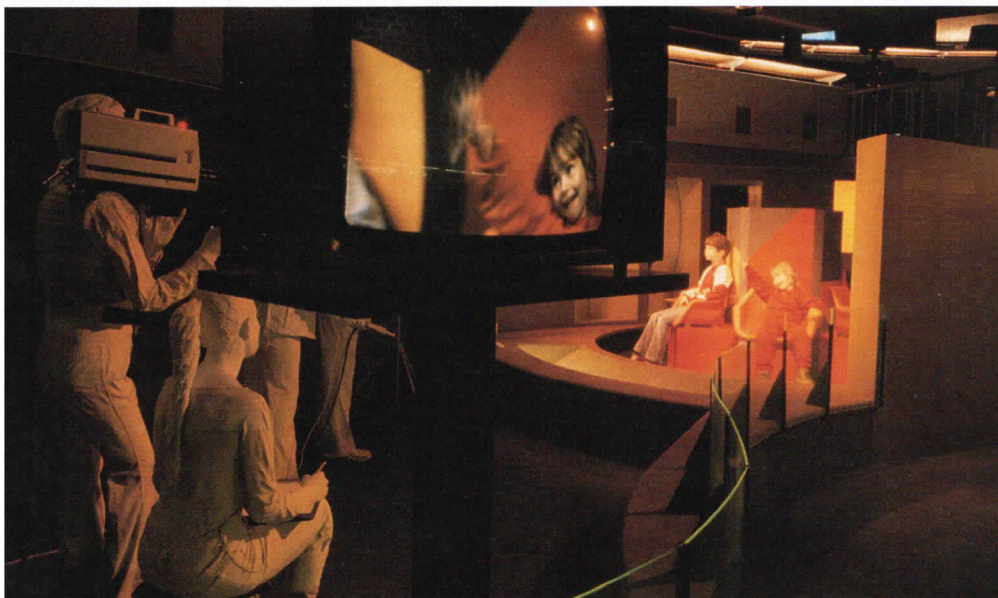
At the information desk I found out about the existence of a section in the basement called Prelude to Technology, especially geared to the 'interests and development of young visitors'. I decided to limber up there before tackling anything more demanding. And indeed, after bicycling my way to powering a colour image of myself on screen and miraculously supporting my own weight in an otherwise innocuous looking grey plastic chair, I was warmed up for anything. A few last rounds of video basketball and a final viewing of the spectacular collapse of the Tacoma Narrows bridge and I was ready to venture further.

Unlike the others, the Prelude section offers a deliberately random assortment of subject matter. It has no defined theme. Its accent is upon the light-hearted and its prime objective is to invite the young (and looking around the room, the not so young) to learn as they play. That is not to say that the spirit of playfulness is absent from the rest of the



Right: Tuning into quadrophonic sound





Above: Instant celebrity status for the family



Above: Testing time for adults. Below: Directing an imaginary company



Evoluon. Virtually every display has a magic button. That the visitor gets involved is the key to the whole place. Getting involved can mean anything from going cross-eyed with the optical illusions in the human perception section to going bankrupt as director of the imaginary company, Evoluvideo NV. The range of things to do is enormous. It goes from active (communicating with another startled visitor of undetermined nationality via the videophone) to passive (sitting back and watching the bubbles on the 3D TV).

In amongst all the fun you are of course being fed an awful lot of information. There are many ominous and thought-provoking warnings. A fact – 'Manhattan produces 20,000 tons of waste a day' – is set alongside the statement: 'We are busy exploiting the limited resources of the earth and converting it into a vast rubbish heap'. But these cautionary tales are to some extent counterbalanced by more optimistic comments: 'The ingenuity of man is unstoppable'. As you wander around the exhibition you become aware of the fact that this last statement is particularly relevant to the Philips company itself. From the model of old Eindhoven on the top floor which describes the early movements of the family members (one gathers even on the way to the Evolution that Eindhoven is Philips) through to the compact disc sound booths in which you can tune in to Donna Summer or the Radetzky March, you are being gently but constantly reminded of the scale and range of this enterprise. To say nothing of the innovative powers of its research department. But displays are never presented in such a way as to frighten the visitor off.

A honey-voiced television personality explains in the simplest of terms how to go about producing a TV set. A glass case full of raw materials bears the caption: 'These are the ingredients a good cook needs to make a TV'. The simplicity of it all is very appealing. It is fascinating to stare into a cloud chamber and watch the movements of sub-molecular particles, while equipped with a headset voice-over which at least gives you the chance to have an inkling of what is going on. When it becomes impossible to reduce the complexity of a subject down to a manageable size and that old sense of bewilderment creeps in, you can sometimes, with some degree of assurance, press the button and knowledgeably watch the movements of the little red dots without worrying too much about the whys and wherefores.

Evoluon, Noord Brabantlaan 1a, Eindhoven. Telephone: (040) 512736. Open 9.30am to 5.30pm Monday to Friday, 10am to 5pm Saturdays and noon to 5pm Sundays.



THE NETHERLANDS

- Urban areas
- Other towns
- Motorway
- Trunk road
- Airport

0 15 30 45 60 km



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REGIONAL CONNECTIONS via Amsterdam Airport Schiphol

- over 1,000,000 inh.
- 500,000 - 1,000,000 inh.
- 100,000 - 500,000 inh.
- under 100,000 inh.
- Cities served by other airlines
- Cities served by KLM or NLM City Hopper

0 200 500 1500 5000 m

0 50 100 150 200 250 km



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Great circle distances from / to Amsterdam Airport Schiphol:

Abu-Dhabi	: 5,220	Kuwait	: 4,352
Accra	: 5,482	Lagos	: 5,086
Amman	: 3,467	Leipzig	: 522
Anchorage	: 7,160	Lima	: 12,643
Ankara	: 2,578	Lisbon	: 1,848
Antwerp	: 125	Lomé	: 5,521
Aruba	: 8,730	London	: 372
Arusha	: 7,102	Los Angeles	: 8,950
Atlanta	: 7,062	Madrid	: 1,461
Athens	: 2,172	Malaga	: 1,873
Baghdad	: 4,698	Manchester	: 489
Bahrain	: 4,783	Manila	: 12,352
Bangkok	: 10,124	Melbourne	: 16,811
Barcelona	: 1,237	Mexico City	: 9,225
Basle	: 670	Milan	: 794
Beirut	: 3,191	Monrovia	: 5,304
Belfast	: 772	Montevideo	: 11,801
Belgrade	: 1,439	Montreal	: 5,504
Berlin	: 592	Moscow	: 2,151
Bremen	: 283	Munich	: 676
Budapest	: 1,168	Muscat	: 5,615
Brussels	: 157	Nairobi	: 6,672
Cairo	: 3,265	New York	: 5,847
Caracas	: 8,067	Nice	: 977
Casablanca	: 2,313	Oslo	: 995
Chicago	: 6,649	Palma de Mallorca	: 1,560
Colombo	: 8,371	Panama City	: 10,260
Copenhagen	: 632	Paramaribo	: 7,715
Curaçao	: 8,630	Paris	: 407
Damascus	: 3,402	Port of Spain	: 7,869
Dar-es-Salaam	: 7,531	Prague	: 705
Delhi	: 7,051	Quito	: 10,423
Dhahran	: 4,743	Rio de Janeiro	: 9,512
Dubai	: 5,203	Rome	: 1,302
Dusseldorf	: 177	San José (Costa Rica)	: 10,401
Frankfurt	: 365	Santiago de Chile	: 12,710
Freetown	: 5,156	Sao Paulo	: 9,956
Geneva	: 682	Singapore	: 11,337
Glasgow	: 708	Stavanger	: 732
Gothenburg	: 753	Stockholm	: 1,131
Guatemala City	: 11,186	Stuttgart	: 511
Guayaquil	: 11,103	Sydney	: 17,824
Guernsey	: 607	Taipei	: 12,455
Hamburg	: 378	Tangier	: 2,026
Hanover	: 333	Tel Aviv	: 3,311
Harare	: 9,510	Thessaloniki	: 1,903
Helsinki	: 1,946	Tokyo	: 12,696
Hong Kong	: 11,363	Toronto	: 5,992
Houston	: 8,045	Tripoli	: 2,285
Istanbul	: 2,196	Tunis	: 1,771
Jakarta	: 12,228	Warsaw	: 1,098
Jeddah	: 4,493	Vienna	: 956
Jersey	: 598	Zagreb	: 1,092
Johannesburg	: 9,177	Zurich	: 603
Kano	: 4,487		
Karachi	: 6,040		
Khartoum	: 4,797		
Kuala Lumpur	: 10,384		

Note: ● Distances are indicated in km. 1 km = 0.62 statute mile; 1 km = 0.54 nautical mile. ● Distances listed may vary according to flight route.

