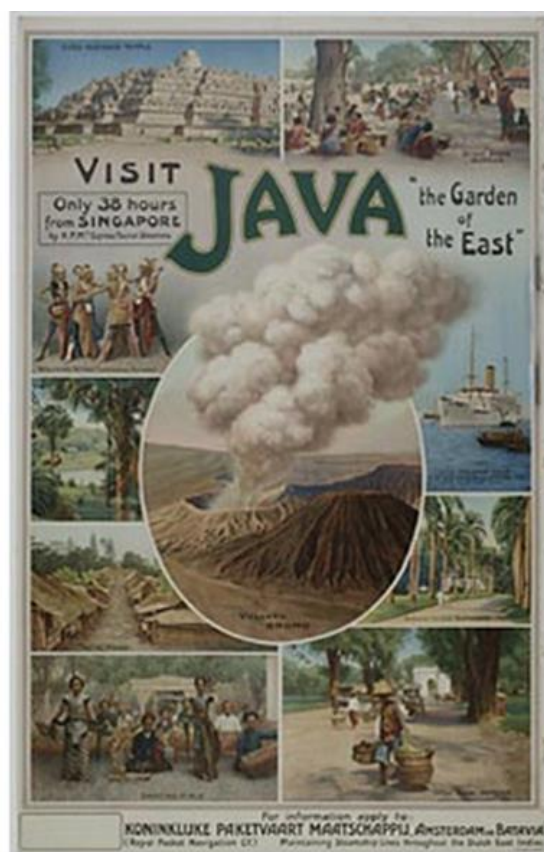


Shipping posters and the portrayal of colonial life in the Dutch East Indies

An analysis of the imageries of Dutch shipping posters with a relation to the Dutch East Indies, 1870 – 1940.



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Abstract

The first part of this thesis analyses the imageries of Dutch shipping posters that share a link with the Dutch East Indies and were created in the period 1870-1940. This link was either expressed visually – the imagery depicts colonial life in the Dutch East Indies – or by alluding to the colony, in which case the imagery does not depict the colony, but the relationship is made clear in other ways, for example through textual elements. The set of primary sources that forms the base of this research is a set of 39 shipping posters, from the collection of the Maritime Museum Rotterdam. The set includes posters from Dutch shipping companies that were active in the Dutch East Indies: the *Rotterdamsche Lloyd*, the *Stoomvaart-Maatschappij Nederland*, the *Koninklijke Paketvaart Maatschappij* and the *Java-China-Japan Lijn*. The aim is to reveal why these companies advertised with posters and what factors determined their imagery.

This research has revealed a common thread in the imageries of Dutch shipping posters with a link to the Dutch East Indies, which is; the combination of underlying commercial messages of the companies and whatever was popular amongst the public. These commercial messages – which could be hidden for the receiver – mostly focussed on placing the shipping company in a positive light, for example by hinting at; a high standard, safety, the speed and/or relaxation of the journey and the power and technological prowess of the ocean liners. To attract as much gazes as possible, the posters also often reflected the trends that were popular amongst the targeted public. Which is why the art styles of these posters shift in accordance with the changing tastes of the Western public, but also why the colonial aspects in these posters were heavily romanticized. In this work, the over-romanticization of colonial life was proven to be, partly, the result of the ability of the Dutch tourism sector to recognize a certain Western tendency; the romanticist feelings of longing back to a more ‘authentic’ and ‘traditional’ society.

These posters reflect popular themes and ideas of the time they were made and provide insight into the commercial messages of shipping companies. These aspects make them useful primary sources for historical research and fascinating objects for an exhibition. Therefore, the second part of this thesis focuses on a potential exhibition that could be made with these primary sources. The goal – amongst others – of this exhibition is to have people

reflect on the tendency of shipping companies to use shipping posters, and advertisement in general, to over-romanticize colonial life, and in doing so, might have played a role in the maintenance of colonial stereotypes and the colonial system in general.

Key words: shipping posters, Dutch East Indies, advertisement, colonialism, Rotterdamsche Lloyd, Stoomvaart-Maatschappij Nederland, Koninklijke Paketvaart Maatschappij, Java-China-Japan Lijn, museum exhibition, applied history.

Table of contents

Abstract	2
Introduction	5
Chapter 1: Historical overviews	7
Historical overview of the shipping lines to the Dutch East Indies	7
Historical overview of advertisement in the Netherlands	12
Chapter 2: Influencing consumer behaviour	15
Chapter 3: Shipping posters and the art world	31
Chapter 4: Shipping posters and colonialism	48
Chapter 5: Conclusion	66
Tentoonstellingsplan	70
Centrale boodschap	70
Doel & maatschappelijke relevantie van de tentoonstelling	71
Publiek	73
Tentoonstellingsteksten	74
Objectenlijst	88
Bibliography	96
Primary sources	96
Secondary sources	96

Introduction

At the heart of this research lies a set of 39 shipping posters, all of which can be found in the collection of the Maritime Museum Rotterdam. One of the core aspects of this thesis is to research the link between the imageries of shipping posters and colonialism, therefore, the set only includes posters made between 1870 and 1940, for Dutch shipping lines that were active in the Dutch East Indies: the *Rotterdamsche Lloyd*, the *Stoomvaart-Maatschappij Nederland*, the *Koninklijke Paketvaart Maatschappij* and the *Java-China-Japan Lijn*. Furthermore, all of these posters share – in varying degrees – a link with the Dutch East Indies. This research aims to reveal why these companies advertised with posters and what factors determined their imagery. Apart from the book *Schip & Affiche* (1987), no literature on Dutch shipping posters has been found. Which means that this research has a scientific relevance to it. Societal relevance can be found in the colonial aspects of both the research and the exhibition. By discussing these colonial aspects, this work aims to demonstrate how posters have contributed to the public representation and normalization of Dutch colonialism. While also explaining how shipping companies contributed to the maintenance of colonial stereotypes by over-romanticizing traditional elements of colonial life. In order to conduct this research, the following approach will be taken. Firstly, the history behind the (steam)shipping business to the Dutch East Indies and the rise of advertisement in the Netherlands will be explored. Secondly, a division of these shipping posters has been made, which leads to three sub questions. The first group contains posters that informed the public of sailings schedules or advertised with the Hajj, tourism, or artist impressions of ships. The sub question of this chapter is: ‘How did shipping companies use posters to influence consumer behaviour?’. Answering this question will reveal information about the core function of a poster – to influence the public – while simultaneously addressing the ability of these shipping lines to adapt to the diverse and dynamic wants and needs of travellers. The second group contains shipping posters with abstract imageries, in line with the modernist influences of for example *De Stijl* and A.M. Cassandre of the late 1910s, 1920s and early 1930s. Why was there a need for these styles in the shipping poster world? Was this exclusively a Dutch development? And to what extent did these modernizing visions about the medium affect advertisements of the shipping companies central to this research? The final group contains shipping posters with

imagery depicting the Dutch East Indies. The third sub question: 'How were the Dutch East Indies depicted on Dutch shipping posters?', will be answered. The subsequent questions of 'Why were these elements chosen to appeal to the Western public?' and 'To what extent did these shipping posters form a realistic representation of colonial life?', will also be addressed. Eventually, this research will culminate in answering the overarching research question; 'What factors determined the imagery on shipping posters that represented the Dutch East Indies between 1870 and 1940?'.

Chapter 1: Historical overviews

Historical overview of the shipping lines to the Dutch East Indies

Throughout the entire period of Dutch colonial activity in the Dutch East Indies, shipping was the only mode of transport between the Netherlands and its colony. For almost three quarters of a century, from 1800 to 1870, the journey from the Netherlands to the colony was made by sailing ships that sailed around the Cape of Good Hope. The business was controlled by cooperating merchants and other well-to-do citizens who owned moderate sized sailing ship companies or were financially involved in other ways.¹ Eventually these moderate sized companies – and the sailing ship business in general – were pushed out by steamships and their shorter route through the Suez Canal. In the course of the 19th century, the Dutch strengthened their grip on the Dutch East Indies. Engaging in military conflicts such as the Java War of 1825-1830, introducing the Cultivation System in 1830 and expanding the colonial activities to the islands surrounding Java.² This increased influence on – and interconnectedness with – the colony has laid the foundation for the tremendous increase of passengers that would travel to the Dutch East Indies by steamship in the period 1870 – 1940.

Two of the most significant events in the development of the shipping business to the Dutch East Indies are the introduction of long-distance steamships and later the opening of the Suez Canal (1869).³ Steamships were a faster mode of transport, as they did not rely on the whim of the winds for example, and could traverse the Suez Canal, whereas sailing ships could not and had to sail the now outdated and much longer route around the Cape of Good Hope. This was an unequal competition and steamships became dominant in the shipping business at the end of the 19th century. Another significant discrepancy with the previous period is the introduction of the *Agrarische wet* and the *Suikerwet* after the 1870s, which in practice meant the end of the Cultivation System.⁴ This is an important shift, because under these new laws the Dutch East Indies became more attractive to private entrepreneurs.

¹ Harry A. Poeze, 'Zeilvaart op Nederlands-Indië: Boissevain & Co (1836 – 1882),' *Journal of the Humanities and Social Sciences of Southeast Asia and Oceania* 173, no. 2-3 (2017): 425-426.

² Coen van 't Veer, *De kolonie op drift De representatie en constructie van koloniale identiteit in fictie over de zeereis tussen Nederland en Nederlands-Indië (1850-1940)*, (Uitgeverij Verloren, 2020): 33-35.

³ Max E. Fletcher, 'The Suez Canal and world shipping, 1869-1914,' *The Journal of Economic History* 18, no. 4 (1958): 558.

⁴ Van 't Veer, *De Kolonie*, 31.

Hence, an increasing target audience for advertisements. The general rise in passengers caused an influx of customers for steamship companies. Which, as a consequence, also created incentives to establish new shipping companies and to engage in commercial activities. The rise of steamship companies and the first sightings of shipping posters in the last quarter of the 19th century go hand in hand. However, it would take a while longer before shipping posters would truly have a significant contribution to the Dutch public space and until there was an actual Dutch poster culture to speak of.⁵

Two major shipping companies that were founded in this period and sailed to the Dutch East Indies were the Stoomvaart-Maatschappij Nederland (1870) based in Amsterdam and the Rotterdamsche Lloyd (1883) based in Rotterdam.⁶ These two companies would grow to become the dominant Dutch shipping companies for the transport to and from this region. In the last quarter of the 19th century, the transport of passengers and goods to the Dutch East Indies had grown into a lucrative business. Both companies worked closely together with the Dutch government, securing contracts that first guaranteed a monthly service, which became a weekly service just a few years later. In 1887 both companies sent a ship to the colony every week.⁷ However, these ships also transported cargo and were not yet specifically focussed on passengers. Between 1870 and 1895, around 143,000 passengers travelled to the Dutch East Indies. With these numbers, the need for information about the journey also rose. In 1878 the first travel guide about the journey was introduced and was called *Met de Hollandsche Mail naar Indië en terug* (With the Dutch Mail to the Dutch East Indies and back). It was a success and in 1896 already on its fourth printing.⁸

The period 1895 – 1925 was a period of a tremendous amount of change for both the Netherlands and the Dutch East Indies. In the Netherlands, the end of the 19th century was characterized by a reformed political landscape and the subsequent rise of emancipation movements. In the Netherlands this meant a growing attention for the circumstances of for example labourers and women, for the Dutch East Indies it resulted in the introduction of the ethical policy.⁹ The ethical policy is a collective name for a new way of engaging with the

⁵ Pim Reinder et al, *Schip & Affiche Honderd jaar rederijreclame in Nederland* (Uitgeverij Veen, 1987), 21.

⁶ Van 't Veer, *De Kolonie*, 88.

⁷ Van 't Veer, *De Kolonie*, 88-89.

⁸ Van 't Veer, *De Kolonie*, 90.

⁹ Van 't Veer, *De Kolonie*, 138.

colony. The Dutch now saw themselves as 'guardians' of the colony and thought they had a moral responsibility to better the lives of the indigenous people in terms of economics, education, politics and administration.¹⁰ This forms a sharp contrast with the way the Dutch previously treated the colony, a shift from exploitation to cooperation. The new policy was aimed at bringing the entire archipelago under Dutch authority, in order to lead the colony in the long run, after a process of civilisation, to a form of self-government.¹¹

Also characteristic for the colonial discourse of this period is the romanticization of the colony. By some, the Dutch East Indies were seen as a paradise, a society in which the indigenous people lived in harmony with each other and with nature. In some ways the colony formed a romanticist opposition to the perhaps too much developed and materialistic West, in which the people lost their connection with their origins and the core human values.¹² Have these romanticist ideas played a part in the creation of the imagery on advertisements about the colony?

The civilization mission of the Dutch meant several changes for the shipping business. The colonial infrastructure improved and offered opportunities for the Koninklijke Paketvaart Maatschappij (hereinafter also referred to as KPM). The KPM was a shipping company that provided inter-island shipping services in the colony itself and was jointly founded in 1888 by the Stoomvaart-Maatschappij Nederland (hereinafter also referred to as SMN) and the Rotterdamsche Lloyd (hereinafter also referred to as RL).¹³ Even though the shipping business to Asia and the interisland shipping within Asia are two vastly divergent subjects, the joint establishment of a new company indicates that the nature of the relationship between the SMN and the RL was more cooperative than competitive, which is an important assumption when researching their advertisement strategies. Furthermore, the shipping posters of the KPM are relevant for this research, as they depicted colonial life and were used to advertise to the Dutch public. In 1902, the cooperation between the SMN, the KPM and the RL resulted

¹⁰ Van 't Veer, *De Kolonie*, 138-140; Jeroen Touwen, 'Paternalisme en protest. Ethische Politiek en nationalisme in Nederlands-Indië, 1900-1942,' *Leidschrift: Nederlands-Indië* 15, no. December (2000): 67-68.

¹¹ Touwen, 'Paternalisme en protest,' 67-68.

¹² Van 't Veer, *De Kolonie*, 139.

¹³ Van 't Veer, *De Kolonie*, 140.

in the founding the Java-China-Japan Lijn (hereinafter also referred to as JCJL), which focussed on the growing traffic between the Dutch East Indies and East Asia.¹⁴

From the early 20th century onwards, the colony modernized quickly, and its economy expanded considerably. This meant that the amount of people travelling from the Netherlands to the Dutch East Indies also further increased. Therefore, the shipping companies started to provide services focussed on passengers only, which was also reflected by their advertisements. The ships were modernized and the attention for comfort, interior design and overall pleasure of the passenger rose. There was a growing incentive amongst the Dutch to travel to the colony, therefore, advertising the services that could provide this journey also gained importance. With only two leading companies and the fact that they often worked closely together, there does – at first – not seem to be a significant competitive aspect to their advertising of shipping services. However, there was international competition after all. Dutch citizens were able to travel, for example by train, to another country and board a ship there if this was cheaper. The other way around, non-Dutch travellers might opt to travel with a Dutch shipping company to the colony. Staying ahead of the foreign competition was extremely important, which called for strong advertisement strategies. Further competition could be found in companies that transported cargo between the Netherlands and the Dutch East Indies, but were also able to transport a small number of passengers for a reduced fee. It can be concluded that the domestic competition was limited, however the international competition, minor domestic competition, and the commercial necessity to communicate services and status to the public make for enough reasons for these companies to engage in advertising activities.

The 1920s and 1930s are the peak years of the shipping services to the Dutch East Indies.¹⁵ In the period 1925 – 1940, 170,000 passengers made the journey.¹⁶ Compared to the period 1870 – 1895 mentioned before, this is an average increase from 5,700 passengers a year to 11,300 a year. As almost the entire world modernized in this period, the shipping business also developed. The ships became larger, and their passenger capacity grew. In 1926, the first motor vessel made the journey. The engine installation of these ships took up less

¹⁴ J. Van Beylen et al, *Maritieme Encyclopedie Deel IV* (Bussum: 1971), 123-124.

¹⁵ Van 't Veer, *De Kolonie*, 191.

¹⁶ Van 't Veer, *De Kolonie*, 195.

space, resulting in more spacious passenger accommodations than in steamships.¹⁷ The ships became more luxurious, and some contained for example a hospital, swimming pools, hairdressers and sometimes even a cinema. In this period, the services of shipping companies were at their most popular. Most likely, this is also the period that advertisements were used most. After all, the public had to be informed of all these luxurious possibilities on board. This rise in the number of passengers that made the journey ended abruptly in 1940 when World War II started for the Netherlands and for the Dutch East Indies shortly after. The relationship between the Netherlands and the Dutch East Indies was never restored to its pre-war status, and neither did the shipping services to the Dutch East Indies.¹⁸

Based on this brief overview of a part of the historical development of Dutch shipping services to the Dutch East Indies, some preliminary assumptions can be made. The two main companies that dominated the shipping business to the Dutch East Indies are the SMN and the RL. These two companies will function as the two main actors in this research. Sailing ship companies did not engage in the implementation of significant commercial strategies, such as the use of posters. This development would be initiated later, during the final quarter of the 19th century and would coincide with developments such as the introduction of long-distance steamships. Hence, the timeframe of this research will commence with the founding of the SMN in 1870 and find its conclusion in 1940, when the relationship between the Netherlands and the Dutch East Indies changed fundamentally. Researching post-war advertisements is not considered relevant for this work.

Based on the joint founding of the KPM and the JCJL, the assumption can be strengthened that the two companies had a relationship that was based more on cooperation than competition. This becomes even clearer when the role the government played in stimulating the activities of both companies is considered. The two companies had so-called 'mail contracts' with the Dutch government. Which obligated the companies to transport mail, government officials and soldiers to the colony, in return the companies were guaranteed a fixed income and a solid economic base. These guarantees gave the companies a unique competitive position in their colonial activities.¹⁹ After all, with the risk of losing the contracts

¹⁷ Van 't Veer, *De Kolonie*, 195.

¹⁸ Van 't Veer, *De Kolonie*, 197.

¹⁹ Reinder et al, *Schip & Affiche*, 44.

in mind, there was no logical reason for one company to thwart the activities of the other. Shipping companies that were active in other markets did not have this luxury and were left to the whims of the free market, creating a more hostile and competitive environment. Even though the SMN and RL were not competitive towards each other, they experienced international competition and needed to communicate their services to the public. This is where the advertisements, such as shipping posters, come into play.

Historical overview of advertisement in the Netherlands

The modern notion of advertisement was introduced in the Netherland when companies, shopkeepers and manufacturers, could communicate their services and goods to the public in a way that was simple and cheap. In the Netherlands, the abolishment of the taxes on magazines in 1869 provided the spark that made advertisement profitable. At the end of the 19th century, several dozen advertisement companies were active in the advertisement business. Until the First World War the number of advertisement companies kept rising and a growing number of companies established their own advertisement department. An important development was the founding of the *Nederlandse Dagblad Pers*, an association that provided general rules for advertisements, effectively banning scams and nonsense advertisements.²⁰ It was a good step in the right direction in terms of the professionalization of the industry. In the 1920s it became a serious business, with its own congresses and fairs. Companies hired advertisement designers and discussions about their imagery spilled over into the artworld on a regular basis or the other way round. The artistic value of posters will be addressed later, but the fact that it was considered a hot topic in the 1920s demonstrates an interest in their imagery from the artistic perspective. A further development of the industry can be observed in the introduction of marketing research and even advertisement psychology.²¹ Especially the introduction of these two elements indicates that the companies that used advertisement, which includes shipping companies, were actively exploring ways to influence the public through the imagery of advertisements.

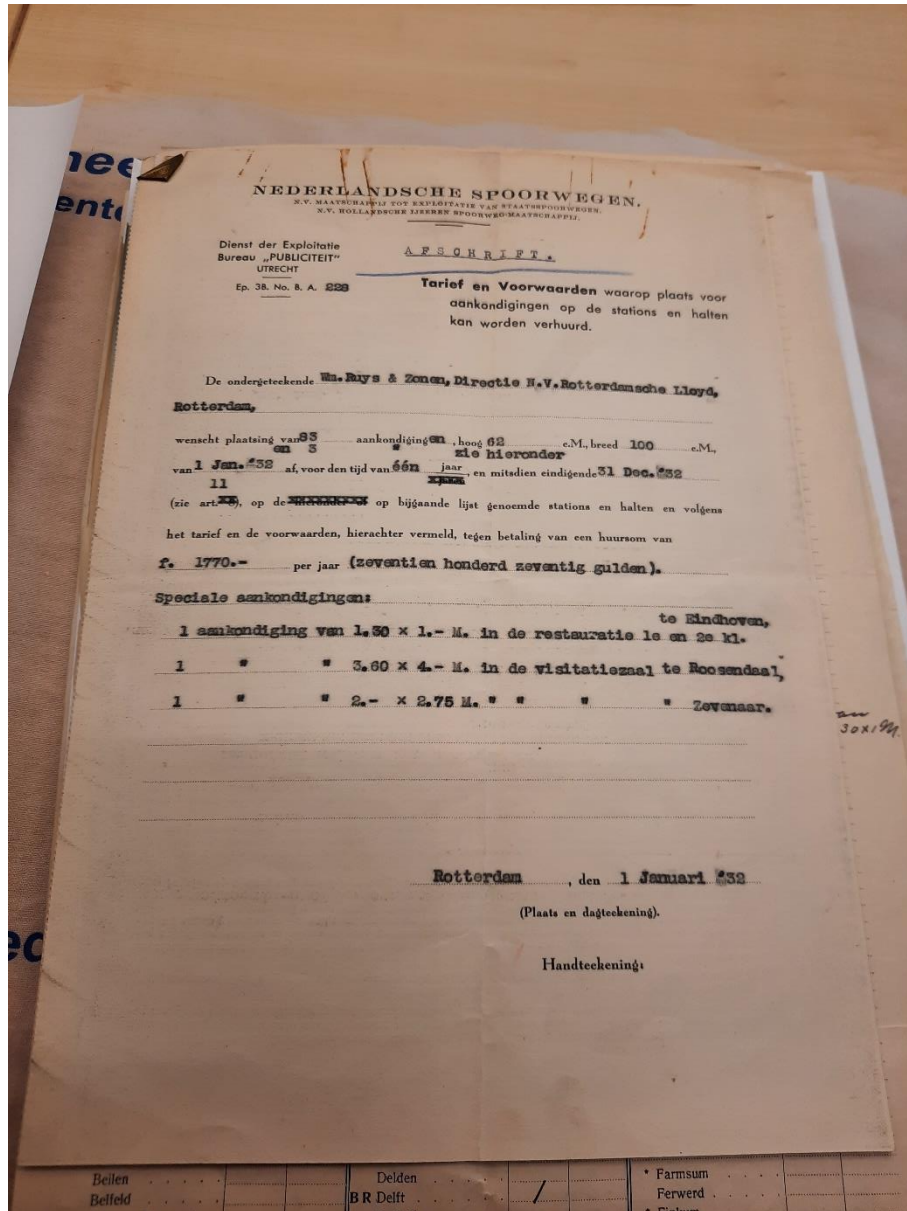
It can be stated that (shipping) companies took advertisement seriously. However, how did these shipping companies obtain the posters? Who made them and how much influence did the companies have? Where were the posters showcased? For years, contact between the

²⁰ Reinder et al, *Schip & Affiche*, 19.

²¹ Reinder et al, *Schip & Affiche*, 18.

companies and the artists was either without an intermediary at all or through a printing house. Requests went both ways, but in general it was the artist or the printing house that presented new ideas for a poster to the companies. The argument that the imageries on posters were taken seriously by shipping companies can be strengthened with the notion that most companies decided about the imageries on an executive level. The RL even introduced a press and propaganda department in 1930.²² The close contact between the RL and the artists that made the posters for them, can be illustrated by the hand of a correspondence from 1939 between the company and British illustrator James Greig. He was ordered to draw thinner route lines and change the shadows and colours. This correspondence demonstrates the close control the RL desired in the poster making process. The close eye that the companies kept on the artists was not limited to posters, correspondence went back and forth over everything that was made, including for example menus and brochures. The posters were not the sort of advertisement to be pasted on walls or billboards. Rather, they were displayed in, amongst other places, station buildings, hotels, banks, clubs and the offices of shipping companies. Contracts with clear agreements had to be signed if a shipping company wanted to advertise somewhere. One of these contracts is shown in figure 1. This contract was discovered through archival research in the Rotterdam City Archive. It demonstrates the detailed agreements (including; size, placement and fee) between a shipping company, in this case the RL, and other companies that enabled them to advertise to the public, in this case the Dutch passenger railway operator.

²² Reinder et al, *Schip & Affiche*, 23.



Contract between the Rotterdamsche Lloyd and the Nederlandsche Spoorwegen, 1 January 1932, Stadsarchief Rotterdam.

This concludes the brief summary of the historical development of; the shipping business to the Dutch East Indies, general advertisement in the Netherlands and Dutch shipping posters. However, the question that remains is; ‘What factors determined the imagery on shipping posters that represented the Dutch East Indies between 1870 and 1940?’

Chapter 2: Influencing consumer behaviour

To understand how the imageries on shipping posters came to be, the concept and core functions of a poster need to be researched. Posters have been researched in the context of various diverging topics, mostly conflict- or commercially oriented or in relation to propaganda and/or politics. Insight into the general function of a poster can be found when posters are compared to public notices. Public notices are 'a means of signalling only one person, someone whose identity is unknown to the author of the notice'.²³ One of the oldest examples of a public notice is a papyrus advertising a reward for the return of an escaped slave, found in the ruins of ancient Thebes.²⁴ Even though public notices can be seen as a predecessor of posters, there is an important difference. Public notices offered general information, such as the death of a ruler or new taxations. This information was actively sought out by the public. The important difference with posters is that posters are used to aggressively and forcefully attract the attention of those who are not actively looking for them. It leads you to something you were either looking for but you did not yet decide about where you would get it, or it influences you to start thinking about something you were not even looking for in the first place. A public notice is passive whereas a poster claims attention and aims to 'seduce, to exhort, to sell, to educate, to convince, to appeal'.²⁵ In general, posters must be forceful and aggressive because they constantly appear in the context of other posters and are constantly in competition with other posters. The imagery on posters is aimed to grasp the attention of the public and is used to win the battle for the general attention. This is exactly why posters offer such a useful insight into what was popular during their time of creation. The question that remains is 'How did shipping companies use posters to influence consumer behaviour?'

Integral to answering the sub question of this chapter are the concepts of visual design and visual communication. Visual design can be described as the specific arrangement of the advertisement's artistic elements. Together, these artistic elements create a visual design – or aesthetic structure – that acts in the space between the creation of creative and appealing

²³ Susan Sontag, 'Posters: Advertisement, Art, Political Artifact, Commodity,' in *Looking Closer 3*, ed. Michael Bierut, (New York: Allworth Press, 1999), 196.

²⁴ Sontag, 'Posters', 196.

²⁵ Sontag, 'Posters', 196.

visual schemes and information development. The goal is to create a visual design that resonates with those who look at it, it pursues to attract attention, to inspire desire and to encourage people to respond to the message that is sent by the creator of the image.²⁶ According to Eimand Negm and Passent Tantawi, the goal of these messages is exclusively aimed at formulating a favourable impact on the perceptions of viewers. This can be contested however, as images can also be used to stimulate a negative perception of something.

However, in relation to shipping posters, the desired perception is a positive one. The SMN and RL also aimed to influence consumer behaviour in their favour through the use of visual design. To understand how visual design works, every detail of a poster has to be studied as an isolated element; an integral aspect of the overall design and message. The elements of design that seem most applicable to shipping posters are lines, colours, texture, shape and the perception of size. The first element, lines, speaks for itself, and refers to all lines on the surface that create a shape or outline. The second identified element is colour. Colours are very important in visual communication and evoke different feelings, for example: red portrays power and action or youthfulness, blue depicts relaxation, and green implies growth, hope or that something is organic.²⁷ In contrast to these colours, black and white are supposedly perceived as neutral or even dull, which is exactly why most shipping posters contain bright colours to grasp the consumers' attention.²⁸ However, this work contests the notion that white is perceived neutrally. White is often associated with purity and cleanliness. Considering the fact that some of these posters were made during a time of skewed colonial power relations between the Netherlands and the Dutch East Indies, the use of the colour white and its possible psychological effects in relation to these power relations should be taken into account. Has the contrast between large, white, clean looking ships and the more provisional in earthly colours depicted modes of transport made by the indigenous people – such as wooden ships – had any effects on the perception of an unequal relationship between the Netherlands and the Dutch East Indies?

The third element that makes up visual design is the texture of the object. A rough surface indicates toughness, and a smooth surface evokes a feeling of sophistication and

²⁶ Eiman Negm, and Passent Tantawi, 'Investigating the impact of visual design on consumers' perceptions towards advertising,' *International Journal of Scientific and Research Publications* 5, no. 4 (2015): 1.

²⁷ Negm and Tantawi, 'Investigating the Impact,' 3.

²⁸ Negm and Tantawi, 'Investigating the Impact,' 3.

indicates a polished taste.²⁹ Shipping posters had a smooth surface, as shipping companies actively pursued a reputation of polished taste. A notion that can also be derived from their efforts in keeping up with the most luxurious interior styles. Resulting in the creation – and advertising – of Louis XIV saloons and Tudor-inspired lounges. The next element of visual design is shapes, the two-dimensional lines that create shapes without thickness. Shapes also evoke different feelings and can therefore be used to influence consumers. Triangles can be used to focus peoples' attention into certain direction, circles indicate virtue and eternity, whereas lines suggest freedom. Squares invoke the notion of practicality and usefulness.³⁰ These psychological associations with primary geometric shapes are of tremendous importance to this research. The rise of shipping posters coincided with the rise of modern art movements that sought to reach a – or in some eyes *the* – true form of style by reducing art to basic neutral shapes. The third chapter of this work will bring the perceptions of basic shapes and modern art movements together.

The final element of visual design is the perception of size. Objects, lines and shapes are perceived differently when they appear larger or smaller in contrast to other objects, lines and shapes. Ships on shipping posters can be very large compared to the surrounding shapes, which often suggests elements such as; power, control and dominance. This is most applicable to the imagery during the first years of shipping posters, when companies expressed their status and proudness of new ships through naturalistic depictions of powerful and mighty ships, often either from a low angle or in a favourable contrast to a smaller ship, or other objects in the surrounding. The imagery on these posters was used to positively influence the perception of consumers, to express power and establish status.

When shipping posters were a relatively new phenomenon, the imagery existed almost exclusively of ship portraits. When a new ship was added to the fleet, a painting of the ship would be made. After the painting usually also followed a poster version of this painting. An artist was asked to make an 'artist impression', a realistic representation of the impressive new ship. In these times, this first image was an important aspect of the advertisement strategy. It was a way of presenting the new ship of the company to the world.³¹ However,

²⁹ Negm and Tantawi, 'Investigating the Impact,' 3.

³⁰ Negm and Tantawi, 'Investigating the Impact,' 3.

³¹ Reinder et al, *Schip & Affiche*, 22.

there is also an element of pride to be noticed here. The ships were depicted as enormous and mighty, sometimes even helped by the depiction of a smaller ship to create contrast. It seems as if these posters were aimed more at pleasing the companies than to enthuse the passer-by. After all, how many people knew the difference between one ship and the next?³² Especially in times when steamships were a fairly recent invention? These first years of communicating messages through the imagery on shipping posters conflict with the modern ideas of effective advertisement. However, they would soon be criticized by contemporaries as well. Some of these early 'artist impression shipping posters' are shown in the figures two, three and four.

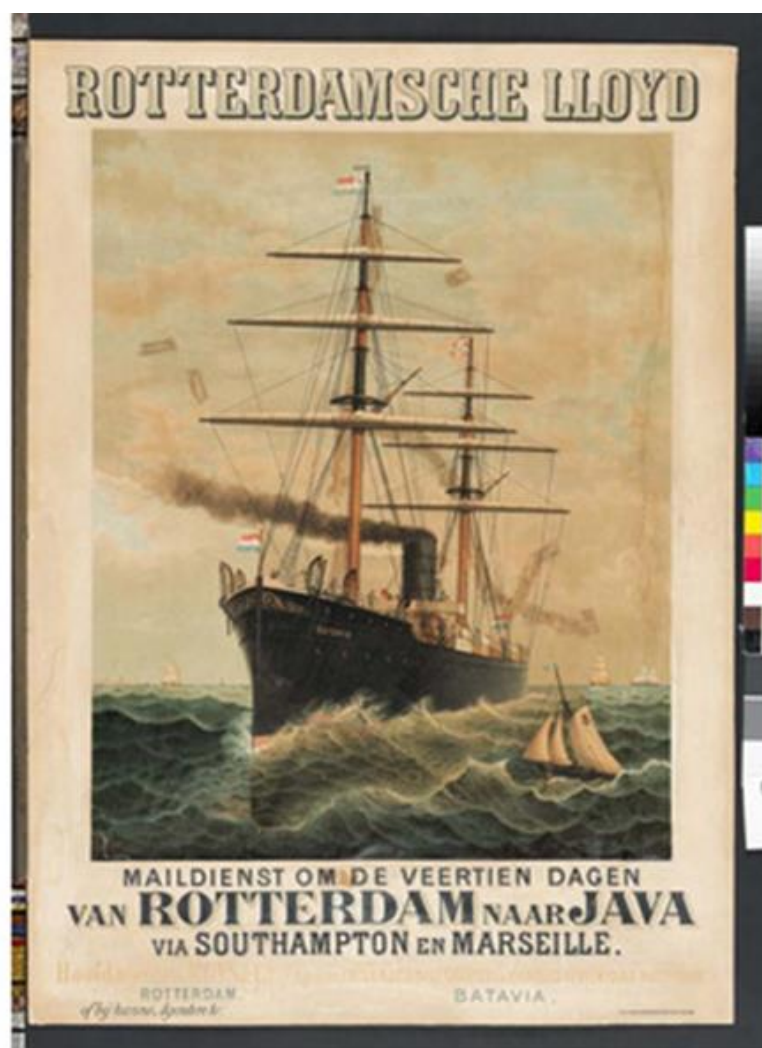


Fig. 2, Kühn & Benedictus, *Rotterdamsche Lloyd*, Poster, 1883, (Maritime Museum Rotterdam).

³² Reinder et al, *Schip & Affiche*, 22-23.



Fig. 3, J. Vurtheim en zoon, *Rotterdamsche Lloyd*, Poster, 1902, (Maritime Museum Rotterdam).



Fig. 4, artist unknown, *Rotterdamsche Lloyd*, Poster, 1914, (Maritime Museum Rotterdam).

The imagery on these posters also contained other elements that were used to influence the perception of the public. The companies often exploited their links with the Dutch royal family. Which is why the imagery of these posters can feature: lions, crowns, or similar references. After all, if the royal family approves of the company and its ships, then why should the public not? An example of the use of links with the royal family can be seen in the shipping poster shown in figure two. The text reads; *Koninklijke Nederlandsche Postvaart (Royal Dutch Mail)*.

Another element that – because of the introduction of psychology in the field of advertisement – became influential to the imagery of shipping posters is the perception of speed. If shipping companies wanted to promote the swiftness of the journey, the imagery contained elements that strengthened this connotation.³³ The ships were portrayed dynamically, as if they cut through the water at a high speed. The swiftness of the journey was one of the elements through which other shipping companies could distinguish themselves from their competition. The comparison between the shipping posters in figures five and six demonstrates how the dynamic depiction of a ship could make a difference. The ship in figure five seems to travel at a higher speed – indicated by the angle and the sloshing water at the bow of the ship – than the ship in figure six, which is portrayed from a side angle.



Fig. 5, Harry Hudson Rodmell, *Java-China-Japan Lijn*, Poster, 1939, (Maritime Museum Rotterdam).

³³ Reinder et al, *Schip & Affiche*, 52-53.



Fig. 6, J. Vurtheim en zoon, *Rotterdamse Lloyd*, Poster, 1900-1922, (Maritime Museum Rotterdam).

On the other hand, depicting a ship as less dynamic could also be a deliberate choice. Shipping companies also instructed the creation of posters with imagery that communicated the slow and relaxed pace of the journey. Opposed to the passengers that wanted to travel to the Dutch East Indies in the fastest available way, there were passengers that sought out the slow and relaxed pace of the journey. These passengers enjoyed the entertainment on board or the relaxed holiday feeling of travelling by ship. To also appeal to these potential customers, the shipping companies used posters with imagery that contained visual elements such as passengers engaged in relaxing activities on board or the absence of a dynamic scene. An example of how shipping poster advertised the relaxation aboard a ship can be seen in figure seven.



Fig. 7, S. Lankhout & Co, *Stoomvaart Maatschappij*, Poster, 1892, (Maritime Museum Rotterdam).

The variation between a dynamic and a relaxed scene perfectly illustrates the order of the process of making a poster. First, the message that has to be sent to the public is carefully considered and worked out. After that, the imagery of the poster is created in such a way that the final product optimally communicates that same message and influences the public in the desired way.

In contrast to most shipping posters that have been discussed, some shipping posters in the collection of the Maritime Museum Rotterdam did not use rich imageries to influence consumer behaviour. These posters merely informed the public of sailing schedules, and in doing so, remained close to the function of the previously mentioned public notices. These sailing schedules were most likely actively sought out by passengers, which contrasts with the forceful nature of shipping posters. Some of these posters depicted the sailing schedules of both the RL and the SMN, which further emphasises the degree of cooperation between the two companies. This cooperation apparently did not exclude advertising. Two of these sailing schedules can be seen in figures eight and nine.



Fig. 8, artist unknown, *Stoomvaart Maatschappij 'Nederland'*, Poster, 1887, (Maritime Museum Rotterdam).



Fig. 9, artist unknown, *Stoomvaart Maatschappij 'Nederland'*, Poster, 1910, (Maritime Museum Rotterdam).

The two final visual elements that will be discussed in this chapter are; the promotion of both tourism and the possibility to travel with the SMN or the RL to Jeddah, in order to participate in the Hajj. Even though the percentage of passengers that travelled with the RL or SMN as tourists on their ships to the colony was relatively limited compared to the overall numbers, both companies promoted their services in the tourist segment.³⁴ In 1890, the modern idea of a cruise was conceived by the Hamburg Amerika Line. Shortly after, other shipping companies also tried to conquer a spot in this new market. The SMN and the RL were no exception and started advertising their cruises from 1900 onwards. The predicate of a cruise can be debated however, as the ships took passengers along the same route that they made

³⁴ Van 't Veer, *De Kolonie*, 195; Reinder et al, *Schip & Affiche*, 43.

before the idea of a cruise even existed. On their route to the colony through the Mediterranean Sea, the ships stopped at several transit ports. These ports were now advertised as destinations of a cruise through the Mediterranean. The cruises of the RL and SMN were made even more attractive when the option arose to travel back to the Netherlands by train.³⁵ These Mediterranean cruises were promoted through the imagery on shipping posters, often displaying the attractive and exciting aspects of the destinations. Some of the imageries of these shipping posters can be seen in the figures ten and 11.



Fig. 10, Shep, *Naar het zonnige Zuiden!*, Poster, 1928-1940, (Maritime Museum Rotterdam).

³⁵ Reinder et al, *Schip & Affiche*, 41.

The SMN and the RL also played an important role in facilitating the Hajj – the annual Islamic pilgrimage to Mecca – for the Muslim population of the Dutch East Indies. For centuries, Muslims have made the crossing from current-day Indonesia to Mecca. Before the introduction of steamships in the second half of the 19th century, pilgrims made the journey by sailing ship. In some instances, the VOC would provide sailing ships, in order to perform favours for local leaders or sultans. If the VOC did not provide ships, people had to travel by themselves from port to port. These journeys could take up to a year. Additionally, travellers had to be in good health and needed enough financial resources to make this journey. Before the steamship lines, participating in the Hajj was only possible for the Indonesian elite.³⁶ The Dutch East Indies had one of the largest Muslim populations outside of the Arabian Peninsula. Therefore, there was a clear opportunity for the RL and the SMN to connect the demand of the colonial Muslim population and their possibility to facilitate the Hajj. The steamships could complete the journey – from Batavia to Suez and from 1884 onwards to Jeddah – in sixteen to eighteen days, which was a tremendous reduction opposed to the journeys that could take up to a year.³⁷ Furthermore, on these ships hygiene and comfort could be relatively guaranteed, which made the threshold even lower. Having the RL and the SMN facilitate the Hajj was profitable for both the companies and the colonial government. The pilgrims would remain under Dutch supervision and potential threats could be monitored (radicalization, the influx of foreign diseases etc.), and in return the companies profited financially. The opportunities the SMN and RL offered the population of the colony in terms of making the pilgrimage were communicated through shipping posters. A critical remark that can be made here is that these posters were not meant for the Western market. Further research is necessary to determine the different reactions and connotations of the Western and non-Western public concerning (poster) imageries. Two of these Hajj posters can be seen in figure 12 and 13.

³⁶ Johan Eisenberger, *Indië en de bedevaart naar Mekka* (Leiden: 1928), 3-4.

³⁷ A. Patah, *De medische zijde van de bedevaart naar Mekkah* (Leiden: 1935), 2-3.



Fig. 12, Jan van der Linde, *Kapal Hadji Kongsji Tiga*, Poster, 1933, (Maritime Museum Rotterdam).



Fig. 13, F.A.O. van Bommel, *Rotterdamsche Lloyd Kantoor Kapal Api*, Poster, 1924, (Maritime Museum Rotterdam).

In conclusion, this chapter has revealed the core functions of (shipping) posters and the concept of visual design, which is used to convey messages to the public through these posters. Furthermore, it has been explained how different sorts of shipping posters, from artist impressions to the advertisement of the Hajj, convey different messages. The mentioned examples, that communicated perceptions such as speed, relaxation, pride, power and class illustrate how shipping companies used posters to influence consumer behaviour. Therefore, the sub question: 'How did shipping companies use posters to influence consumer behaviour?', has been answered. The wide range of different posters and methods to influence the public demonstrate the ingenuity of these shipping companies. Moreover, it demonstrates their ability to react to – and profit from – new inventions, such as the cruise, or the wants and needs of potential consumers, such as the Hajj lines. The ingenuity of these

companies can also be seen in their ability to market themselves in diverse ways through shipping posters.

Chapter 3: Shipping posters and the art world

Developments in the Western art world have had a significant impact on the imageries of Dutch shipping posters. This impact is reflected by the stylistic and creative changes of shipping poster imagery in the period 1870 – 1940. Developing from strictly realistic and true to nature imageries to the inclusion of more geometric and functional imageries that appealed to the imagination and were influenced by modern art styles such as cubism and purism and the ever-faster changes of a modernizing society. What factors have influenced this gradual change in Dutch shipping poster imageries? The focus will once again lie on the shipping posters made for the Rotterdamsche Lloyd, the Stoomvaart-Maatschappij Nederland, the Koninklijke Paketvaart Maatschappij and the Java-China-Japan Lijn. This chapter will focus on these stylistic changes and the influences of the art world by answering the sub question: ‘Which developments in the art world have influenced the imageries of Dutch shipping posters in the period 1870 – 1940?’. Firstly, this will be analysed by making a comparison between the British shipping poster scene and the Dutch poster scene during this period. Identifying similarities and discrepancies between the two poster scenes can be helpful in understanding the Dutch poster scene and analysing its (artistic) developments. Secondly, answers to the sub question will be found by researching in which ways the Dutch poster scene embraced changes and new art styles, for example through the integration of the creative ideas of French poster artist Cassandre (1901 – 1968), and if the Dutch poster scene – to some extent – did not let go of conservative traditional poster imagery.

Through the first half of the 20th century, UK shipping companies gradually lost their dominance over the sea.³⁸ This decline has been researched through a variety of explaining factors, ranging from labour unrest to inconsistent government policy.³⁹ However, the phenomenon can also be explained by observing how British shipping lines engaged with self-promotion and marketing. Shipping posters, which were generally aimed at the passenger market, were a marketing medium for shipping lines to boost their self-promotion. The same was true for the Dutch shipping companies that also used shipping posters to increase brand

³⁸ DJ Clampin and NJ White, ‘Is it essential that steamship company’s posters must have a ship?’ The shortcomings of British shipping posters c. 1840 to c. 1970,’ *Journal of Historical Research in Marketing* 9, no. 4 (2017): 1.

³⁹ Clampin and White, ‘Shortcomings,’ 1.

awareness and communicate with the public. However, in the specific case of the British shipping poster scene, a failure to adapt to the wants of the public in terms of (poster) imagery is credited as one of many reasons for the aforementioned decline of dominance. A large amount of the British shipping companies failed to embrace the modern influences of the art world.⁴⁰ Was the same true for Dutch shipping companies?

During the 1870 – late 1920s period, a lot of similarities can be noticed for the British and Dutch shipping poster scene. In both cases shipping companies, in showing the public what they offered, persisted in traditional true to nature representations of ships instead of depicting what customers might experience. This way of communicating with potential customers is described as fact-based, avoiding risk, an overemphasised representation of what a customer will get instead of what they might feel and experience.⁴¹ The ships were depicted powerfully and imposing, and they seemed to transcend their natural surroundings. This seems in line with the desired commercial messages mentioned in the first chapter of this research. However, these imageries were also criticized both in the Netherlands and the United Kingdom. Criticism in a 1909 issue of the British magazine *The Advertising World* reads:

Each advertiser, when he is deciding upon his next poster, should make a point of examining all that others in the same line of business have produced, and then go and do something altogether different. Why do shipping companies all do exactly the same thing in exactly the same way? ('The Poster and the Public', 1909, pp. 700 – 2).⁴²

This criticism indicates that the posters could be observed as repetitive – boring even – and conservative. The argument that the posters could be observed as such can be further strengthened by the following criticism of T. Hamilton, who often contributed to the advertising press, and wrote this in 1927:

Until quite recently ocean travel advertisers appeared to have only one idea – the big ship – and for years steamship companies have continued to vie with one another in producing realistic drawings of their vessels. Very little has yet been done to exploit the adventurous appeal of foreign travel, to which every landsman is keenly susceptible.⁴³

⁴⁰ Clampin and White, 'Shortcomings,' 21.

⁴¹ Clampin and White, 'Shortcomings,' 1-2.

⁴² Clampin and White, 'Shortcomings,' 14.

⁴³ Clampin and White, 'Shortcomings,' 12.

The Dutch shipping companies faced similar criticism in terms of their shipping posters. In a 1924 issue of the magazine *De Reclame* the following could be read:

The more ordinary advertising posters have shown us countless ships time and time again, drawn very naturalistically in the first period, depicting every porthole and then especially always in a somewhat exaggerated proportion like a true sea castle, surrounded by a few tiny nutshells, a representation that many view of the ship in question, moored at the jetty, has prepared a disillusionment.⁴⁴

These examples of criticism in both countries illustrate that the traditional poster imageries were – at least by a share of the public – observed as repetitive, boring and as something that did not live up to the potential of the medium. However, the examples of British criticism are taken from secondary source material that already maintains the argument that these shipping companies failed to adapt to the wants of the public in terms of poster imagery and could therefore have been chosen to further confirm this argument. Therefore, it should be noted that a broader inquiry into Dutch and British poster criticism would further strengthen the argument. The visual similarities between Dutch and British poster imageries further strengthen the notion that the criticized phenomenon of the naturalistic artist impression cannot be credited to a specific nation. An example of these British true-to-nature shipping posters can be seen in figure 14.

⁴⁴ Reinder et al, *Schip & Affiche*, 22.



Fig. 14, Odin Rosenvinge, *Elder Dempster Lines*, 1914-1939, (Maritime Museum Liverpool).

An apparent trend in the Dutch and British shipping poster scene can be summarized. Shipping companies focussed on the true-to-nature representation of a product, which was a ship. Even though these posters might have instilled a sense of awe in passers-by at first, the public and critics wanted more, but companies failed to capture and depict abstract elements, such as experiences during the journey or the excitement of a destination. Consulted literature that focusses on the British case indicates that this tendency to cling to traditional poster imagery has the following causes. Firstly, pride seems to be an important factor. The shipping companies were proud of their fleet and imagery with a big ship at the centre was therefore seen by companies as the most advantageous approach to market themselves. The same tendency can be observed in the Netherlands. The ships were impressive and expensive constructions and were even experienced as having a distinct identity, starting with a name. The ships were the pride of the whole company and the posters seemed to reflect this sense

of proudness. Therefore, it is almost as if these posters are more producer-oriented than consumer-oriented.⁴⁵ In both cases, corporate pride seemed to limit creative exploration and risks.

Secondly, family-ownership of shipping companies is argued to have resulted in creative stasis.⁴⁶ The traditions that come with family control have resulted in a 'conservative managerial culture which slowed growth, placed stability ahead of growth and resisted institutional overhauls'.⁴⁷ In terms of moving away from conservative shipping poster imagery, these family ties have resulted in a sense of tradition and a conservative way of reacting against anything that deviated from the already established norms. These tendencies have been argued to extend to the self-promotion of these shipping companies and result in the failure to explore progressive poster imageries and the modern art styles of that time. In the Netherlands, the Rotterdamsche Lloyd was owned by the Ruys family. Did this family-ownership lead to a same degree of conservatism and a preference for slow growth and stability?

The comparison with the British poster scene has revealed that posters were an important marketing medium and that not using it to its full potential could have consequences, even for strong maritime nations. Furthermore, this comparison has made clear that the criticism directed towards the conservative product-oriented posters was an international phenomenon. The consulted literature claims that the British poster scene – a few progressive companies excluded – remained conservative and failed to adapt to the wants of the public until after the Second World War. However, the Dutch posters scene seemingly went into a different direction. An important point of divergence seems to be the popularity of French poster artist A.M. Cassandre (1901 - 1968) and his ground-breaking ideas about shipping poster imagery, and commercial poster art in general, at the end of the 1920s. In what ways has the Dutch shipping poster scene embraced modern ideas about the medium? And in what ways did it remain conservative?

⁴⁵ Reinder et al, *Schip & Affiche*, 54.

⁴⁶ G. Clydesdale, 'Thresholds, Niches and Inertia: Entrepreneurial Opportunities in the Steamship Industry,' *Journal of Enterprising Culture*, Vol. 20, No. 4 (2012): 3.

⁴⁷ Clydesdale, 'Thresholds,' 3.

Even though Cassandre and his influence on the Dutch shipping poster scene are the main subjects of this chapter going forward, artists – and art movements – are never truly isolated and never function in a vacuum. Therefore, to grasp Cassandre’s vision, another movement and artists that – to some extent – had similar ideas and dealt with similar themes will be discussed first. A recurring theme in the Western art world of the early 20th century is universality. Some artists sought the universal and the general, as opposed to the individual and particular.⁴⁸ An influential Dutch art movement that strived for universality through pure abstraction was *De Stijl* (1917 – 1931). Its members included artists and architects, amongst others, Theo van Doesburg, Gerrit Rietveld, Piet Mondrian, and Bart van der Leck. However, this was not a group that cooperated closely. Some members have never even met. Possibly because of this, the movement is notoriously difficult to grasp, as not even the artists and architects that belonged to it have been able to form a universal description of their movement. Therefore, observing *De Stijl* can best be done if it is treated as a moving target, not by fixing it in one place.⁴⁹ In this ‘territory’ it moves through, some elements are more recurring than others. *De Stijl* seems to treat too much self-consciousness concerning style as a ‘modern disease’, a disease which could be cured if style was treated as science. A science through which an aesthetic that understands the basic and universal principles of beauty could be found. *De Stijl* found these basic principles in reducing something to the essentials of form and colour: simple and geometric shapes, the exclusion of subjectivism and individualism, strong forms of abstraction, and the use of primary colours, black and white. Art was reduced to an aesthetic framework. Even though artists attached to *De Stijl* engaged in making commercial art – also for shipping lines – none of them have made shipping posters for the RL, SMN, KPM or JCJL. However, figure 15 shows work from Bart van der Leck made for the *Batavier-Lijn* (Wm H. Müller & Co’s service between Rotterdam and London) to illustrate how these *De Stijl* posters for shipping lines looked. This poster made by Van der Leck would dictate the developments of Dutch commercial art.

⁴⁸ Richard Padovan, *Towards Universality* (Psychology Press 2002), 12.

⁴⁹ Padovan, *Universality*, 6.

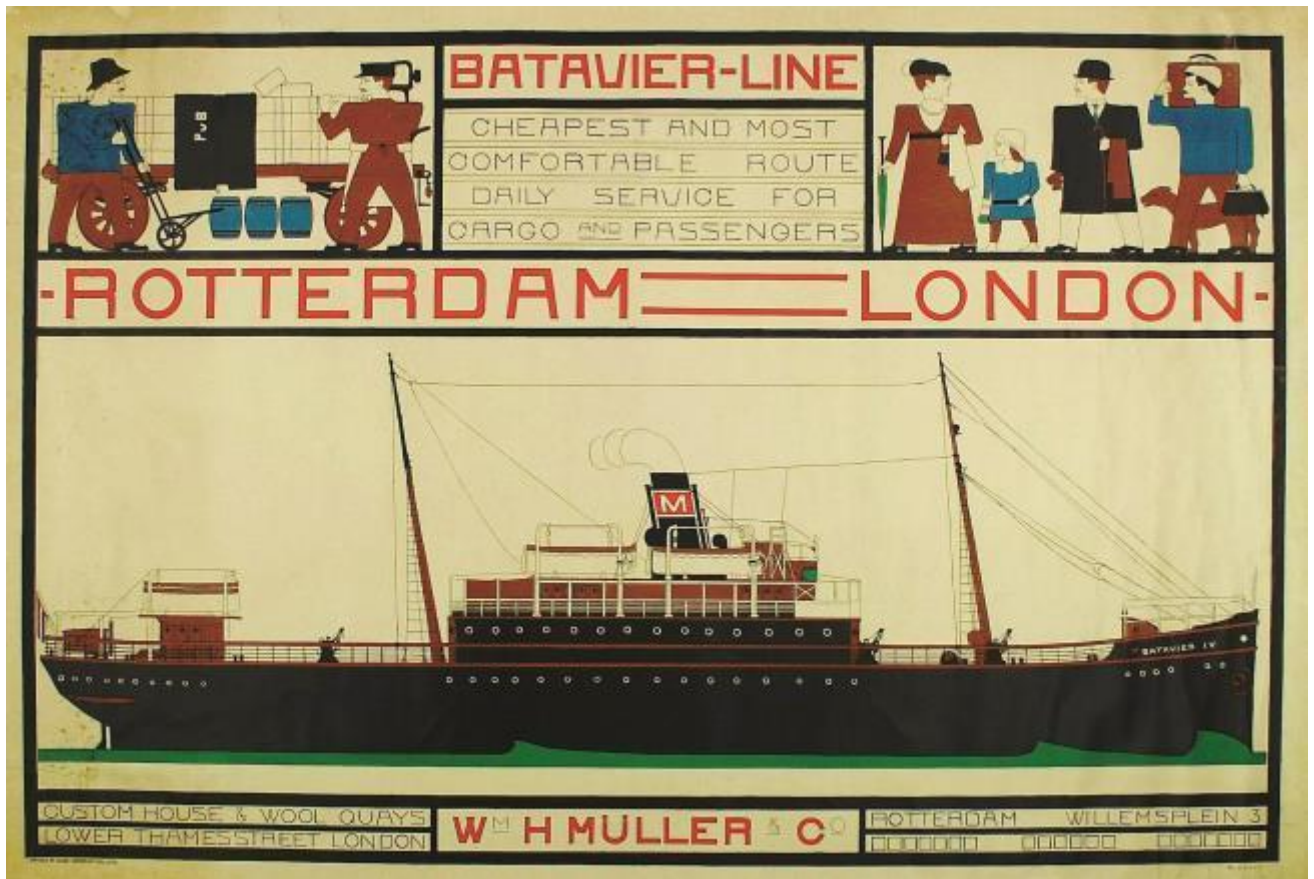


Fig. 15, Bart van der Leck, *Affiche Batavier Lijn*, Poster, 1916, (Kröller Müller Museum).

To conclude, the idea of *De Stijl* was that, behind every style of past and present, lie principles that form the essence of art, and therefore, could reveal true beauty. Hence, *De Stijl* (the style) and not *a* style. The search for these basic principles was not an isolated development. The aforementioned French poster artist A.M. Cassandre was on a similar quest of finding a certain universality behind art.

A.M. (Adolphe Mouron) Cassandre was born in Kharkiv (Russian Empire) in 1901. His father was French and his mother Czarist Russian. Cassandre was a multi-talented artist, however, for this research his role as a master of the advertising poster is most important.⁵⁰ In this role, he became an influential figure in the Dutch poster scene, having designed 170 poster between 1927 and 1940.⁵¹ From letters that Cassandre has written, it becomes clear that he aimed to combine the core principles of pictorial modernism to create posters that

⁵⁰ Steven Heller, 'The Unexplored Art of Designer's Biographies,' *Design Issues* 5, no. 1 (1988): 107.

⁵¹ Brattinga, Maartje. 'Advertising in the Dutch East Indies in Search of the Tropical Style.' *Wimba, Jurnal Komunikasi Visual & Multimedia* 6, no. 2 (2014): 14.

were ‘conceived to take their place in the thick of life, in the joyous tumult of the street, where they spoke to people.’⁵² What methods did Cassandre use to reach that goal? And in what ways were his methods ground-breaking?

Cassandre chose posters as a medium to express himself, because posters were not traditional and artists did not have to adhere to a certain ‘set of rules’, as opposed to more traditional artforms. Moreover, posters are functional objects that come with a sense of usability. The functional nature – which has been thoroughly discussed in the first chapter of this research – is what drove Cassandre to start designing posters.⁵³ He chose Cubism as his visual language.⁵⁴ Through its emphasis on geometrics the ‘eternal element’ could be expressed and the imagery could be given a sense of impersonality.⁵⁵ Cassandre aimed to rule out individual complexities and coincidences.⁵⁶ The striving for a sense of impersonality overlaps with a common element of *De Stijl*, which members also sought to disconnect art from subjectivism and individualism.

Three core methods Cassandre used in his quest to speak to people through posters can be discerned. Firstly, the aforementioned use of geometric shapes. His posters feature the recurring use of circles, combined with squares and/or straight lines. Secondly, the importance of the textual element. Cassandre was of the opinion that text would set the thinking process in motion, which would create thought associations in the minds of the public. Thirdly, his vision in terms of the relation between poster and society. It has been made clear in this research that posters are, at their core, a mere means of communication. They represent a discourse between a seller and the public. The most important reason for Cassandre’s clients to use posters was to stimulate sales or to increase brand awareness. Why would the artist of the poster do anything more than make sure the commercial message was transmitted to the public in the most optimal way? Hence, the functional aspect of his vision on poster imagery. Combined, these three elements form the core of Cassandre’s ideas about creating poster imageries.

⁵² Heller, ‘The Unexplored Art,’ 107.

⁵³ Reinder et al, *Schip & Affiche*, 81.

⁵⁴ Heller, ‘The Unexplored Art,’ 108.

⁵⁵ Reinder et al, *Schip & Affiche*, 74.

⁵⁶ Reinder et al, *Schip & Affiche*, 74.

Cassandre was specifically interested in making posters that contained ships or trains. For him, and many other artists like him, trains and ships were the elite of modern machinery. Machines – and by extent industrialization and science – were important inspirations for his style. Cassandre did not admire machinery for its brute force or motion, as was common in futurist circles, but for their order, perfection and numerical harmony. By now, it has become clear that Cassandre admired perfection, not in a subjective sense but in terms of mathematical order. He seems to chase the effect of satisfaction mathematically correct geometric shapes can induce in people. Perhaps this, the functionality of the medium and the mathematical harmony of the shapes on its imageries, were the basic principles artists such as the member of *De Stijl* and Cassandre were looking for. We can undoubtedly conclude that this ‘quest for universal beauty’ can be discerned in a unique poster style. The question that remains is ‘In what ways were Cassandre’s methods ground-breaking?’. What makes Cassandre’s work ground-breaking is that he found a way to combine the three core concepts of his ideas in a single vision. The geometric shapes were ideally suited to create communicative and functional posters. With his vision, Cassandre has contributed greatly to the Dutch poster scene. However, what has been his particular influence on the RL, the SMN, the KPM and the JCIL?

Cassandre has never personally designed a shipping poster for the RL, however, the influence of his style on advertisement of the RL is unmistakable. For example, the shipping poster shown in figure 16, made by Johann Anton Willebrord von Stein (1896–1965) in 1930, appears to be in line with Cassandre’s vision. The imagery is abstract, moreover, it demonstrates the use of geometric shapes and mainly consists of the colours white, black and blue.



Fig. 16, Johann Anton Willebrord von Stein, *Rotterdamsche Lloyd*, Poster, 1930, (Maritime Museum Rotterdam).

Cassandre's style was also copied by artists that created advertisements for the Rotterdam based shipping line. An example of this can be seen when comparing figure 17 with figure 18.



Fig. 17, A.M. Cassandre, *Normandie*, Poster, 1935, (Museum of Modern Art New York).



Fig. 18, artist unknown, *Afvaarten*, Brochure, 1938, (Maritime Museum Rotterdam).

Figure seventeen shows a poster made by Cassandre in 1935 and figure eighteen shows a brochure made by the RL in 1938. The ship and the overall style of the image is almost identical.

Cassandre was fascinated by both ships and trains and both of these technological wonders often featured in his poster designs. From 1926 onwards, the RL and the SMN also offered a train service, the so-called *boottreinen* (boat-trains). These made it possible to travel to Marseille or Genoa by train and board a ship from there, shortening the month-long trip to the Dutch East Indies by ten days.⁵⁷ Similar to shipping posters, this train service was also promoted through their own posters. One of which, made for the RL, can be seen in figure 19. The poster has also been made in the Cassandre style, featuring the use of geometric shapes and glorifying technology and modernity.

⁵⁷ Bert Scova Righini, *Een leven in twee vaderlanden*, (Brill, 2006), 83.



Fig. 19, Machiel Wilmink, *Lloyd Rapide*, Poster, 1927, (Maritime Museum Rotterdam).

Similar to the RL, the SMN also never employed Cassandre to make a shipping poster for them. However, in the case of the SMN, the influence of Cassandre is felt through his student, Jean Walther (1910 – 1968). The Swiss artist, whose work is undoubtedly inspired by Cassandre's works and teachings, made several shipping posters for Dutch shipping lines between 1930 and 1940. Walther also made poster for the SMN, one of these can be found in the collection of the MMR. This poster can be seen in figure twenty.



Fig. 20, Jean Walther, *MS. Oranje*, Poster, 1939, (Maritime Museum Rotterdam).

The poster, made for the SMN in 1939 and features the MS Oranje, demonstrates how Walther had created his own style by then, even though the imagery was very much inspired by Cassandre's vision. It relies on geometric shapes and demonstrates a certain composition

and order that seems in line with Cassandre's work. However, when Walther's poster is compared to, for example, Cassandre's poster in figure 17, it seems more dynamic and less basal. It does not rely as much on simplicity and the functionalist base on which Cassandre relies, which can be noticed in the lack of straight lines and the sea, which does not exist of one single colour. Where Cassandre took the reductionist approach and stripped the image of elements that were not deemed necessary to convey the message, his student Walther does not appear as strict as his teacher.

As previously mentioned, the SMN and the RL jointly founded the KPM, the inter-island shipping line operating in the Dutch East Indies. Research into the subject has not revealed any information that proves if Cassandre was in contact with the KPM. However, Cassandre has designed a shipping poster for a shipping line that was jointly founded by the RL, SMN and KPM, the JCJL. This poster, which can be seen in figure 21, features a steamship sailing towards the horizon. At the centre of the poster, Cassandre has placed a detachable calendar for the year 1930, with Indonesia on its background. Attaching a calendar to a shipping poster was not a typical element of the shipping posters Cassandre made for other shipping lines.



Fig. 21, A.M. Cassandre, *Java-China-Japan Lijn*, 1929, (Maritime Museum Rotterdam).

Several conclusions can be made based on the comparison between the British and Dutch poster scenes and the subsequent research into influence of modern artists (De Stijl and A.M. Cassandre) on shipping posters. The comparison between the two poster scenes has revealed that the criticism on conservative, true-to-nature poster imageries was an international development. The answer to the idea that these posters, at least in the opinion of a share of the public, did not fully live up to the creative potential of the medium, was found in modern, functionalist poster styles. Two of these styles have been discussed and it has been revealed that members of *De Stijl* and Cassandre had similar ideas about the medium. Both were on a quest to find a deeper layer of meaning, beyond the individual and subjective. Both sought the universal elements behind art that could reveal true beauty. Cassandre and members of *De Stijl* reduced their poster imageries to the essentials; geometric shapes, abstraction, primary colours and black and white. Lastly, none of them lost sight of the true function of posters. Posters exist to stimulate sales or to increase brand awareness, nothing more and nothing less. The simplicity and usability of the medium is what drove these creative minds to create shipping poster imageries. The ground-breaking influences of A.M. Cassandre and *De Stijl* have had a significant impact on the medium. By analysing this impact, an answer has been found to the sub question: 'Which developments in the art world have influenced the imageries of Dutch shipping posters in the period 1870 – 1940?'

In addition, Cassandre specifically has had an influence on at least three of the four shipping lines central to this thesis. More directly on the Java-China-Japan Lijn through their cooperation, more indirectly on the Rotterdamsche Lloyd and the Stoomvaart-Maatschappij Nederland. Furthermore, none of the artists that were affiliated with *De Stijl* have cooperated with any of the four shipping lines. Even though artists such as Bart van der Leek, had a proven interest in creating shipping posters. Based on the set of shipping posters that is used as the main set of primary sources for this research, it can be concluded that the four shipping lines did not heavily involve themselves with modern artists and were not that interested in advertising with radically innovative modern shipping posters. Even though their shipping posters featured surroundings quite early – the inclusion of surroundings took the emphasis away from solely the ship – the imageries remained largely conservative.

Chapter 4: Shipping posters and colonialism

Researching the colonial elements of shipping posters is integral to answering the overarching research question: ‘What factors determined the imagery on shipping posters that represented the Dutch East Indies between 1870 and 1940?’. The Dutch shipping lines and their advertisements were part of the colonial system. Therefore, the imageries of these advertisements reflect the contemporary imperialist status quo. Researching these imageries offers insight into how shipping companies, such as the Rotterdamsche Lloyd, the Stoomvaart-Maatschappij Nederland, the Koninklijke Paketvaart-Maatschappij and the Java-China-Japan Lijn chose to represent the Dutch East Indies. Which visual elements of colonial life were deemed the most optimal to enthrall passengers to travel to the Dutch East Indies with these shipping lines? In the larger Dutch tourist segment, the ‘authentic’ aspects of the colony were heavily emphasized and advertised to appeal to people that lived in the Western world and felt that it was modernizing too quickly.⁵⁸ To some, Western modernization resulted in feelings of dwindling authenticity, a fading relationship with the natural world and losing sight of ‘what truly mattered’. It was not uncommon in the Dutch tourist segment that focussed on the Dutch East Indies, to recognize this tendency and to play into it.⁵⁹ However, emphasizing the traditional and ‘authentic’ elements of a colonial society, in favour of its modern elements, might also contribute to associations of backwardness and/or further highlight divisions between ‘the West’ and ‘the East’. Through the analysis of the set of shipping posters central to this research, this chapter will reveal which elements of colonial life were depicted and why. The leading sub question of this chapter is: ‘How were the Dutch East Indies depicted on Dutch shipping posters?’

To answer the question: ‘How were the Dutch East Indies depicted on Dutch shipping posters?’, a selection of nine shipping posters of the RL, SMN, KPM and JCJL has been made. Firstly, each of these posters will be studied individually. On the basis of the question: ‘Which elements of these posters have been chosen to represent colonial life?’ After answering this specific question, common themes and recurring elements will be addressed and studied.

⁵⁸ Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (New York: Schocken Books, 1976), 3.

⁵⁹ Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992), 39.



Fig. 23, Johann Anton Willebrord von Stein, *Rotterdamsche Lloyd*, Poster, 1930, (Maritime Museum Rotterdam).

The first shipping poster, shown in figure 23 and created in 1930, appears abstract and based on geometric shapes instead of a realistic depiction. By drawing the lines of the ship – the MS ‘Baloeran’ of the RL – further down it looks even more imposing. The colonial element is represented by a single palm tree. The textual information indicates that the posters was made for the Dutch market.



Fig. 24, Devambe, *Stoomvaart-Maatschappij Rotterdamse Lloyd*, n.d., (Maritime Museum Rotterdam).

The second shipping poster, shown in figure 24 and made for the Rotterdamse Lloyd, contains a significant amount of information, both explicit and implicit. Explicitly, the poster communicates that the depicted passenger ship – the ‘Insulinde’ – travels to Egypt, Ceylon, Sumatra and eventually Java, every fourteen days. Furthermore, it informs of the travel agencies connected to the service, Ruys & Co in the Netherlands and the ‘De Internationale

Crediet- en Handelsvereniging 'Rotterdam' for activities in the colony. Implicitly, the poster communicates even more. The imagery shows a standing Western woman in an immaculate white tropical outfit, holding binoculars. Next to her, a woman with Asian features sits behind a basket filled with fruits. She wears traditional clothing and holds a *Kipas*, an Indonesian fan. The depiction of these two women forms a telling contrast. The Western woman, dressed in spotless white clothes and holding technologically advanced binoculars, is standing, while the Asian woman, holding and wearing multiple more traditional objects, is sitting down. It implicitly communicates a difference in power and status between the two people. The same contrast can be observed in the depiction of the ships. The imagery contains an enormous Western steamship – a technological wonder of that time – and juxtaposes it with a traditional Indonesian wooden fishing boat called a *Jukung*. Even though archival research has not provided information that proves that the Rotterdamsche Lloyd deliberately created these contrasts, it is formed in their imageries nonetheless. The poster also uses the predicate royal (Koninklijke), which was used by shipping lines to communicate to the public that they were trustworthy and had a high standard, even for royalty. Lastly, the poster uses more natural elements – tropical plants and non-Western animals – and cultural elements



Fig. 25, L. van leer & Co, *Koninklijke Paketvaart – Maatschappij*, Poster, 1910.



Fig. 26, James Greig, *Rotterdam Lloyd*, Poster, 1934, (Maritime Museum Rotterdam).

Figure 25 and figure 26 both show posters that depict a contrast between the wooden indigenous ships and the technologically advanced Western ships. Figure 25, a poster of the KPM, and figure 26, a poster of the RL, demonstrate that this is an often-recurring contrast portrayed in shipping posters. In figure 25, the colonial element is expressed through the two men with Asian features in a wooden *Jukung* and the Western element through the enormous SS Rumphius. In figure 26, the wooden Chinese junks and another wooden boat communicate the colonial aspect of the journey and the Western element is captured through depicting the MS Dempo. Especially in figure 26, the contrast in size is that large, that it appears disproportionate.

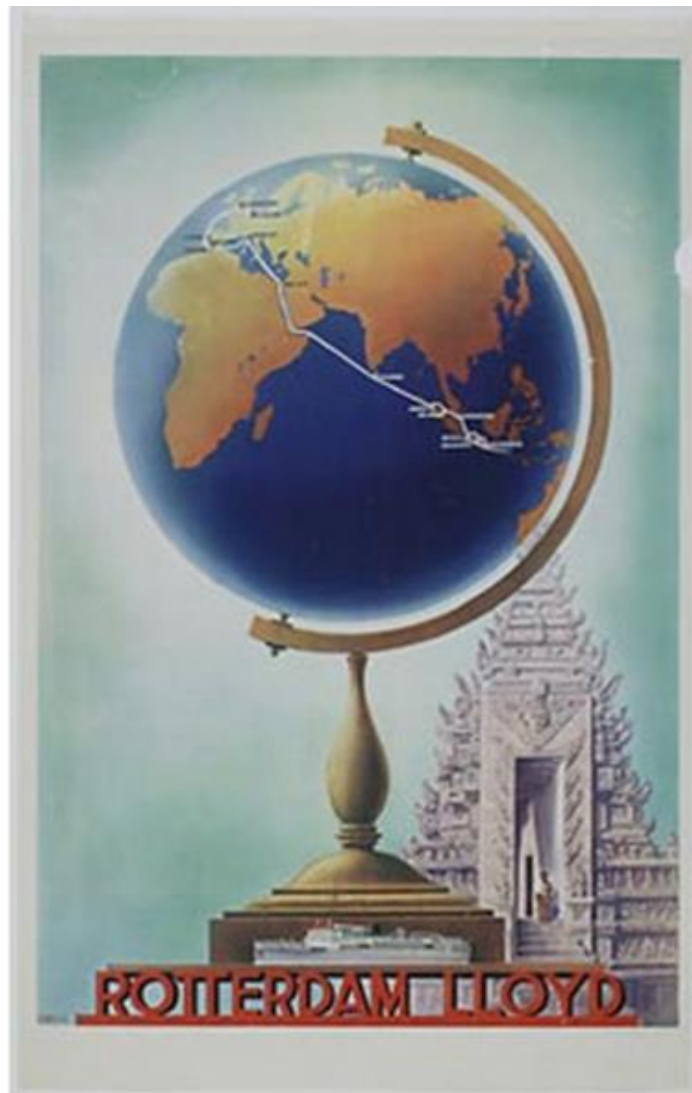


Fig. 27, James Greig, *Rotterdam Lloyd*, Poster, 1934-1941, (Maritime Museum Rotterdam).

The shipping poster shown in figure 27 demonstrates how not every poster depicts the Western ship as a dominant element. Even though the creator is the same artist that made the poster shown in figure 26 – British poster artist James Greig – the ship has a much less prominent role in this imagery. The emphasis is placed on the journey and the geographical distance between the Netherlands and the Dutch East Indies. Furthermore, the indigenous temple depicted in the background is more prominent than the Western ship. Greig has created this poster sometime between 1934 and 1941. As this is not significantly later than the previously mentioned concept poster, this seems to indicate that the Rotterdamsche Lloyd did not specifically order artists to make the ship the most prominent aspect of a shipping poster for every single poster.



Fig. 28, Jean Walther, *Naar Nederlandsch Indië voor tourisme en familiebezoek*, Poster, (Maritime Museum Rotterdam).

The shipping poster shown in figure 28, made for the Stoomvaart-Maatschappij Nederland in 1938, relies more on the traditional cultural elements of the destination than the Western ship, in like manner as the poster shown in figure 27, which places emphasis on the

geographical distance of the journey. The most prominent visual element of this poster is the *Wayang* puppet, which is used in a variety of Indonesian rituals and ceremonies. The ship is significantly smaller than the *Wayang* puppet, which towers over the ship and the people that appear to wear Western clothes. The imagery even gives the impression as if the puppet controls the (Western) people, instead of the other way around. The textual information informs the passers-by that they could travel with the SMN to the Dutch East Indies for tourism and a family visit (naar Nederlandsch Indie voor tourisme en familiebezoek). It also advertises an affordable return trip within one hundred days (goedkope 100 dagen retours).



Fig. 29, Van Leer, *Visit Java*, Poster, 1910, (Maritime Museum Rotterdam).

As previously mentioned, the tourist industry exploited the Western quest for a form of authenticity. The poster shown in figure 29 is a prime example of advertising with 'authentic' colonial elements. In the upper left it depicts the ancient Borobudur temple, which is a 9th century Mahayana Buddhist temple. Underneath the Borobudur it depicts four actors performing *Wayang Wong*, a classical dance theatrical performance, which themes focus on stories from the *Ramayāna* or *Mahabharāta*, the two important epics in Hinduism.

Underneath the Wayang Wong the poster depicts Buitenzorg, a city with a famous botanical garden – which was one of the largest in the world at the time – and where the Buitenzorg palace could be found. In downwards order, the poster portrays a native village and dancing girls. From the upper right down, it shows a street scene in Djocja where women can be seen sitting on the ground with baskets, the TSS (Twin Screw Ship) Melchior Treub of the weekly express service Singapore-Java, another view of the botanical gardens of Buitenzorg and a street scene in Jakarta. In the street scene in Jakarta, men can be seen carrying shoulder yokes, made of bamboo or wood, which creates the image of manual labour executed with the help of traditional tools. At the centre of the image, Mount Bromo can be seen.

This shipping poster offers valuable information concerning the relationship between the Netherlands and the Dutch East Indies, as it portrays aspects of colonial life that were likely deemed the most optimal in fulfilling the role of convincing travellers to board a ship to the Dutch East Indies. By now, it should not come as a surprise that the only modern element of this poster is the TSS Melchior Treub. It has become clear from this research that shipping posters were not mass produced and that their imageries were well-considered. Therefore, it can be presumed that those responsible, decided that these elements captured the essence of what Western travellers valued about life in the colony. It can be stated that these elements are either related the natural world – which is even further emphasized with the text ‘garden of the East’ – or the traditional culture of the region.



Fig. 30, Roeloffzen-Hübner & Van Santen, *Java-China-Japan Lijn*, Poster, 1906-1915, (Maritime Museum Rotterdam).

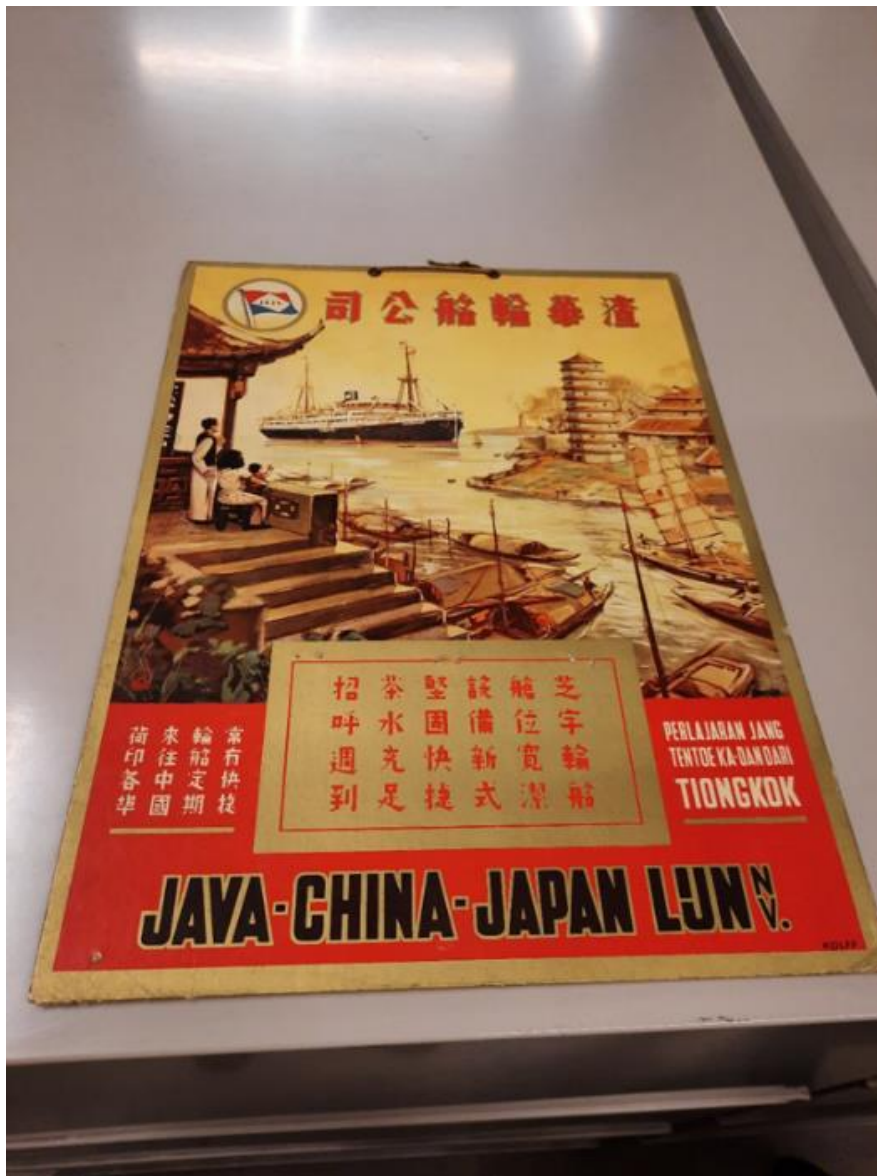


Fig. 31, Kolff, *Java-China-Japan Lijn*, Poster, 1938, (Maritime Museum Rotterdam).

The posters that have been discussed up to now might give the impression that shipping posters were solely made for Western travellers. This was not the case. The posters shown in figure thirty and figure 31 demonstrate how shipping posters were also fabricated for the Asian market. This can be derived from the use of Chinese characters in both posters. On the poster in figure thirty, the sailing schedule and the names of the ships of the JCJL have been displayed in Chinese characters. On the poster in figure 31 the information of when the ships are leaving and returning are displayed in Chinese. In terms of the poster imageries, both

examples paint a different picture. The poster in figure thirty imitates classical Chinese art and features local dignitaries, however, the poster in figure 31 seems more in line with the Western shipping posters and even features the popular contrast between the Western ship, local ships and wooden structures. Judging by the poster in figure 31 it appears that imageries that featured this contrast – in the generalized and binary terms of that time we could speak of a contrast between the ‘modernizing West’ and the ‘traditional East’ – were not deemed appealing to the Western public exclusively. This contrasts with the notion that Western shipping companies consciously advertised with the Western ‘quest for authenticity’. The question that arises: ‘Why would traditional elements of Chinese culture be used to attract the eyes of the local population?’.

After the selection of posters of the RL, SMN, KPM and JCJL has been studied, several claims can be made in terms of common themes and recurring elements. Firstly, the imagery that combines the Western modern ship with traditional elements of colonial life appears to have been a popular choice for the Dutch shipping lines. Every poster in this selection, which is representative for the shipping posters in the collection of the MMR, features – in varying degrees – this specific contrast. A contrast between metal and wood, between power and submission, between technology and tradition. However, a critical remark that can be made here is that, because of the sole inclusion of posters from the MMR, this argument is heavily reliant on choices made by the curators of the museum. Perhaps the curators collected these posters precisely because of the inclusion of Western ships. The MMR has a strict policy concerning the acceptance of new objects, as it has to fit well into the already existing collection. The museum being an institution that focusses on the maritime history of the Netherlands, could explain why these posters were included. Therefore, the research of posters outside of the collection is proven necessary to be able to claim that the contrast between Western modern ships and traditional elements of colonial life was a recurring phenomenon. It can be stated that other posters featured this contrast as well. One example of a poster that is not included in the collection of the MMR, can be seen in the poster in figure 32 and showcases the same contrast.



Fig 32, Fr. H. Mason, *Affiche van de Stoomvaart-Maatschappij 'Nederland'(SMN)*, Poster, 1935–1939, (Scheepvaartmuseum, Amsterdam).

Secondly, the elements that represent the colony are exclusively focussed on tradition and the natural world. In the discussed posters these elements include: wooden (fishing) boats, plants that grow in tropical and subtropical climates, traditional clothing, woven baskets, the *kipas*, temples, villages with houses made of wood and bamboo, the Wayang doll, the Wayang Wang performers, traditional dancers, a pagoda and street scenes devoid of technological progress. These findings answer the sub question: ‘How were the Dutch East Indies depicted on Dutch shipping posters?’. However, the two questions that remain are: ‘Why were these elements chosen to appeal to the Western public?’ and ‘To what extent did these shipping posters form a realistic representation of colonial life?’.

The answer to the first question can be found in the aforementioned tendency in the wider Dutch tourist sector to recognize the Western desire for ‘authenticity’. Research into this topic has revealed that companies active in tourism, affirmed a division between the ‘Western metropolitan’ and the ‘premodern’ colonized population by exploiting the metropolitan’s quest for a form of authenticity that was supposedly dwindling in the rapidly modernizing Western world.⁶⁰ Therefore, it can be stated that these imageries also reveal how people in the West felt about their own society and lives. Emphasizing ‘tropical otherness’ as ‘authentic’ is argued to have stimulated a sense of modern consciousness, which subsequently substantiated the imperial identity.⁶¹ This awareness of modern consciousness is perhaps best captured in the shipping posters that juxtapose Western modernity with the traditional aspects of colonial life. To conclude, traditional elements of the colony were highlighted by the Dutch tourist sector, in order to exploit the Western search for a form of authenticity, which contributed to experiences of a division between the Netherlands and the Dutch East Indies.

Do the elements chosen to represent the colony offer an accurate reflection of colonial life? Not entirely. Other research has claimed that reality – starting with the ports passengers arrived in – often did not correspond with the ‘exotic’ and ‘backwards’ imageries of the Western shipping posters. The architectural and urban modernity of the colony – which was

⁶⁰ Edward Said, *Orientalism* (London: Routledge & Kegan Paul Ltd., 1978), 3; Edward Said, *Culture and Imperialism* (London: Vintage, 1994), 15; John M. MacKenzie, *Imperialism and Popular Culture* (Manchester: Manchester University Press, 1986), 7; Jane Burbank and Frederick Cooper, *Empires in World History: Power and the Politics of Difference* (Princeton: Princeton University Press, 2010), 288.

⁶¹ MacCannell, *The Tourist*, 3.

clearly underrepresented in shipping posters – surprised Western travellers. Similar to the Western world, the colony was modernizing as well, however, this fact does not seem to have found its way to the shipping poster imageries. Paul Walker and Amanda Achmadi have researched the underrepresentation of the colony's modernity in advertisement and claim:

*'In the late nineteenth century, shipping routes from the east coast of Australia to Southeast Asia developed quickly to serve trade in commodities drawn from industrially scaled extraction and agriculture. This produced an innovative architecture of agricultural buildings, warehouses, and port facilities.'*⁶²

Other research, which supports this thesis' argument that these posters painted a biased view of colonial reality, has focussed on the manner of how people that lived in the colony represented colonial life on shipping posters. This research claims that advertisements made in the colony did indeed, to some extent, feature modern developments. In the period between 1910 and 1940, the advertisements mostly featured landscapes with mountains, rivers, valleys, beaches, plants, temples etc. This appears to be in line with Western posters. However, the 'colonial posters' also featured buildings, bridges, railways and streets. The thought behind these posters was to depict the modern developments and the landscapes together.⁶³ Therefore, it can be stated that the elements chosen to represent the colony were based on the commercial desire to appeal to the Western longing for authenticity, not the aim to create the most realistic representation of colonial life.

In conclusion, the shipping posters in the collection of the MMR with imagery that depict the Dutch East Indies exclusively feature elements with a relation to the natural world and/or the traditional culture of the region. Furthermore, most of these posters portray a contrast between Western modernity and the more traditional elements of colonial life. The reliance on these factors has been explained through the ability of the Dutch tourist sector to recognize a growing desire for authenticity in a Western world that was increasingly modernizing.

⁶² Paul Walker and Amanda Achmadi, 'Advertising 'the East': Encounters with the Urban and the Exotic in Late Colonial Pacific Asia,' *The Journal of the Society of Architectural Historians, Australia and New Zealand* 29, no. 2 (2019): 154.

⁶³ Achmad Sunjayadi, "Culturele identiteit en de bevordering van het Nederlands-Indische toerisme," *Neerlandica Wratislaviensia* 22 (2013): 34.

Western sentiments such as (tropical) otherness further emphasize the mindset of the Western 'us' and the colonial 'them'. This mindset, in which a colonial society is fundamentally different from Western society, is characteristic for colonial systems and is also reflected in these shipping posters. The presence of these romanticized elements accords with the medium, as has been discussed in this work. The medium is a clear means to an end, and merely functions as a format to link the Western desire for authenticity with the opportunity to experience this authenticity in the Dutch East Indies. This work further illustrates that these shipping posters did not offer an accurate reflection of colonial life. More modern aspects, such as cars, trains, (rail)roads and concrete buildings did not find their way onto the imageries of shipping posters. Because there was no reason for them to be depicted, as tourists were more likely to be drawn to the traditional aspects of colonial life.

Chapter 5: Conclusion

This research forms a preliminary study for an exhibition plan about colonial poster imagery (1870 – 1940). This exhibition will feature most of the 39 posters central to this work. It has proven to be a useful starting point to collect information about the history of shipping services to the Dutch East Indies and the specific roles of the Rotterdamsche Lloyd, the Stoomvaart-Maatschappij Nederland, the Koninklijke Paketvaart Maatschappij and the Java-China-Japan Lijn in this. It became clear that the developments of these shipping lines are interwoven with a multitude of Dutch colonial policies and views (ranging from the political and economic to the ethical) towards its colony. Furthermore, it revealed that these shipping companies had a relationship based more on cooperation than on competition. Following up on this historical overview of these shipping lines, an historical analysis of the role advertisement played in Dutch society has been made. It revealed which developments were necessary for advertisements to become profitable in the first place, such as the abolishment of certain taxes, and how the medium professionalized after.

The following step of this research has been the division of this set of shipping posters, based on different themes. These are; Hajj posters, cruise posters, sailing schedules, artist impressions, abstract imageries and colonial imageries. The division of these posters will be helpful in the creation of an exhibition plan, furthermore, it has led to the three sub questions of this research.

The second chapter forms itself around the question: ‘How did shipping companies use posters to influence consumer behaviour?’. To find an answer to this question, the core function of a poster has been researched. Which is; to attract the attention of passers-by in order to seduce, exhort, sell, educate, convince, or to appeal. Studying the shipping posters, in combination with the knowledge about the concept of visual design, has revealed that a variety of visual elements can influence the public. Ranging from a dynamic angle to convey the message of a quick journey to the inclusion of smaller ships to communicate how imposing these ships were. Highlighting different elements and their supposed effects has offered insight into how shipping posters used posters to carefully influence consumer behaviour. However, it is important to state that all posters are made to influence the consumer, not

merely the posters mentioned in the first chapter. For example, posters with colonial imageries were made to influence consumers as much as posters about the Hajj.

The third chapter aims to answer the sub question: 'Which developments in the art world have influenced the imageries of Dutch shipping posters in the period 1870 – 1940?'. To answer this question, the Dutch art movement *De Stijl* and French poster artist A.M. Cassandre have been taken as prime examples of artists that sought a form of true beauty and style behind a veil of individuality and subjectivity that had come to characterize the Western art world. The increasing call from the public for more abstract poster imageries was proven to be more than a Dutch development. Similar criticism was expressed in another leading maritime nation; the United Kingdom. This quest for the true style can therefore be observed and recognized in the poster scenes of both the Netherlands and the UK of the late 1910s, 1920s and 1930s, and has had its effect on shipping posters. The second chapter of this research has revealed that these modern visions about art had – to varying degrees – their effects on the Rotterdamsche Lloyd, the Stoomvaart-Maatschappij Nederland and the Java-China-Japan Lijn. However, the influence has proven to be limited based on the shipping poster set of the MMR, as most posters do not feature abstract imageries.

The fourth chapter revolves around the relationship between shipping posters and the colonial activity of the Netherlands in the Dutch East Indies. One-by-one, this thesis has analysed the imageries of shipping posters that featured the colony. In doing so, an answer to the sub question: 'How were the Dutch East Indies depicted on Dutch shipping posters?' was found in the form of; the natural world and traditional culture. However, during the analysis of these posters, two subsequent questions arose; 'Why were these elements chosen to appeal to the Western public?' and 'To what extent did these shipping posters form a realistic representation of colonial life?'. An answer to the first question was found in the ability of the Dutch tourism sector to recognize a certain Western tendency; the romanticist feelings of longing back to a more authentic society. Companies played into this by overemphasising the authentic aspects of colonial life, which makes sense when recalling the core functions of posters. However, this research argues that this emphasis on colonial authenticity has played a – albeit minor – role in the wide scale establishment of ideas about colonial backwardness. This argument has been solidified through answering the question: 'To what extent did these shipping posters form a realistic representation of colonial life?'. In the fourth chapter of this

research, it has been established that these shipping posters captured a *part* of contemporary colonial life, but not all of it. The aspects of colonial life that represented modernization were avoided in posters aimed at the Western public. As there was no apparent commercial value for the shipping companies to advertise with the modernizing elements of colonial life.

Combined, the four chapters formulate an answer to the overarching research question: ‘What factors determined the imagery on shipping posters that represented the Dutch East Indies between 1870 and 1940?’. To understand what factors influenced these posters, the working definition of the function of a poster – that was used for this research – has to be taken into account. This working definition learns that a poster aims to; ‘seduce, to exhort, to sell, to educate, to convince, to appeal.’ This research has explained that (shipping) posters had a clear function and were, first and foremost, a method of communication. The shipping companies used posters to communicate positive commercial messages and paint themselves into a good light, but also communicated – and recommended – their different services. They wanted to present themselves to the public in a way that would appeal to as much people as possible, therefore, their imageries would form themselves to whatever was popular at the time of their creation. The first shipping posters, which showed only the ship, were based on the true-to-nature paintings of ships that were popular at that time. The shift to more abstract imageries can also be explained from a wider interest of the public – and poster artists – in art styles that moved away from true-to-nature expressions. The same holds true for the shipping posters with colonial imageries. The shipping companies identified the elements of colonial life that were popular amongst the Western public – nature, traditional culture, authenticity etc. – and romanticized them even further in their shipping posters. Research into the archives of the Rotterdamsche Lloyd – found in the City Archive Rotterdam – has not provided any information that indicates that the exploitation of authentic colonial elements in shipping posters was part of a larger scheme to deliberately paint a picture of inferiority or colonial backwardness. It appears highly likely that the shipping companies merely advertised with a service – the opportunity to complete a quest for authenticity – that was demanded by the public. In doing so, they failed to capture a colonial reality that was much more modern than these posters indicate. However, there was no evident reason for them to depict this modernity, as most of their (potential) clientele did not seek these elements in the Dutch East Indies. The fact that the archival research conducted for this work

has not provided information that indicates that this was a deliberate attempt to paint an undervaluing picture of the colony, does not mean this can be unconditionally concluded. For that to be the case, more archives should be consulted, including those of the KPM, SMN and JCJL. This work further recommends that research is done based on a larger set of shipping posters of the KPM, SMN, RL and JCJL. This work relies on a limited set that can be found in the MMR. On the one hand, this connects the research to the exhibition plan. On the other hand, it offers limited insight into the subject and makes this work reliant on choices made by the (past) curators of the MMR.

The common thread, in the imageries of Dutch shipping posters with a visual connection to the Dutch East Indies and made in the period 1870 – 1940, seems to be; whatever was popular amongst the Western public, combined with the underlying commercial messages of the shipping companies. The imageries are made to appeal, to attract and to hold one's gaze, but added to this are – sometimes hidden for the receiver – elements such as; the perceptions of speed or relaxation, the power and technological prowess of these ships, or the impression of safety and high standards. It can be concluded that the posters look the way they do, because their imageries are a reflection of whatever was popular, to which underlying commercial messages were added to make optimal use of the medium. The fact that these posters form a reflection of whatever was popular – from art styles to the wants and needs of the public – makes them both useful primary sources for historical research and fascinating objects for an exhibition. The rest of this work will revolve around an exhibition that could be developed based on the above research.

Tentoonstellingsplan

Het overige deel van dit werk betreft een tentoonstellingsplan dat is opgesteld aan de hand van het hierboven gepresenteerde onderzoek. Er zal stapsgewijs door het plan heengegaan worden, beginnend bij de centrale boodschap van de toonstelling, gevolgd door; het doel en de maatschappelijke relevantie, het verwachte publiek, de tentoonstellingsteksten en de verhaallijnen. Eén van deze verhaallijnen – het verhaal van een Nederlandse reiziger die van Nederland naar Nederlands-Indië reisde – is in dit plan uitgewerkt om een beeld te geven van hoe deze verhalen verteld kunnen worden. Tot slot is er een objectenlijst weergegeven, waarbij de opname van veel objecten verantwoord wordt.

Centrale boodschap

Als er binnen het museum een breed draagvlak ontstaat voor een tentoonstelling, en deze vervolgens ook wordt goedgekeurd door de directie, zal er een projectgroep gevormd worden. Binnen het Maritiem Museum Rotterdam bestaat een projectgroep uit een projectleider, een conservator, een educator, een medewerker van marketing & communicatie en de technische dienst. Een van de eerste stappen die zij zetten is het opstellen van een centrale boodschap. Deze bevat afbakenende antwoorden op vragen als: ‘Wat willen we met deze tentoonstelling bereiken?’, ‘Welke onderwerpen moeten er absoluut in?’ en ‘Wat is de datering?’. Aan de hand hiervan wordt een rode draad gevormd, waarvan de projectgroep later niet meer mag afwijken. Dit zorgt ervoor dat het proces door blijft lopen en dat de deadlines gehaald kunnen worden. De centrale boodschap van deze tentoonstelling is:

Deze tentoonstelling moet bezoekers duidelijk maken dat er tussen 1870 en 1940 sprake was van een koloniale beeldtaal over Nederlands-Indië die in Nederlandse rederijreclame werd vastgelegd, waarbij de context (rederijen, schepen, passagiers etc.) duidelijk wordt gemaakt. Zonder weg te nemen dat deze objecten artistieke waarde bevatten, hopen wij bezoekers kennis te laten maken met deze beeldtaal en de subtiele wijze waarop dit een bijdrage heeft geleverd aan de vorming van een koloniaal beeld. Aandacht hebben voor de verschillende perspectieven hierin – met name ook het koloniale perspectief – en duidelijk maken dat er niet

één enkel verhaal is, is hierin essentieel. Tot slot is het contextualiseren van het onderwerp van belang.

Doel & maatschappelijke relevantie van de tentoonstelling

Het uitgangspunt van deze tentoonstelling is een selectie van rederijaffiches, voornamelijk met koloniale beeldtaal, uit de collectie van het MMR. Dit zijn affiches uit de periode 1870 – 1940, van de rederijen die tussen Nederland en Nederlands-Indië voeren, de Rotterdamsche Lloyd en de Stoomvaart-Maatschappij Nederland. Ook bevat de selectie affiches van de Java-China-Japan Lijn en de Koninklijke Paketvaart Maatschappij. Dit waren Nederlandse rederijen die actief waren rondom en in de kolonie. Om een aantal redenen zijn deze affiches bruikbare en leerzame objecten voor een tentoonstelling gericht op het koloniaal verleden van Nederland. Ten eerste hebben de affiches artistieke waarde en zijn het – naar verwachting – op basis van; vormgeving, kleurgebruik, de vele fascinerende details en verschillende kunststijlen, aantrekkelijke objecten voor een algemeen museumpubliek. De affiches zullen hiermee niet enkel bezoekers trekken die specifiek geïnteresseerd zijn in het koloniaal verleden van Nederland.

Ten tweede bieden de affiches bezoekers de mogelijkheid om zich te verdiepen in de elementen die door de makers van deze affiches als attractief werden gezien voor Westerse reizigers. In de Westerse wereld ontstond een zeker sentiment waarin alle vooruitgang en modernisatie niet langer per definitie als positief werd ervaren. Werd de moderne wereld niet te onpersoonlijk, te rationeel en te ver verwijderd van de natuur en traditie? Er werd met steeds meer verlangen gekeken naar het verleden of naar gebieden op aarde waar de verlangde elementen nog wel aanwezig zouden zijn. Mede als gevolg van dit sentiment werden de kolonies van de Westerse mogendheden – waaronder Nederlands-Indië – hevig geromantiseerde reisbestemmingen. Hier konden reizigers het avontuur, de tradities en de band met de natuur nog wel beleven. In tegenstelling tot hun ‘saaie leventjes’ in Nederland, of ergens anders in de Westerse wereld. Dit werd ook gecommuniceerd door middel van rederijaffiches. Deze romantisering van Nederlands-Indië heeft ook vooroordelen over de kolonie met zich meegebracht. Aspecten als traditie, avontuur en een hechte band met de natuur worden ook snel gelinkt aan onderontwikkeling en een gebrek aan progressie. Met name ten opzichte van de Westerse samenleving. Het droeg bij aan gevoelens van ‘wij’ en ‘zij’.

een denkwijze waarin Nederlands-Indië – ondanks haar prachtige natuur en fascinerende tradities en cultuur – ook als fundamenteel anders dan Nederland werd gezien. Bezoekers kennis laten maken met deze vorm van romantisering en hoe dit vervolgens werd geuit door middel van scheepsaffiches – en andere objecten – staat centraal in deze tentoonstelling. Een vervolgvraag die aan bezoekers gesteld zal worden is: ‘In hoeverre komt dit geromantiseerde reclamebeeld overeen met de werkelijkheid?’. De treinen, auto’s, (spoor)wegen, betonnen gebouwen en industrie uit Nederlands-Indië vonden hun weg niet naar de affiches die gemaakt werden voor de Nederlandse markt. Sommige reizigers waren dan ook verrast dat de kolonie veel moderner was dan zij hadden verwacht.

Ten derde geven de affiches een inzage in hoe een ideologie als het kolonialisme genormaliseerd werd, mede door middel van objecten zoals affiches. Deze advertenties waren te zien op allerlei openbare plekken, van treinstations tot hotels en van banken tot reisbureaus. Het koloniaal beleid werd op deze affiches logischerwijs niet in twijfel getrokken, dat zou de rederijen alleen maar tegenwerken. Echter, op de affiches waren ook geregeld veelzeggende contrasten te zien tussen het Westen en de kolonie. Zo was bijvoorbeeld het machtige en technologisch geavanceerde schip, omringd door de natuur en traditionele elementen van de kolonie, een populair beeld op scheepsaffiches. Bezoekers kunnen kritisch reflecteren op het feit dat deze posters in het openbaar te zien waren en dat deze de – tegenwoordig vaak als schrijnend ervaren – koloniale relatie tussen Nederland en Nederlands Indië dichtbij het publiek brachten. Dit is op zichzelf niets nieuws, de kolonie was in deze tijd overal aanwezig. Toch zijn deze posters erg visueel en gericht op het zo aantrekkelijk en geromantiseerd mogelijk afbeelden van de kolonie. Dit, in combinatie met de publieke aanwezigheid, maakt het tot objecten waar kritisch op gereflecteerd mag en kan worden

De maatschappelijke relevantie van deze tentoonstelling bevindt zich hoofdzakelijk in het belichten van de rol die rederijaffiches gespeeld hebben in het romantiseren van Nederlands-Indië en het normaliseren van een koloniaal systeem. Echter, ook andere objecten uit de collectie die hier een rol in hebben gespeeld krijgen een plek in de tentoonstelling, bijvoorbeeld brochures en scheepsier met beeltenissen die de kolonie ook aan boord romantiseerden. De hoop is dat deze tentoonstelling een bijdrage kan leveren aan het vergroten van de bewustwording dat kolonialisme ook minder agressieve en directe vormen aan kon nemen. Ook het romantiseren van de kolonie – en de daaruit voortvloeiende

vooroordelen en generalisaties – heeft een rol gespeeld in vormen van ongelijkheid, onbegrip en uitsluiting.

Publiek

Musea in Rotterdam maken gebruik van het culturele doelgroepenmodel. Dit betreft een segmentatiemethode, waarin doelgroepen gevormd worden op basis van; levensfase, demografie (locatie, leeftijd, geslacht), socio-economische kenmerken (opleiding, inkomen), media- en internetgebruik en (culturele) interesses en gedrag. Het model kent drie hoofdgroepen: intensief, medium en licht, op basis van het gebruik van het huidige kunst- en cultuuraanbod. Binnen deze hoofdgroepen vallen 11 culturele doelgroepen. Zonder al deze groepen af te gaan en één voor één vast te stellen of deze wel of niet geïnteresseerd zullen zijn, kunnen een aantal aspecten uit dit model gebruikt worden om een publiek voor deze tentoonstelling te identificeren.

Op demografisch gebied kan volgens het model een onderscheid gemaakt worden tussen locatie, leeftijd en geslacht. Het koloniaal verleden van Nederland is een maatschappelijk onderwerp dat velen aangaat, ongeacht woonplaats, hierdoor is er geen reden om aan te nemen dat dit van invloed zal zijn op de doelgroep van deze tentoonstelling. Datzelfde geldt voor de factor geslacht. Verder richt deze tentoonstelling zich op een (jong)volwassen museumpubliek met een interesse in de koloniale relatie tussen Nederland en Nederlands-Indië. Het doel van de tentoonstelling is om mensen kritisch na te laten denken over de rol van Nederland als kolonisator. Hierbij worden ook ‘moeilijke vragen’ gesteld, rondom (intergenerationeel) trauma, geweld, racisme en uitbuiting. De verwachting is dat er in de regel wat meer levenservaring voor nodig is om op dit soort thematiek te reflecteren. Dit is echter een zeer relatief begrip en niet leeftijdsgebonden, waardoor de tentoonstelling ook voor jongeren en/of kinderen interessant zou kunnen zijn.

De data achter dit model, wat een combinatie betreft van data over cultuurgedrag en whize- informatie (consumentenonderzoek), toont aan dat hoger opgeleiden en individuen met een (boven) modaal inkomen, het museum het best weten te vinden. Het valt dan ook binnen de verwachting dat een groot deel van het publiek van deze tentoonstelling tot deze groepen zal behoren.

Tentoonstellingsteksten

De tentoonstellingsteksten zijn opgedeeld in de A tekst (de titel van de tentoonstelling), de B tekst (introductie van de tentoonstelling) met een maximum woordenaantal van 120, C teksten (sub thema's en de teksten binnen deze sub thema's) van 80 tot 100 woorden en D teksten (objectbeschrijvingen) van maximaal 30 woorden. Ter verduidelijking, de C teksten bevatten zowel een tekst die het betreffende sub thema samenvat, alsook teksten over object categorieën binnen deze sub thema's. Alle teksten zijn in de tegenwoordige tijd geschreven, hier is voor gekozen omdat dit lezers meer actief en betrokken houdt bij het onderwerp dan teksten geschreven in de verleden tijd. Om deze reden worden alle tentoonstellingsteksten door het MMR in de tegenwoordige tijd geschreven.

Het overkoepelende thema van deze tentoonstelling is de koloniale beeldtaal in rederijreclame. De A tekst is *Hout & Staal, koloniale beeldtaal in rederijreclame*. De titel van de tentoonstelling is een verwijzing naar de affiches, die vaak het contrast tussen de grote geavanceerde Nederlandse schepen en de traditionele houten boten van de lokale bevolking laten zien. Een integraal onderdeel van deze tentoonstelling is het vanuit meerdere perspectieven observeren van koloniale beeldtaal. Het museum schrijft niet voor welk perspectief bezoekers over moeten nemen, maar bieden meerdere perspectieven waarmee zij zelf kunnen reflecteren op een onderwerp. Mede door middel van het stellen van vragen aan bezoekers, in tegenstelling tot enkel informatie zenden, is het de insteek van deze tentoonstelling om een dialoog te starten, reflectie te stimuleren en bewustwording te creëren. De B tekst, die deze tentoonstelling zo beknopt mogelijk samenvat is hiermee als volgt.

Tussen 1870 en 1940 reizen veel Nederlanders met schepen van de Stoomvaart-Maatschappij Nederland of de Rotterdamsche Lloyd naar Nederlands-Indië. Wie binnen de kolonie en naar de landen eromheen wil reizen, is aangewezen op de Koninklijke Paketvaart-Maatschappij of de Java-China-Japan Lijn. Om passagiers te verleiden met hun schepen te varen, maken de rederijen gebruik van een nieuw fenomeen: reclame. Rederijen delen in de vorm van affiches en brochures allerlei praktische informatie, zoals passagierslijsten, afvaartschema's en prijzen. Daarnaast wordt door afbeeldingen ook een indruk van de kolonie Nederlands-Indië gegeven. De koloniale aspecten van deze beeldtaal in rederijreclame staan centraal in deze

tentoonstelling. Deze zullen vanuit verschillende perspectieven worden bekeken, van Nederlandse en Nederlands-Indische reclamekunstenaars, tot een PR manager en verschillende opvarenden.

Zoals ook in de B tekst vermeld is er binnen het thema koloniale beeldtaal niet één enkel perspectief. Een Nederlandse toerist, die met een schip van de Rotterdamsche Lloyd naar Nederlands-Indië voer en nooit kritisch was op de koloniale relatie tussen Nederland en haar kolonie, zal anders naar deze rederijreclame gekeken hebben dan bijvoorbeeld een niet-Nederlandse reclamekunstenaar die in de kolonie voor de Koninklijke Paketvaart Maatschappij werkte. Deze tentoonstelling vertelt zes fictieve verhalen van mensen die op verschillende manieren met deze beeldtaal in rederijreclame in aanraking kwamen. Hieronder zijn korte indrukken van deze verhalen weergegeven. Bij sommige is een voorbeeld van een potentiële tentoonstellingstekst gevoegd.

Het eerste perspectief is dat van een hooggeplaatst persoon binnen de Rotterdamsche Lloyd of de Stoomvaart-Maatschappij Nederland. Iemand die zich bezighield met reclame en de publieke relaties en in deze rol ook opdracht gaf tot het maken van affiches. Dit perspectief belicht het commerciële en functionalistische element van de rederijreclame. Het zo effectief mogelijk overbrengen van het idee dat de rederij waar deze persoon voor werkte de beste keuze was om mee te reizen. Hoe werd er contact onderhouden met de reclamekunstenaars en hoeveel vrijheid werd hen door de rederijen gegeven? Hoe kwamen beeltenissen – vanuit commercieel oogpunt – tot stand? Rederijen romantiseerden de kolonie vaak in affiches en andere rederijreclame, hiermee werd ingespeeld op de Westerse zoektocht naar authenticiteit en traditie. Toentertijd was dit vanuit commercieel perspectief een simpele samenkomst van vraag en aanbod, nu zal een groot deel van het publiek vraagtekens bij deze geromantiseerde beelden zetten.

Het tweede perspectief betreft dat van de reclamekunstenaar. Iemand die de beeltenissen op de affiches en andere rederijreclame ontwierp. In hoeverre hadden kunstenaars de ruimte om hun eigen creativiteit te uiten? Welke technieken en materialen gebruikten zij? Door welke kunststromingen lieten zij zich beïnvloeden? In dit perspectief zal het creatieve aspect belicht worden. Sommige van deze kunstenaars experimenteerden met het medium en kregen een interesse in abstracte beeltenissen. Deze fascinatie voor abstractie was ook al eerder in de Westerse kunstwereld waar te nemen, wat laat zien dat de

reclamewereld en de kunstwereld met elkaar verbonden waren. Ook de invloed van A.M. Cassandre op Nederlandse rederijaffiches kan in dit perspectief uitgelicht worden. Zijn afficheontwerp voor de Java-China-Japan bevindt zich in het MMR, maar ook werk van zijn leerling Jean Walther is in de collectie te vinden. De verschuiving van de natuurgetrouwe posters, die enkel schepen afbeelden, naar meer abstracte beeltenissen is terug te zien in de affiches uit deze tentoonstelling. Twee C teksten die op deze twee objectcategorieën (abstracte affiches en affiches van schepen) aansluiten zijn hieronder weergegeven.

C tekst: Abstracte affiches

Veel kunstenaars zijn geïnteresseerd in het maken van affiches. Met name het feit dat het medium een duidelijke functie heeft – het overbrengen van een reclameboodschap – trekt veel van hen aan. Hoe creëer je beeltenissen die een commerciële boodschap helder overbrengen, maar het publiek ook blijven intrigeren? Het antwoord ligt wellicht in het gebruik van abstracte elementen, geometrische vormen en basiskleuren. Sommige van deze kunstenaars denken in ieder geval van wel.

C tekst: Affiches van schepen

Rederijen identificeren zich met het succes van hun schepen. Ook het publiek koppelt de rederijen vaak aan hun vlaggenschepen. Bij de introductie van een nieuw schip worden – vaak al lang voordat het schip af is – dan ook afbeeldingen gemaakt, waar volop mee geadverteerd wordt. Deze affiches onderscheiden zich van andere affiches door het schip als belangrijkste onderdeel van het beeld te nemen. De schepen worden zo indrukwekkend mogelijk afgebeeld. Dit gebeurt vaak vanuit een lage hoek, waardoor het schip boven je uit lijkt te torenen. Om de schepen nog groter te laten lijken vaart er soms ook een kleiner schip naast.

Het derde perspectief in deze tentoonstelling is dat van een niet-Nederlandse werknemer van een in de kolonie gevestigd reclamebureau. Uit het vooronderzoek voor deze tentoonstelling is gebleken dat rederijaffiches, gemaakt door reclamebureaus gevestigd in de kolonie, meer moderne elementen in de beeldtaal bevatten dan rederijaffiches gemaakt in Nederland. Is hier sprake van andere belangen en gevoelens? Het is zeer aannemelijk dat de werknemers van

deze reclamebureaus – dit waren vaak geen Nederlanders – meer van de kolonie wilden laten zien dan enkel de aan haar opgelegde functie als authentiek vakantieoord.

Het vierde perspectief is dat van een Aziatische reiziger die zich bevindt op een van de interinsulaire verbindingen van de Koninklijke Paketvaart Maatschappij. Het grootste deel van de reizigers op de verbinding tussen Nederland en Nederlands-Indië was Nederlands, maar dit gold niet voor de interinsulaire verbindingen. De affiches van de Koninklijke Paketvaart Maatschappij, gericht op het Nederlandse publiek, weken niet veel af van hun tegenhangers van de Rotterdamsche Lloyd en de Stoomvaart-Maatschappij Nederland. Gold dit ook voor de affiches gericht op het Aziatische publiek? Was er enkel een verschil in de taal, of ook een verschil in de beeltenissen?

Het vijfde perspectief is dat van een Aziatische pelgrim die deelneemt aan de Hadj en op weg is naar Mekka. Zowel de Rotterdamsche Lloyd als de Stoomvaart-Maatschappij Nederland hebben een rol gespeeld in het mogelijk maken van de Hadj. De moslims in de kolonie waren afhankelijk van de scheepvaart om de haven van Jeddah te kunnen bereiken en vervolgens door te reizen naar Mekka. De Nederlandse rederijen beschikten over deze schepen en zo kwamen vraag en aanbod samen. De rederijen adverteerden ook onder de koloniale bevolking, door middel van affiches over de Hadj reizen. Was de beeldtaal, die gericht was op een niet-Westers publiek, anders dan de beeldtaal in de affiches gericht op een Westers publiek? Een voorbeeld van een C tekst over de object categorie *Hadj affiches* is hieronder weergegeven.

C tekst: Hadj affiches

De Rotterdamsche Lloyd en de Stoomvaart-Maatschappij Nederland hebben een grote rol gespeeld in het voor Indonesische moslims mogelijk maken van de Hadj. Tegenwoordig kunnen zij deze bedevaartstocht naar Mekka per vliegtuig afleggen, maar daarvoor ging dat per schip. Eerst met zeilschepen, wat in sommige gevallen wel een jaar kon duren en waar een pelgrim veel geld en een goede gezondheid voor moest hebben. Daarna reisden zij met de stoomschepen van de Nederlandse rederijen. Met de komst van deze diensten werd de Hadj ook mogelijk voor Indonesiërs buiten de Indonesische elite.

Het laatste verhaal is dat van een Nederlandse reiziger die aan boord van een van de Nederlandse schepen naar Nederlands-Indië reist. Voor dit tentoonstellingsplan is dit perspectief verder uitgewerkt, inclusief objectenlijst en tentoonstellingsteksten. De Nederlandse reiziger belichaamt het perspectief van de Westerse consument. Van het moment dat deze in Nederland beïnvloed werd door de rederijaffiches, tot dat deze persoon aankwam in de haven van Batavia. Welke elementen uit de affiches enthousiasmeerden hen om naar Nederlands-Indië af te reizen? En hoe maakten zij, eenmaal aan boord van een van de schepen, kennis met de kolonie? Hoe werd hun beeldvorming over Nederlands-Indië al voor een deel bepaald, voordat zij voet aan wal zetten? De C tekst die dit sub thema samenvat is hieronder weergegeven. Verder volgen de overige C teksten van de object categorieën die onder dit sub thema vallen, alsmede een aantal impressies van objecten uit deze object categorieën.

C1: De Nederlandse reiziger aan boord

Nederlanders reizen voornamelijk voor het bedrijfsleven, als ambtenaar of als toerist naar de kolonie. Vaak nemen zij hun familie mee op deze reis, die zo'n vier weken duurt en niet goedkoop is. Zo kost een enkele reis van Rotterdam naar Batavia in 1931 maar liefst 1220 gulden voor een eersteklas hut, 835 gulden voor de tweede klas en 535 gulden voor de derde klas. Nederlandse passagiers komen vooraf in aanraking met de kolonie door middel van affiches. Tijdens de reis gebeurt dit bijvoorbeeld door afbeeldingen in brochures en drukwerk, de koloniale bedienden en de interieurstukken aan boord.

Tentoonstellingstekst C1 vat het sub thema samen. Echter, er zijn meerdere object categorieën binnen dit sub thema die ook een C tekst krijgen om bezoekers van meer informatie te voorzien. De eerste van deze is een tekst die de object categorie rederijaffiches samenvat.




C2: Rederijaffiches

Al voordat passagiers het schip naar Nederlands-Indië betreden maken zij kennis met de kolonie door de rederijaffiches. Reclame wordt vanaf de jaren 1870 steeds belangrijker voor Nederlandse bedrijven. Ook voor rederijen. Rederijaffiches kom je bijvoorbeeld tegen in treinstations of hotels, maar voornamelijk op reisbureaus. De oudste affiches laten voornamelijk het schip zien, maar later wordt ook de bestemming erbij betrokken. Dat is de invloed van de kunstwereld die zorgt voor meer abstracte beeltenissen op de affiches.

Aan boord maakten de passagiers op verschillende wijze kennis met de kolonie. Zo kwamen zij bijvoorbeeld ook bedienden uit Nederlands-Indië tegen. Het is aannemelijk dat dit voor sommige van de passagiers de eerste keer was dat zij iemand uit de kolonie tegenkwamen. Deze ontmoeting speelde een belangrijke rol in de beeldvorming over de kolonie. Van alle inheemse groepen in de kolonie die te maken kregen met de Nederlandse overheerser behoorden bedienden tot één van de meest onderdrukte. Vanwege de dienende aard van dit werk, werd hen vaak niet toegestaan om voor zichzelf te spreken. Hierdoor is er niet veel bekend over hun ervaringen en taken aan boord van de Nederlandse schepen. In deze tentoonstelling wordt een beeld geschapen van de rol van deze bediendes aan boord, door middel van een kleinschalige fototentoonstelling met foto's waarop zij te zien zijn.

C3: Indonesische bedienden aan boord

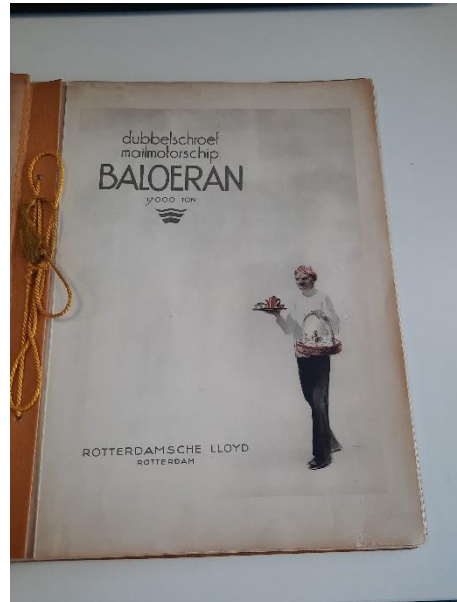
Aan boord van een schip op weg naar Nederlands-Indië komen de passagiers bemanningsleden tegen in verschillende functies en van verschillende nationaliteiten. Voor sommige passagiers is dit een eerste ontmoeting met inwoners van de kolonie. Zij werken in dienende functies, bijvoorbeeld als baboe (kindermeisje) die tijdens de overtocht op de kinderen uit Westerse gezinnen past. Of zij werken als djongos (bedienden) onder een mandoer (werkopzichter). Wat doet het met de beeldvorming van de Westerse passagiers over Nederlands-Indië dat zij hen in dienende functies zien? En in welke vorm zien we deze dienende rol terug in rederijreclame?

Inventarisnummer	Afbeelding
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F9172	
F56713	

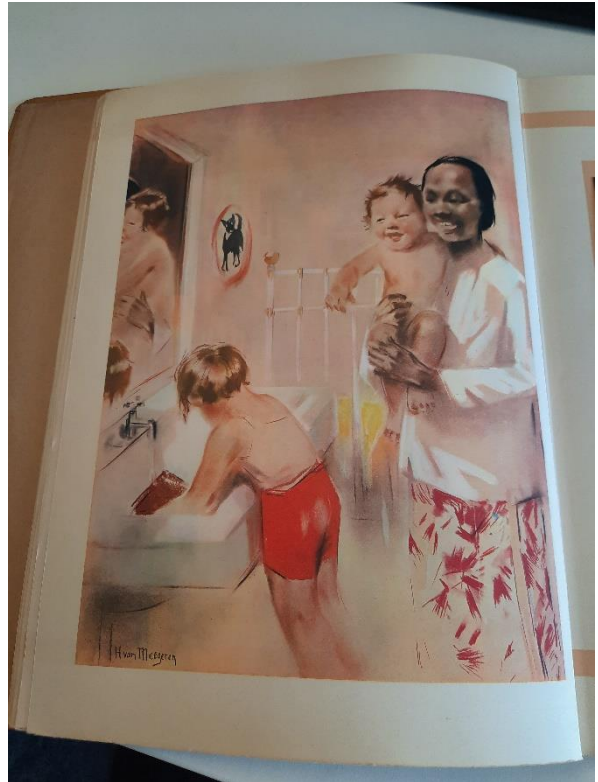
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Reizigers wilden ook op de hoogte blijven van de aankomst- en vertrektijden van de schepen. Hiervoor werden er ook affiches met vaarschema's gemaakt. Om bezoekers te laten zien dat niet alle affiches uitgebreide beeltenissen bevatten zijn ook deze vaarschema's meegenomen in dit sub thema.

C4: Vaarschema's

Met de uitvinding van de stoommachine wordt in de scheepvaart veel mogelijk. Schepen zijn niet meer afhankelijk van het weer en de stromingen. Rederijen kunnen hiermee vaste vertrek- en aankomsttijden gaan gebruiken. Om het publiek te informeren over deze tijden worden affiches gebruikt. De beelden op deze affiches bevatten weinig omhaal. Naast het logo van de bijbehorende rederij is er enkel tekst te zien, die het publiek naast de tijden ook informeert over de havens die aangedaan worden. Wanneer er toch wijzigingen plaatsvinden worden deze er later bijgeschreven.

Zoals eerder vermeld is het belichten van de rol die rederijaffiches gespeeld hebben in het romantiseren van Nederlands-Indië en het normaliseren van een koloniaal systeem een belangrijk onderdeel van deze tentoonstelling. Affiches met koloniale beeldtaal zijn hiermee een integraal onderdeel van deze tentoonstelling. De bijbehorende C tekst van deze object categorie leest als volgt.

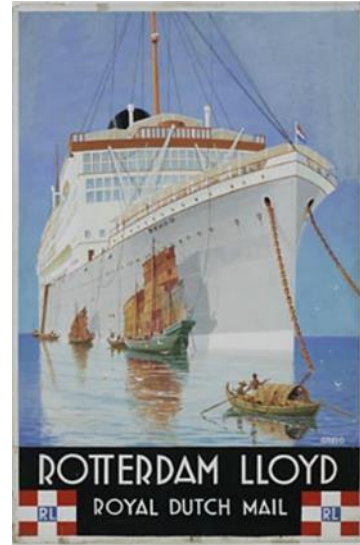
C5: Affiches met koloniale beeldtaal

De Nederlandse rederijen zijn onderdeel van een koloniaal systeem. Daarnaast zijn de reclameaffiches die zij maken gericht aan een publiek dat geen vraagtekens zet bij de koloniale relatie tussen Nederland en Nederlands-Indië. Dit is terug te zien in de koloniale beeldtaal van sommige affiches. Deze affiches bevatten met name elementen uit traditionele culturen of de regionale natuur. Vaak is dit gedaan om in te spelen op het Westerse gevoel dat authenticiteit en traditie ten koste ging van moderniteit en ontwikkeling. Het idee ontstaat dat dit nog wel in de kolonie gevonden kan worden.

P2338



P2327



Passagiers kregen ook een beeld van de kolonie door middel van het interieur van de schepen. In dit interieur was veel sloopssier te zien die de passagiers voorbereidden op wat zij in de kolonie zouden gaan zien. De interieurstukken uit de collectie in deze tentoonstelling die onder deze objectcategorie vallen zijn samengevat in de C tekst *Kunstwerken van de tussenwereld*.

C6: Kunstwerken van de tussenwereld

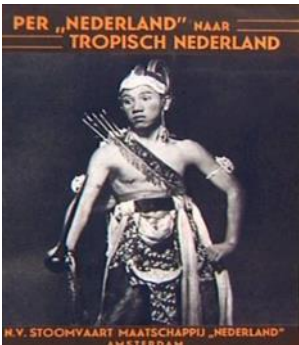

Tijdens de reis van Nederland naar Nederlands-Indië bevinden reizigers zich een maand lang in een soort 'tussenwereld', waarin zij kennis maken met de kolonie. Niet alleen door de bemanningsleden uit de kolonie of de rederijbrochures, maar ook door de kunst waarmee het schip versierd is, zoals marmeren beelden of houten panelen. Deze geven bijvoorbeeld een voorstelling van een Balinese koopvrouw, Indonesische vrouwen tijdens het rijststampen, Javaanse danseressen of Balinese fluitspelers.

Tot slot is er ook een object categorie die drukwerk met koloniale beeldtaal bevat. Ook het drukwerk bevat veel geromantiseerde afbeeldingen. Van krijgers in traditionele uitrusting en inwoners van de kolonie die traditionele beroepen uitvoeren, tot idyllische, tropische landschappen.

Zoals ook in het vooronderzoek voor deze tentoonstelling naar voren is gekomen wordt er in rederijaffiches, en klaarblijkelijk ook in het drukwerk, veel gebruik gemaakt van geromantiseerde beeltenissen om (potentiële) reizigers te enthousiasmeren. Om bezoekers kennis te laten maken met het feit dat deze geromantiseerde beelden in verschillende vormen van rederijreclame te zien waren krijgt ook deze object categorie een C tekst.

C7: Drukwerk met koloniale beeldtaal

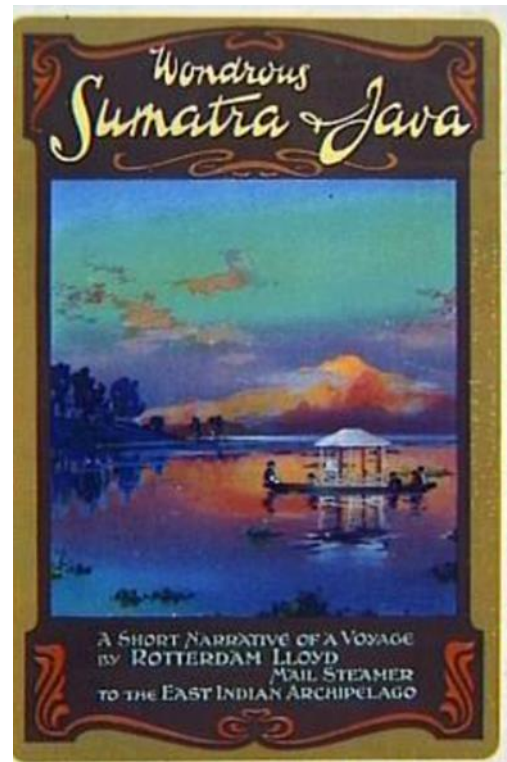
Ook tijdens de reis worden reizigers geïnformeerd door de rederij, bijvoorbeeld met huttenplannen waarmee de passagier de eigen hut of eetsalon kan vinden, of menukaarten die vertellen wat er bij het ontbijt, de lunch of het diner geserveerd wordt. Met behulp van reisgidsen kunnen passagiers alvast activiteiten plannen en ook kunnen zij een woordje Maleis leren dankzij woordenboeken. Het drukwerk dat deze informatie overbrengt bevat veel geromantiseerde afbeeldingen en teksten van en over de kolonie, maar laat ook de verhoudingen aan boord zien door een javanenverblijf in een huttenplan op te nemen.

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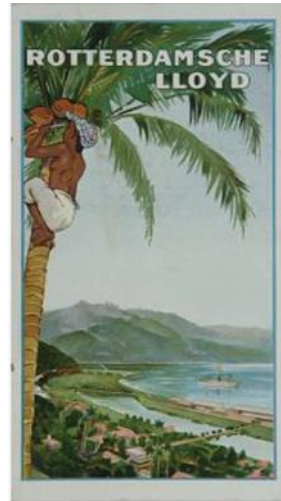
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Objectenlijst

Naast de informatie in de A, B en C teksten, zijn er ook objecten waar deze verhalen mee verteld kunnen worden. De objectenlijst hieronder sluit aan bij de verhaallijn van de Nederlandse reiziger, die voor dit tentoonstellingsplan uitgewerkt is. De lijst bevat 60 objecten, een relatief hoog aantal voor een sub thema. Hier is voor gekozen omdat de objectenlijst veel 'kleine objecten' met een soortgelijke functie bevat, zoals de brochures en de foto's van de koloniale bedienden. Alle objecten hebben een D tekst, voor sommige objecten is toegelicht waarom deze in de tentoonstelling zijn opgenomen.

1. Per 'Nederland' naar tropisch Nederland / N.V Stoomvaart Maatschappij 'Nederland' Amsterdam, folder gedrukt door Joh. Enschedé en zonen, 1939, Afvaartlijst met een afbeelding van een krijger uit Nederlands-Indië.

Deze brochure bevat een afbeelding van een Indonesische krijger in traditionele uitrusting en valt hiermee onder de objecten die illustreren welke geromantiseerde beelden aan de passagiers werden getoond.

2. This is the way.... To Europe via Bali, Java and Sumatra, brochure, naar ontwerp van P. Munnich, 1939.

Deze brochure bevat een afbeelding van drie Indonesische danseressen in traditionele kledendracht en valt hiermee onder de objecten die illustreren welke geromantiseerde beelden aan de passagiers werden getoond.

3. Rotterdamsche Lloyd / Batavia, brochure met informatie over Batavia en een plattegrond van de stad, circa 1920 – 1940.

Deze brochure bevat een afbeelding van vrouwen die de was doen in een van de kanalen die door Batavia liepen. Hoewel er in deze tijdsperiode uiteraard geen moderne vormen van wassen bestonden, valt het te betwijfelen of inwoners van Amsterdam tussen 1920 en 1940 hun was deden in het kanaal. Het doel is om bezoekers hiermee te laten zien dat ook deze

afbeelding gezien kan worden als een beeld dat het contemporaine vooroordeel van de kolonie als onderontwikkeld bevestigd.

4. Rotterdamsche Lloyd / Nederlandsch Indië, brochure naar ontwerp van Johann Anton Willebrord von Stein, circa 1930 – 1940, De brochure geeft informatie over reizen naar Nederlands Indië, met toeristische informatie en foto's.
5. Rotterdamsche Lloyd / Passagierslijst van het m.s. *Baloeran* van de Rotterdamsche Lloyd, 1936.
6. Breakfast / Rotterdamsche Lloyd, menukaart voor het ontbijt van de eerste klas passagiers gedrukt door Rotogravure N.R.M. n.v., circa 1930 – 1940.
7. Rotterdamsche Lloyd / Bataksche vrouw (Sumatra), menukaart voor het diner op het m.s. *Dempo* gedrukt door L. van Leer & Co, 1938.
8. Indrapoera / Rotterdamsche Lloyd Rotterdam, huttenplan naar ontwerp van Johann Anton Willebrord von Stein, circa 1930 – 1940.
9. Rotterdamsche Lloyd, menukaart voor het diner op het m.s. *Dempo*, 1939.
10. D.S. Motor Mailschip *Indrapoera* / Rotterdamsche Lloyd Rotterdam, langsdoorsnede van het passagiersschip *Indrapoera*, circa 1925 – 1940.

Deze brochure over het passagiersschip *Indrapoera* bevat een langsdoorsnede van het schip. Deze zal in de tentoonstelling opengelegd worden, waardoor bezoekers een indruk krijgen van wat zich aan de binnenkant van deze schepen bevond.

11. D.S. Mailmotorschip *Baloeran* / Rotterdamsche Lloyd n.v. Rotterdam, brochure gedrukt door N.V. Ned. Rotogravure Mij., Leiden, circa 1930 – 1940.

Deze brochure bevat afbeeldingen van het interieur van het D.S. *Baloeran*. Door deze afbeeldingen open te leggen, kunnen bezoekers een indruk krijgen van het interieur van de schepen waarin de passagiers al een beeld van de kolonie kregen, voordat zij daar arriveerden. Ook zijn in deze brochure getekende afbeeldingen te zien van een baboe die kinderen verzorgt en een koloniale bediende die drankjes rondbrengt.

12. D.S. Motor Mailschip *Indrapoera* / Rotterdamsche Lloyd / Rotterdam, brochure, circa 1930 – 1940, de brochure bevat een huttenplan met daarop een zogenaamd Javanenverblijf.

Deze brochure bevat een huttenplan waarop ook een zogenaamd javanenverblijf te zien is. Dit toont bezoekers hoe er aan boord een onderscheid werd gemaakt tussen het personeel uit de kolonie en de rest van de opvarenden. Dit in combinatie met de dienende rol van dit personeel, kan bezoekers aan het denken zetten over hoe dit de beeldvorming van Westerse opvarenden over de kolonie beïnvloed kan hebben. Daarnaast draagt het bij aan de bewustwording dat Nederland en Nederlands-Indië – maar ook de inwoners van beide landen – als afwijkend van elkaar werden ervaren.

13. Steamship company 'Rotterdamsche Lloyd' / Java the wonderland / Passengers handbook, handbook uitgegeven door Senefelder Amsterdam, 1905 – 1940.

Deze reisgids bereidde de reizigers tot in detail voor op een verblijf in Nederlands-Indië. Van de Maleise woorden die zij moesten kennen, tot uitgebreide informatie over de lokale cultuur en natuur. Ook in deze reisgids wordt het verschil in status tussen de Westerse reizigers en de koloniale bevolking duidelijk. Hieronder is een bladzijde te zien uit deze reisgids, waarin Westerse reizigers in tropenpakken in draagstoelen worden vervoerd door koloniale bedienden.

In the campong Palaboean-Ratoe (i. e. Royal anchorage place) situated on the bay, we can get pretty good board and lodging for f 2.50 per day in the Pasangrahan (rest-house).

Drinks and bread, however, we have to bring with us, as well as those things we might require in addition to what we get at the rice-table, and for supper.

About one mile to the south-east of the place, we find, on the seashore, a spacious grotto, from which we can enjoy the most glorious sunset, and see the native fishermen busy at their trade.

The bay of Tjileboet (sand bay) can be reached by sea: its alluvial soil, covered with woods and rice-fields, is surrounded by an arch-shaped mountain wall (the Linggoeng) from which seven great waterfalls rush down: or we might steer in a westerly direction to Tsilolok, where grottoes are to be found that are well worth seeing.

From Soekaboemi we can also go per trap, to the Njalindoeng



Travelling in sedan chairs.

(i. e. hidden in clouds) four miles distant, 1,000 M. high. The precipitously sloping road affords a beautiful prospect of the broad mass of the Gedeh with the plain of Soekaboemi in front.

A nice little excursion can also be made to Sela-Bintana, situated on the Gedeh (per car, for f 2.50 to 3.—), or to the small plateau, an hour's walk farther on. Descend along a narrow, far from easy path on the left, to a cleft 500 feet deep, from where, on the opposite side, a mountain stream rushes down from a height of 130 M., like a splendid waterfall.

In the same direction it is possible to ascend the Gedeh and going from its crater farther north, to descend to Sindanglaya.

Fig. 33, Senefelder Amsterdam, *Java the Wonderland*, Reisgids, 1905-1940, (Maritiem Museum Rotterdam).

14. Wondrous Sumatra & Java, reisgids met teksten van A. Werumeus Buning, 1908.
15. Van Batavia naar Rotterdam / Reisgids van de Rotterdamsche Lloyd met teksten van Henri Borel, 1905.
16. Rotterdamsche Lloyd, folder, circa 1900 – 1949.
17. Eetzaal eerste klas van het m.s. *Willem Ruys*, foto door Fotobureau C. Kramer, circa 1947 – 1958.

Dit is de eerste foto in een reeks (object 17 tot en met 35), die de rol van koloniale bedienden aan boord belicht. Op deze foto's zijn zij voornamelijk in een dienende functie te zien. Ze serveren eten en drinken, maken schoon of slaan op een xylofoon om de passagiers te informeren dat het er gegeten kan worden. Ook zijn in de selectie een aantal portretten van deze bedienden opgenomen, waarin het vooral om hen draait en niet om hun functie.

18. De keuken eerste klas van het m.s. *Willem Ruys*, foto door Press-art studio, circa 1947 – 1964.
19. De keuken van het m.s. *Willem Ruys*, foto door Press-art studio, circa 1947 – 1958.
20. De keuken van het m.s. *Willem Ruys*, foto door Press-art studio, circa 1947 – 1958.
21. Indonesische bediende in de eetzaal, foto door Press-art studio, circa 1947 – 1958.
22. Portret van een 'mandoer' (werkopzichter), foto door Fotobureau C. Kramer, circa 1947 – 1958.
23. Portret van twee 'mandoers' (werkopzichters), foto door Fotobureau C. Kramer, circa 1947 – 1958.
24. Een bediende die serveert, foto door Carel Blazer, circa 1920 – 1958.
25. Portret van een bediende, foto, circa 1920 – 1958.
26. Portret van een bediende, foto door H.E.W. Wolff, circa 1920 – 1940.
27. Portret van een 'djongos' (bediende), foto, circa 1920 – 1958.
28. Portret van een 'djongos' (bediende), foto, circa 1920 – 1958.
29. Portret van een 'djongos' (bediende), foto, circa 1920 – 1958.
30. Portret van een 'djongos' (bediende), foto door Carel Blazer, circa 1920 – 1958.
31. Een bediende aan het werk in de eetzaal van een schip, foto, circa 1947 – 1964.
32. Portret van een 'mandoer' (werkopzichter), foto, circa 1920 – 1964.
33. Bediende met een xylofoon, waarmee hij aan dek aangeeft dat de maaltijd gaat beginnen, foto door H.E.W. Wolff, circa 1920 – 1940.
34. De tweede werktuigkundige krijgt een drankje aangeboden van een bediende, foto, circa 1920 – 1940.
35. Een Indonesische bediende aan boord van het m.s. *Willem Ruys*, foto door Press-art studio, circa 1947 – 1958.
36. Rooksalon van het m.s. *Sibajak*, foto door Foto-reclame J.G. van Agtmaal, circa 1920 – 1940.

37. De eetsalon tweede klas aan boord van het m.s. *Indrapoera*, foto door P. Steensma, circa 1926 – 1933.
38. Het interieur van een tweepersoons hut tweede klas aan boord van het m.s. *Indrapoera*, foto door H.A. Oudgaarden, circa 1926.
39. Witmarmeren reliëf afkomstig uit het m.s. *Ophir*, met een voorstelling van een Balinees meisje, scheepssier, Lambertus Zijl, 1929.

Dit is het eerste witmarmeren reliëf van Lambertus Zijl in een serie (object 39 tot en met 43) die bezoekers laat zien hoe er door middel van scheepssier aan boord een indruk van Nederlands-Indië werd gecreëerd. Ook in dit scheepssier zien we weer enkel geromantiseerde traditionele handelingen en voorstellingen, zoals dansen en rijststampen.

40. Witmarmeren reliëf afkomstig uit het m.s. *Ophir*, met een voorstelling van Indonesische vrouwen tijdens het rijststampen, scheepssier, Lambertus Zijl, 1929.
41. Witmarmeren reliëf afkomstig uit het m.s. *Ophir*, met een voorstelling van een Balinese fluitspeler, scheepssier, Lambertus Zijl, 1929.
42. Witmarmeren reliëf afkomstig uit het m.s. *Ophir*, met een voorstelling van Javaanse danseressen, scheepssier, Lambertus Zijl, 1929.
43. Witmarmeren reliëf afkomstig uit het m.s. *Ophir*, met een voorstelling van een Balinese koopvrouw, scheepssier, Lambertus Zijl, 1929.
44. Paneel met in reliëf een portret van een kind of vrouw, afkomstig van het m.s. *Ophir*, paneel, 1929.
45. Tafelgong met houten hamertje, communicatiemiddel, 1984, Replica van een tafelgong waarmee de Indonesische bediende de passagiers van de Indische passagiersschepen opriep om aan tafel te gaan.
46. Rotterdam Lloyd / Royal Dutch Mail, affiche naar ontwerp van James Greig, 1934, Affiche-ontwerp voor de Rotterdamsche Lloyd met het passagiersschip m.s. *Dempo*.

Een eerste affiche in een reeks van vijf (object 46 tot en met 50). Deze affiches geven een indruk van de koloniale beeldtaal in rederijaffiches. Allen bevatten de beeltenissen met het contrast tussen de Westerse geavanceerde schepen en de natuur in de kolonie of de authentieke cultuur van de koloniale bevolking.

47. Rotterdam Lloyd, affiche naar ontwerp van James Greig, 1935 – circa 1941, Affiche van de Rotterdamsche Lloyd met een globe, tempel en het passagiersschip *Dempo*.
48. Stoomvaart - Maatschappij / Rotterdamsche Lloyd / Koninklijke Nederlandse Postvaart, affiche naar ontwerp van Devambeze, circa 1915.
49. Koninklijke Paketvaart Maatschappij, affiche gedrukt door L. van Leer & Co, 1910.
50. Rotterdamsche Lloyd / Sumatra / Java, affiche naar ontwerp van Johann Anton Willebrord von Stein, circa 1930.
51. Een kade in de haven van Batavia, schilderij door Menno van Meeteren Brouwer, 1910 – circa 1940.
52. Bediende slaat op xylofoon ten teken van het begin van de maaltijd, aan boord van het m.s. *Christiaan Huygens*, foto, circa 1927 – 1940.
53. Dranklijst van de Rotterdamsche Lloyd, dranklijst gedrukt door Studio Certo, circa 1920 – 1940.

Op deze dranklijst is een getekende afbeelding te zien van een bediende uit de kolonie die drankjes rondbrengt.

54. Plakboek van mejuffrouw Cato Cool, 1927 – 1928.

Dit plakboek, van mevrouw Cato Cool, bevat foto's en brochures van haar reis naar Nederlands-Indië tussen 1927 en 1928. Het plakboek biedt bezoekers hiermee een inkijk in hoe de reis naar de kolonie door Nederlandse reizigers werd ervaren.

55. Rotterdamsche Lloyd, menukaart naar ontwerp van Emmanuel Gaillard, 1937.

Ook sommige menukaarten aan boord van de schepen die van en naar Nederlands-Indië voeren bevatten koloniale beeldtaal. Op deze menukaart is een Dajak (een volk uit het binnenland van Borneo) te zien in traditionele kledendracht.

56. Folder van de Rotterdamsche Lloyd over passagetarieven tussen Nederland en Nederlands Oost-Indië, 1931.

57. Rotterdamsche Lloyd, passagierslijst gedrukt door Lankhout, 1924. Passagierslijst van het s.s. *Insulinde* van de Rotterdamsche Lloyd.

58. Puzzel van de Rotterdamsche Lloyd, puzzel met afbeeldingen door M. Hübner, 1930.

Deze blokkenpuzzel, die op meerdere manieren gelegd kan worden, bevat afbeeldingen van Nederlands-Indië. Zelfs het speelgoed aan boord bevatte koloniale beeldtaal.

59. Volmodel van het s.s. *Slamat*, scheepsmodel door C. Dubbelman, 1922.

60. De praktische handleiding voor Indië, woordenboek, 1939.

61. Routekaart van Rotterdam naar Ned. Indië en terug, routekaart vervaardigd in opdracht van de Rotterdamsche Lloyd, circa 1919.

62. Route-atlas van de Rotterdamsche-Lloyd, 1927.

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