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Collectie  
Gelderland

MJ. DE BETUWE N.V. TIEL




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# Foreword

Whoever receives a legacy is its owner. But who actually owns heritage? Movable heritage in the form of objects, such as those we find in museums, heritage unearthed by archaeologists, written heritage that is preserved in archives, printed heritage that libraries make accessible to us, the built past that we visit in the form of monuments, the landscape that retains a physical memory of earlier times – this is all heritage. Whether movable or immovable, it moves us. Heritage really belongs to everyone, to us all. The same goes for the intangible heritage that we carry within us: our language, traditions, music and dance, stories, sports and games. It is all accessible to everyone, to enjoy, to learn from and to shape how we perceive our place in the world.

But we can only really own our heritage if it is accessible, open and usable. The majority of museum objects are generally never visible. They are kept in depots and seldom see the light of day. Museums cannot possibly exhibit everything.

That's just a fact of life that we can't easily change. Now and then certain treasures get an outing in temporary exhibitions, but there are also objects which can't easily be displayed. Museums themsel-



ves have long been aware that digitalisation offers almost unlimited possibilities.

After ten years of development, IGEM (Internet Gelders Museums) has now come far enough to deserve a new name, and one with tremendous potential: [www.collectiegelderland.nl](http://www.collectiegelderland.nl). This website presents the many treasures found in the museum collections of Gelderland. Additionally, Gelderland's rich collection of books and archival material can be viewed on the province's heritage website, mijnGelderland (my Gelderland). Further objects can be added via Collectie Gelderland (Collection Gelderland).

Gelders Heritage has set itself the goal of increasing the range of cultural heritage on display. We hope that the group of participating museums will continue to grow in coming years and that the enthusiasm of these museums for automating and digitalising their collections will inspire all museums and institutes which manage heritage collections throughout Gelderland.

Jacobus Trijsburg, Director, Gelders Erfgoed



## Panel painting

Coins were minted from the last quarter of the fifteenth century in the mint next to the old St. Pancratius Church (St. Pancratiuskerk), just outside the gate of Huis Bergh (Bergh House (Huis Bergh)). In order to compete with other mints, Bergh produced temporary coinage with a lower grade of precious metal, the so-called hedge coinage.

At the end of the sixteenth century, in the Republic of the Seven United Provinces of the Netherlands which had come into existence in the meanwhile, people became aware of the fact that a stable, unified currency was economically preferable. The private and municipal mints thus became redundant. In 1579 the Bergh mint was closed.

The painting of the sixteenth-century Master of the Mint Clemens van Eembrugge with his companions is exceptionally interesting. This portrait was painted in 1581, after Van Eembrugge had had to cease his activities as Master of the Mint on government orders. Although Van Eembrugge looks out at us rather smugly, by that time he had long since ceased to be Master of the Mint!



# Fan

Foldable oriental fans were imported into Europe in the sixteenth century. They were made of ivory or another sturdy material and a sheet of parchment, or subsequently paper or silk. While fans were originally used to keep cool, they were later put to entirely different purposes. A young lady quickly learned how to wield her fan. There were no less than 23 different manners of brandishing one's fan, each with their own particular significance.

This fan from the eighteenth century depicts the Judgment of Paris, a well-known episode from Greek mythology in which Paris, the handsome son of King Priamus of Troy, had to give a golden apple to the goddess he deemed to be the most beautiful. Paris preferred Aphrodite above Hera and Athena. But afterwards Aphrodite bribed him with the promise that she would grant him the most beautiful woman on earth (Helen of Troy) as his wife. Paris's judgment was thus not totally sincere.



# Festival skirt

Immediately after the Second World War women began to make multicoloured festival skirts, also called liberation skirts. Fabric was scarce so the material was collected bit by bit. But there was more to it than just thrifty patchwork.

Mies Boissevain-van Lennep found herself in the Ravensbrück concentration camp on account of her resistance to the Nazis. After the war she initiated a women's movement, for which the making of liberation skirts held considerable symbolic value.

On the one hand, joining together remnants of material represented the rebuilding and renewal of the Netherlands. On the other hand the women incorporated their experiences during the war into their handiwork. Ultimately the collective wearing of the skirts strengthened the women's sense of solidarity. Thus it was important that despite the great variety in their details, the skirts nonetheless resembled each other and were of the same length. Their philosophy: 'A single skirt creates unity.'



# Coin

In 1584 the state of Gelderland moved Nijmegen's provincial mint to Harderwijk. Nijmegen was under siege and Harderwijk, with its position on the Zuiderzee, was an excellent alternative location. In addition to Gelders coinage, coins for other provinces were also produced in Harderwijk.

As with the mints in other provinces, Gelderland's provincial mint in Harderwijk was closed in 1806. The production of coinage was taken over by the Royal Mint in Utrecht. This Golden Rider was minted in 1761 for the province of Groningen by Carel Christiaan Novisadi, Harderwijk's Master of the Mint from 1757 to 1776. A horseman is depicted in relief on the front of the coin. The coin is one of the first Golden Riders, which are no longer struck by hand. Today machines have taken over the most important parts of the minting process.



# Medal

It's September 1955. On the third Tuesday the annual Livestock Day is taking place in Kerkwijk for the eleventh time. Farmers and enthusiasts from the entire Bommelerwaard district and the surrounding areas of Gelderland are swarming around the exhibition grounds. It's a very busy day. Around 3500 visitors have purchased a ticket to view all the livestock on display: horses, cattle, sheep, rabbits, goats and pigs.

A reporter from the newspaper De Bommelerwaarder described it like this: 'If one stood on the street the terrain before us loomed as a painter's multicoloured palette. The red and black of the cows, the bright white of the goats, the various colours of the horses and ponies and the darker colours of the sheep formed a picturesque sight.' And the pigs: 'Our purveyors of pork have done themselves proud this year.' The pigs of one W. Verkuil from Bruchem won third prize and received this medal.



# Triptych

The painter Jan Deys Geritsz. was active in Culemborg in the sixteenth century. Splendid and concrete proof of this can be found in the Museum Elisabeth Weeshuis: the Sacrament altarpiece, with the Last Supper as its central scene. Deys was commissioned to paint the work by the executors of the will of Elisabeth van Culemborg (1475-1555). The altarpiece, a triptych with two predella shutters, was painted for the rebuilt Sacrament or Orphans' Chapel of the St. Barbara Church in 1573. The altarpiece was probably taken to the Elisabeth Weeshuis five years later, where it has hung ever since.

In the fifteenth and sixteenth centuries altarpieces were extremely prestigious and expensive commissions. Because they were so costly, the painter and the party commissioning the altarpiece would often sign a contract which specified the details of the work to be painted. The central panel comprises a representation of the Last Supper: 'the supper that Our Lord ate with his apostles'. The left and right panels are painted with scenes from The Banquet of Esther and Ahasuerus and The Jewish Passover.



# Hunting horn

“Does the name J.D. Frost mean anything to you?” asked a visitor to the Airborne Museum in Oosterbeek in 1997. Museum staff nodded and a top piece was handed over.

On 17 September 1944 John Frost, commander of the second parachute battalion, landed at Wolfheze. He used his hunting horn to gather his troops together. He had acquired the horn when he left Iraq, where he had been serving before the Second World War broke out. Frost was wounded while fighting on the Rijnbrug (Rhine Bridge) and was taken prisoner by the Germans. It was then that he lost his hunting horn.

In July 1945 E.R. Oosterwijk, a member of the Nijmegen Air Raid Precautions Service, was inspecting the work being done to clear the Rijnbrug. He saw something shining as the debris was being cleared away. It was a hunting horn. Oosterwijk took it away, cleaned it up, and beat the metal back into shape. From the inscription it appeared that it had belonged to Captain J.D. Frost.



# Uniform jacket

In 1841 King Willem II decided to rename the Mounted Artillery Corps, which became the Mounted Artillery Regiment. By a Royal Decree of 8 April 1842, every mounted unit of the army was prescribed an entirely new uniform, derived from the dolman or short jacket worn by the sixth hussar regiment in the Napoleonic style.

The Mounted Artillery Corps received a splendid uniform. This is still worn today, in a somewhat adapted form, for ceremonial occasions. It comprises a dark blue dolman, a short jacket without panels or tails, with double yellow cords on the front, and the busby, a type of tall headgear made from bearskin. The yellow cords and straps on the dolman earned the unit its unofficial nickname, the 'Yellow Riders'. The dolman pictured here is a dark blue uniform jacket worn by a sergeant major of the Mounted Artillery with silver medals for 24 years of honourable and loyal service.



# Woodcock

This stuffed woodcock is part of the Meisters Collection of the Liemers Museum in Zevenaar. The woodcock's speckled plumage is reddish brown, black and beige in colour. This offers excellent protection when the bird is rummaging through the forest. The Meisters Collection comprises a highly varied number of objects including a collection of hunting trophies, of which this woodcock is a fine example.

Petrus Cornelis Meisters (1875 - 1938) was the steward and forester at the Bijvanck country estate of Baron Lochner Van de Renne. The old oak forest of this country estate near Beek is home to brooding goldfinches, tawny owls and various species of woodpeckers. In the spring, magnificent plants such as arum, wood anemones, May lilies and enchanter's nightshade grow under the foliage.

As master of the hunt, Meisters lived at Huize De Steeg, in the grounds of the country estate. He was an enthusiastic hunter. The collection of animals that he built up now forms the basis of the natural history collection at the Liemers Museum. Nowadays hunting woodcock is prohibited.



# Ventifacts

It is not just ice and water from rivers and seas that gives stones their ultimate form: wind and sand also make a contribution. Ventifacts are a typical example of the chafing effect of blowing sand. In the last phase of the ice age, the Netherlands was a desert. The surface sand that covered a large part of the higher half of our country was deposited in this period. At the same time loess, which must have been found in the steppes along the edges of this desert, was deposited in the lee of the Veluwe and Montferland, as well as in South Limburg.

The ventifacts were formed in this time, some 20,000 years ago. Ventifacts can be viewed as erratic stones whose shining, faceted surfaces have been polished by sand storms. Such ventifacts are also called 'three-sided stones' but we also often find stones with two, four and sometimes even more surfaces, along with cone shapes and irregularly flat, level pieces.



EN FINE D'OSCEL

# Educational illustration

The educational illustrations made by the illustrator M.A. Koekkoek – who in the Netherlands didn't grow up with them? Educational illustrations used to hang in the classroom or were brought out when the teacher wanted to discuss a particular subject. He or she would point out and explain specific things in the illustration. Educational illustrations were mostly made in series. There are educational illustrations which present stories from the Bible, geographical illustrations and illustrations which teach us about nature.

The educational illustration 'In the forest' was made in 1930 by the painter M.A. Koekkoek and was published by Wolters Noordhoff in Groningen. In a forest we see animals and plants that we would encounter if we walked in the forest today: a Flemish jay, a squirrel and large mushrooms.

This illustration comes from a series entitled 'In our country', whose other illustrations bore titles such as 'In the meadow', 'In ditches and puddles' and 'Freshwater fishing'. The Ooy primary school in Zevenaar used these illustrations until they were replaced by modern teaching materials.



## Tile picture

In the seventeenth century the tulip was an expensive plant for which a small group of collectors forked out an absolute fortune. In 1637 this led to the so-called 'tulip mania' in which prices spiralled out of control. The subsequent collapse in prices triggered the first stock market crash in the world.

A series of tiles found in Hoorn, on which tulips are painted across two tiles, is very special. The quality of the painting is so far beyond the usual purely decorative or naïve level that we can assume that these tiles were made for a single, special commission.

During this period tulip books were made in which collectors inserted 'portraits' of special tulip varieties. The double tulip tiles are strongly reminiscent of the illustrations in these tulip books and were probably based on them. Hoorn was one of the centres of tulip cultivation and this series must have been made for an as yet unknown tulip enthusiast.



# Late Neolithic beaker

Pots and fragments of pots are often found in archaeological collections, but gold is always scarce. The legendary 'pot of gold' is very seldom found in excavations.

It was however found on the Oostereng estate between Bennekom and Renkum. While digging away gravel in 1891, workmen found an earthenware pot with two gold objects next to it. The pot is a fine example of a late Neolithic beaker from the Veluwe region. Such beakers are meticulously decorated on the outside with geometric motifs and hatching. They date from the end of the New Stone Age, between ca. 2500 and 2000 years before Christ.

The workers must have unexpectedly dug into an old grave mound erected over the grave of an important person. At the end of the Stone Age metal objects were very exclusive and the golden ornament itself is unique in the Netherlands. The two pieces together may have formed a necklace or a diadem to be worn on the head.



## Printed beaker

It is always exceptional when an archaeologist finds glass. In unfavourable circumstances glass perishes within a couple of centuries. But this glass is really special. It's a printed beaker from around 1550. The prints allowed the drinker to get a better grip on the glass so that it wouldn't suddenly slip out of the fingers. Many people at this time still preferred to eat with their hands. The glass is an early model that we don't often come across. It's also unique that the glass is entirely undamaged.

In 1994 the tower gates of the Museum Slot Loevestein were under scaffolding. While works were being carried out a bird's nest was found in a hollow space in an old latrine shaft under the staircase. In the nest were the remains of a small basket made of willow shoots and a couple of doves that had mummified over time. This printed beaker was lying next to a piece of beautiful silk, still wholly intact. While the discovery is unique, the place where it was found is itself very intriguing. How did such fragile glass end up in such an unlikely place?



SCHUTTERS GilDE

LOIL-VOORUIT

LOIL  
OPGERICHT  
31 MEI 1919

# Standard

The arms of the Netherlands are showcased against a dark green velvet background. The standard of the LOIL Vooruit (LOIL Advance) civic guard is richly decorated with gold embroidery and is crowned with a garland of laurels. Clearly the civic guard devoted considerable time and care to their first standard, which was made in May 1919. Loil (pronounced 'Lool') is a village in Liemers in the municipality of Montferland. It's a strong community with a population of around 1500 and its civic guard, LOIL Vooruit, is still active with approximately 200 members. LOIL Vooruit aims to maintain the centuries-old culture of the civic guard, with all its associated traditions such as organising the guard banquet with shooting, standard bearing and jousting competitions.

Standards and flags serve as symbols of identification, for example for national and municipal armed forces, but they are also symbols of honour. This use has been taken over by associations and guilds. Every civic guard has its own standard and standard bearer. It is a great honour to be allowed to carry the standard.



# Morse code telegraph

The device shown here for sending and receiving Morse code was made by the firm Von Siemes & Halske. Ernst Werner von Siemens (1816 -1892) was a German inventor and industrialist who set up the firm Telegraphen Bauanstalt von Siemens & Halske in 1847 along with the master mechanic Johann Georg Halske.

The device was used to send messages in Morse code. A mechanical component leads a strip of paper along an ink wheel that is partly dipped in an ink tray. With the help of an electric component, the ink wheel is pressed against the strip of paper according to the rhythm of the Morse signals received.

The electric component comprises a receiving magnet that engages the armature when the sender presses the telegraph key. This armature operates the ink wheel. The paper is advanced forward by a spring device that is wound using the large knob on the front. This is a particularly fine example that still functions with excellent results.



# Charger

This charger from the 'Onder den St. Maarten' workshop is one of the treasures from the collection of the Stadskasteel Zaltbommel. It's a large copper dish with stylised petal motifs in the 'severe' variant of the Art Nouveau style known as Dutch New Art (Nederlandse Nieuwe Kunst). The charger, which is based on a design by K. Sluyterman, was made around 1901 in the 'Onder den St. Maarten' studio at Zaltbommel. This workshop, in which a few craftsmen made furniture and copper objects, was set up by J.A. Pool jr. in 1900.

One of the workshop's greatest successes came in 1902, when it won a silver medal at the International Exhibition in Turin. This represented a breakthrough for Onder den St. Maarten. Pool expanded the workshop with a large branch in Haarlem. The workshop in Zaltbommel continued production until around 1906. This charger was pictured in a magazine published at the beginning of the twentieth century, but until a short time ago no one had actually seen the charger itself - until the Stadskasteel Zaltbommel recently purchased it.



# Guild beakers

In earlier times only wealthy people were permitted to own silver. While Elburg flourished in the fourteenth century, since then it has never been a particularly rich city. Very little silver from the city has come down to us. These richly decorated silver guild beakers from the 'Schipluidengilde' or Maritime Guild are an exception. The beakers were made by the silversmith Alger Mensa in 1724.

After the opening of a guild meeting, wine would be passed around in silver beakers. In earlier times people mostly drunk beer, but wine was the preferred drink in better circles. The beakers were handed out on silver serving dishes. A good amount would be drunk. The story goes that some guild members had still not entirely sobered up three days later. In order to test sobriety levels, one had to first jump over a bench and then again over two burning candles in silver candlesticks.



PELE  
KOP  
S

# Potpourri

This silver potpourri with openwork lid, the precursor of the modern day air freshener, is a typical Gelders object. Of the 16 Dutch potpourri dishes that are known to have survived, ten bear the city mark of Zutphen and five were made by silversmiths who had some connection with Zutphen.

Originally the term 'potpourri' was used only to refer to the scented mix of herbs and spices, but it later also came to denote the dish used to hold the mixture. The use of porcelain potpourri was already known in the seventeenth century in France. Only in the eighteenth century did this object spread across the rest of Europe. The earliest examples in the Netherlands are silver, but later they were also made of porcelain and ceramic.

This square potpourri dates from 1742. It was made by Salomon Lamberts in the regency style with an openwork brim and a cover with trelliswork. Two different representations of cupid figures with a bird in a cartouche of tendrils of leaves are engraved around the four sides of the dish.



  
**TURMAC**

TURKISH-MACEDONIAN  
TOBACCO COMPANY  
★

100 CIGARETTES  
**TURMAC**

# Cigarette tin

When Turmac (Turkish Macedonian Tobacco Company) began producing cigarettes in 1920, they chose to enter the market with a luxury product and a price to match. A normal cigarette cost one cent, but a genuine Turmac cigarette cost between four and six cents. The packaging was also more luxurious than what people were used to. The cigarettes were sold in units of 20, 25, 50 or 100 in fine tins.

These tins were decorated with Eastern motifs. The factory employed a Turkish artist who made such advertising designs. After the so-called 'American' brands entered the market in 1933, the advertising theme changed to include motifs such as skyscrapers. Turmac cigarettes were in fact machine made, but were carefully packaged by hand by women.



# Child's chair

Although chairs were already being made in Culemborg in the late medieval period, it was during the nineteenth century that the craft really flourished. Ample wood was available locally, and after the silk ribbon industry declined and the gun factory closed, there was also an adequate workforce available. In 1838 chair making was the main means of existence for the so-called 'working class'. Of a total population of 4300, around 800 people earned their living this way.

The basic model of the Culemborg chair originated in the Biedermeier period. The chair is supported by sword legs, has turned crossbars and the seat is covered with a rush mat. The work was strictly divided up into several different tasks. Hence there were log workers, sawyers, artisans who roughly prepared the individual components, turners, scallopers and mat makers. Culemborgers produced tens of thousands of chairs. They were everywhere: in churches, in the concert hall and of course in homes. The Culemborg chair was more than just a chair: it was a concept.

# FLIPPOSCOOP



MJ. DE BETUWE N.V. TIEL

# Flipposcoop

In 1935 Flipje was born. From then on this funny figure, whose body was a raspberry with berries for his arms and legs, promoted the products of the De Betuwe jam factory in Tiel. His adventures appeared in narrow, metre-long comic strips. It was a unique concept. In 1936 the printers De Ijssel hit upon the idea of a cardboard theatre with which children could put on shows using comic strips glued together. Flipje himself appeared on a special strip to demonstrate how this 'Flipposcope' could be made and used. He also explained how you could get hold of the miniature cinema:

'Whoever wants to make a Flipposcope,  
From cardboard, with glue and scissors;  
You can get one from the grocer  
For only 15 cents'

By winding two comic strips through the Flipposcope, children could play through Flipje's adventures. A small torch at the back provided the lighting. Two designs are known: the original one from 1936 and a modernised version from 1948.



## Baker's sledge

From the nineteenth century carts pulled by dogs or horses were used to transport bread. Travelling with the cart was no easy job. In those days roads were always full of bumps and potholes. It was easier to use a dog or horse to pull the cart.

The baker's delivery man would ideally have his dogs run or trot very quickly. When approaching the customer, he would show off as much as possible with his driving. Skid marks a few metres long proved how quickly he wanted to serve his customers!

In wintertime the baker's sledge was still used, but with two bread baskets. This sledge was often pulled by dogs. In the 1950s opposition grew to using dogs as working animals. Rural police would sometimes turn a blind eye to this but in the long run it was no longer possible to get around the law.



# Patrol van

On account of increasing traffic and a rising number of traffic accidents, in the 1950s the traffic control unit of the National Police (Rijkspolitie) found itself busier than ever. Hence the Citroen HY 1500 came into use as a technical patrol van. The vehicle was used in all traffic control units of the 63 National Police districts, and swiftly earned the nickname of 'chips van'.

The vans were furnished with all manner of resources, such as equipment for blocking off roads, photographic equipment, a generator, spotlights and a first-aid kit. For technical checks on the road, a brake test meter, tyre pressure gauge, tracking gauge and a skid mark measuring wheel were all on board.

The importance of this equipment for carrying out technical checks waned after the implementation of the MOT inspection, and the patrol vans fell out of use. The last patrol van was fixed up by the juvenile detention centre in Zutphen before it entered the collection of the Nederlands Politiemuseum (Dutch Police Museum).



Willys Bruder Söhne Organfabrianten, Waldkirch, Baden.

# Barrel organ

The Wilhelm Bruder organ pictured here is one of the showpieces of the Kijk & Luistermuseum in Bennekom. The organ dates from around 1870 and is one of the few Bruder organs that still has its barrel, or cylinder. Nine melodies are encoded onto this cylinder. One of the drawbacks of this system was the limited length of each piece of music and the fact that only a small number of melodies were available.

When Gavioli invented the organ book in 1892 the cylinders in these organs were swiftly replaced by these books. The organ books were made of folded cardboard in which holes were punched which operated the keys. The advantage of this method is that in theory compositions were no longer limited in length and several pieces of music could be played sequentially.

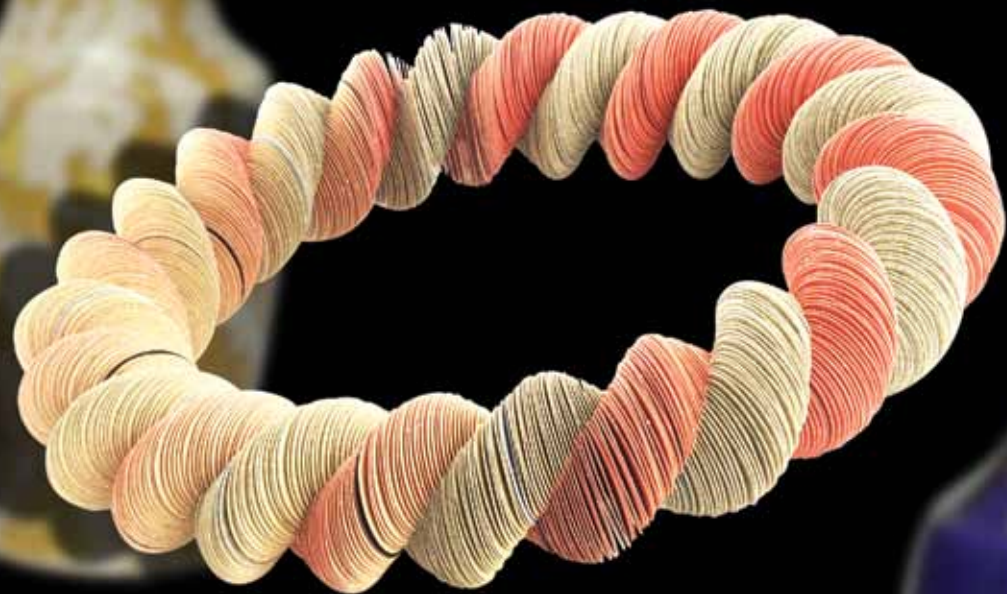
Inside this original Bruder organ you will find the bellows and wind chest. The valves are opened by the cylinder. The fact that this is quite an old organ can be seen from the characteristic plain red velvet that is fixed to the front of it.



# Vases

The Delftware workshop Plateelbakkerij Ram was set up in 1921 to execute the designs of the then octogenarian T.A.C. Colenbrander (1841-1930). Colenbrander, who lived in Arnhem, continued to make the designs. He produced hundreds of new designs and dozens of new models which were a continuation of his earlier work at the Delftware workshop Plateelfabriek Rozenburg in The Hague. The abstract motifs could be executed in 73 different colours. The enamel paint was thickly applied between thin black lines so that the brushstrokes weren't visible.

The names of these vases from 1925 and 1926, 'Flowered' and 'Fire', refer to the motifs of their design, which mostly come from nature, sometimes rendered in a strongly stylised or abstract way. Colenbrander used vivid colours such as red, orange, yellow, blue and green. His striking designs, which sometimes made use of extreme contrasts in colour, served as a significant source of inspiration for later artists.



# Necklace

It was more than twenty years ago that Nel Linssen began her experiments with paper. Initially it seemed like a sidestep given her background in textiles, but these experiments resulted in an enormous oeuvre of jewellery made from folded paper. The first bracelets and necklaces were made from strips of matte paper. She folded the strips, intertwined them and threaded them together to make the finished piece.

Through dedicated practice Nel Linssen discovered further possibilities for transforming a strip or sheet of paper into something else entirely by using different methods of folding, which achieved totally new three-dimensional effects. It's striking that the final form is so logically constructed and yet is the result of a wholly intuitive working method.

Her jewellery looks so simple and yet is ingeniously constructed. The construction of the pieces evokes a sense of wonder. At the same time, they seduce the eye with their perfection and beauty of colour, material and form.



# Bracelet

The Gelders artist Nicolaas van Beek (born 1938) belongs to a group of influential jewellery designers who have played an important role in the development of modern Dutch jewellery. Van Beek trained as a gold- and silversmith at the Academy of Art (Kunstacademie) in Arnhem in the 1960s. During this period, much attention was devoted to material, forms and technique. This can clearly be seen in his work.

Van Beek's designs examine the possibilities of a sheet of silver, steel or aluminium. The result is simple looking works, with very little technical intervention, such as this bracelet of curved plate steel from 1967. Since 1976 he has occupied himself exclusively with larger, three-dimensional work.

# Imprint

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