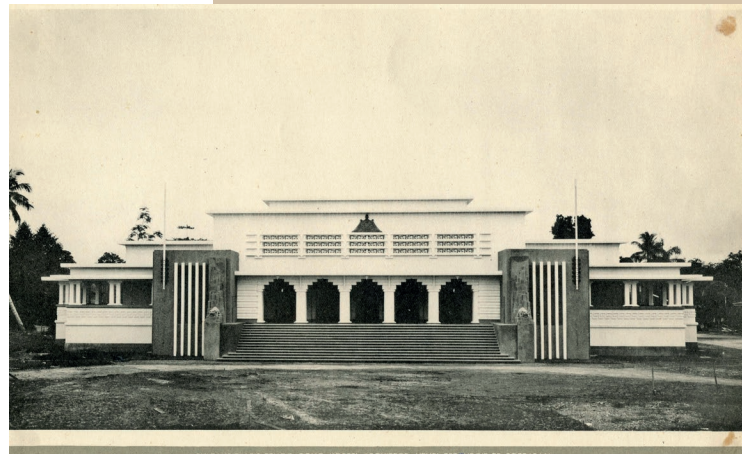


## AN *INDISCH* CAREER IN FIVE STAGES: A BRIEF ACCOUNT OF THE *INDISCH* LIFE AND WORKS OF HENRI AND JEAN ESTOURGIE

Dr. Pauline K.M. van Roosmalen

### INTRODUCTION

Ten years ago, little was known about – and consequently little attention was paid to – the work of *Architectenbureau Henri Estourgie* and its post-colonial successor *Architectenbureau Henri Estourgie & Zoon*. If not for Bambang Eryudhawan, a dear friend and colleague from Jakarta, this situation might well have continued. Following his suggestion to investigate the work of Henri Estourgie though, I soon learned Estourgie worked at the architecture bureau of one of the Netherlands’ leading architects around the 1900s and of his *Indisch* associate’s office in Batavia and Surabaya. I also discovered that Henri’s son and daughter-in-law, Jean and Rita Estourgie-Hertman, lived in the Netherlands. Based on the unique documents that Jean and Rita kept and thanks to their willingness to share their still vivid memories of Henri, his work and their own lives, I was able to piece together a preliminary draft of nearly 90 projects designed and built by Henri and Jean between 1920 and 1958.



THE PALACE OF SULTAN ADJI MOEHAMAD PARIKESIT OF KOETAI IN TENGGARONG (1935-38)

THE PALACE WAS DESIGNED IN A MODERN EUROPEAN STYLE WITH LONG HORIZONTAL VOLUMES, WHITE STUCCO WALLS, COLUMN, A GLASS AND A FLAT ROOF. THE THRONE ROOM WAS RAISED TWO METERS ABOVE GROUND LEVEL. THE SPACE UNDER THE THRONE ROOM OFFERED PARKING FACILITIES FOR EIGHT CARS AND A SAFETY BOX. THE PALACE WAS A GIFT FROM THE *INDISCH* GOVERNMENT TO THE SULTAN.

While I was listing the works of Henri and Jean Estourgie, Obbe Norbruis started investigating the oeuvre of Ed. Cuypers, M. Hulswit and A.A. Fermont: the office where Henri Estourgie worked throughout the first 20 years of his career. Norbruis’ published research findings are an elaborate account of the architects and the contractors who worked for and with Cuypers, Hulswit and Fermont and the projects they worked on.<sup>1</sup> Based on this account, another forty projects could be added to the Estourgie canon.<sup>2</sup>

To share the preliminary results of my research with a wider audience in Surabaya and beyond, Petra Christian University organised two student workshops that included field research and exhibitions. Through these activities, students, lecturers in architecture, as well as other citizens of Surabaya and beyond, not only gained a better insight and understanding the origin and history of some late and early postcolonial buildings in Surabaya, they also discovered previously unidentified ‘Estourgie projects’.

Because the documentation Jean and Rita possess is incomplete and have suffered the vagaries of time, it was necessary to turn to other sources to learn more about the Estourgie projects themselves. For example, the treasure trove provided by the

Netherlands National Library’s (*Koninklijke Bibliotheek*) ongoing digitisation of contemporary Dutch East Indian newspapers has proved invaluable. The results of the in-depth study of these newspapers and the information they provide about the lives and works of Henri and Jean will be presented in a later publication. For now, what follows is a brief introduction about of the lives and works of Henri and Jean Estourgie.

Henri and Jean Estourgie are interesting for two reasons: the first reason is that their careers shed light on a previously under-researched *Indisch* architectural bureau. As such, it’s of invaluable importance in terms of increasing our knowledge, understanding and appreciation of late colonial and postcolonial architecture in Indonesia. The second reason is that it demonstrates that historical data are of the essence when analysing and describing the past events and that, depending on available data, ‘facts’ may be subject to change. History, in other words, is often not written in stone – even though the projects under scrutiny may be.

This publication therefore demonstrates the essence of architecture historical research: it reflects our current understanding and knowledge about *Architectenbureau Henri Estourgie* (&

*Zoon*). It’s not a final statement about the lives and works of Henri and Jean, but merely the beginning of an attempt to recognize, perhaps understand, and above all appreciate the intricate connection between Henri and Jean Estourgie, Surabaya and a host of other cities in East Java.<sup>3</sup>

**BORN AND RAISED  
IN THE NETHERLANDS  
(1885-1915)**

Like many of his colleagues in the Dutch East Indies, Henri Louis Joseph Marie Estourgie was born, raised and professionally trained in the Netherlands. Henri, the third child of Jean Henri Estourgie and Henriëtta Cecilia Clara Fisher, was born in Amsterdam on 17 December 1885. Like his older brothers Joseph and Charles, Henri attended the *Hogere Burger School* (HBS) in Sint Michielsgestel in southern Netherlands. After his graduation in 1905, Henri followed Charles' footsteps into architecture and after apprenticeships at various architecture bureaus, Henri was offered a position at the architecture bureau of Eduard Cuypers in Amsterdam in 1906.<sup>4</sup>



EDUARD CUYPERS AND HIS STAFF IN AMSTERDAM IN 1906  
CUYPERS IS SEATED IN THE CENTRE OF THE PHOTOGRAPH.  
HENRI ESTOURGIE, WITH MOUSTACHE AND ARMS CROSSED,  
STANDS TO CUYPERS' RIGHT. HIS OLDER BROTHER CHARLES,  
ALSO WITH MOUSTACHE AND CHAIN, IS RESTING AGAINST THE  
FRONT OF THE DRAWING BOARD ON THE RIGHT.

**STAGE 1: ARCHITECTENBUREAU  
ED. CUYPERS IN AMSTERDAM AND M.J.  
HULSWIT IN BATAVIA (1906-13)**

When Henri started working for Cuypers, the bureau's portfolio was on the brink of a major transformation. The change was instigated by a request from the *Javasche Bank* in 1907 to adapt the design of its branch office in Semarang.<sup>5</sup> Because of agreements between the bank and Marius Jan Hulswit, the main contractor, the request was the beginning of a long-lasting joint venture in Dutch East Indies architecture: the collaboration between Cuypers in Amsterdam and Hulswit in Batavia.<sup>6</sup>

As soon as Cuypers agreed to redesign the *Javasche Bank's* Semarang branch, other commissions for *Javasche Bank* offices as far apart as Medan, Solo and Makassar soon followed. And commissions did not stop: the *Nederlandsche Handel-Maatschappij* (NHM) and the Hongkong Shanghai Bank sought the services of Hulswit and Cuypers. As Hulswit struggled to keep up with the increasing demand for architectural design and the architects to draft them, Cuypers agreed to send two of his staff Amsterdam employees to Batavia: Rijk Rijkse (1872-1944) and Henri Estourgie.<sup>7</sup> On their journey, Rijkse and Henri carried with them the drawings of the *Indisch* projects they had worked on in Amsterdam: in addition to several designs for the *Javasche Bank*, they also carried designs for *Toko De Vries* and NHM in Bandoeng and three unidentified projects in Soerabaja.<sup>8</sup>

Although the *Indisch* projects he worked on in Amsterdam no doubt familiarised Henri somewhat with circumstances and requirements of building in the colony, he was also very much the archetypical newcomer: young, single, and a stranger to the colonial lifestyle and the Dutch East Indies' way of life. Because no documents or other records

of Henri's first years in the colony have survived, it's impossible to tell what he personally and professionally thought and experienced.

From an architectural point of view, the early 1910s were an interesting period. It was around this time that the number of inhabitants in cities rapidly increased, cities expanded and modernised, with European facilities increasingly available. To accommodate these changes and meet the accompanying demands of the emerging middle class, commercial entrepreneurs provided numerous commissions to the bureau of Hulswit and Cuypers.

During his first years in the Dutch East Indies, Henri worked on various projects, including Rathkamp Pharmacy (1912) in Batavia and the aforementioned projects in Bandoeng.



HENRI ESTOURGIE IN HULSWIT'S OFFICE IN WELTEVREDEN  
IN THE EARLY 1910S  
HULSWIT'S OFFICE WAS SITUATED ON GANG KETAPANG.  
HENRI NOT ONLY WORKED ON THIS ADDRESS, HE ALSO LIVED  
THERE.



## INTERRUPTION: WORLD WAR I

After three years in the colony, Henri returned to Amsterdam. The reason why he returned to the Netherlands is unclear; while Norbruis suggests Cuypers ordered his return because the bureau in Amsterdam was in dire need of projects, Henri's son Jean maintains his father left to escape a cholera epidemic.<sup>9</sup> The timing of Henri's return proved poorly: as World War I broke out within a year after his arrival in the Netherlands, Henri was unable to return to the Dutch East Indies.

'Trapped' in the Netherlands, Henri alternated between work for Cuypers in Amsterdam and in Nijmegen alongside his older brother Charles.<sup>10</sup> In Nijmegen, Henri assisted Charles on at least two local projects: a hunting lodge and the conversion of Oud-Heyendaal, a stately home Charles purchased to accommodate his bureau. For Cuypers' *Indisch* projects, Henri presumably worked on projects for the *Crediet- en Handelsvereniging* (1913), NHM, Insurance Company 'Dordrecht' and *Internationale* (1914) in Batavia and for Lindeteves-Stokvis in Batavia and Soerabaja (c.1913).<sup>11</sup>

After World War I ended, Henri travelled once again to the Dutch East Indies. This time though, he did not only bring along project drawings. This time Henri was joined by Johanna Hendrika Gesina Rossing, his new bride.<sup>12</sup>

## STAGE 2: ARCHITECTENBUREAU HULSWIT EN FERMONT WELTEVREDEN EN ED. CUYPERS AMSTERDAM (1919-25)

While Johanna familiarised herself in her new surroundings, Henri resumed work in Hulswit's office. During his absence, the bureau was complemented with a third associate, the civil engineer Arthur Amandus Fermont. The bureau's name was consequently and officially changed to *Architecten- & Ingenieursbureau Hulswit & Fermont Weltevreden en Ed. Cuypers Amsterdam*. Because of its comprehensive expertise, its reputation grew as the 'go to' bureau in the late 1910s.<sup>13</sup>

As the bureau grew, so did its portfolio. While the *Javasche Bank* continued to commission offices throughout the archipelago, the portfolio included projects for an increasingly varied clientele with commissions ranging from churches to schools and from hospitals to hotels. As it gradually became more complicated to keep up with demand and manage projects properly, particularly if clients and projects were located at some distance from Batavia, Hulswit-Fermont & Ed. Cuypers opened a branch office in Soerabaja in 1921.<sup>14</sup>

The responsibility to head the new office and acquire, design and supervise projects in East Java fell on Henri.<sup>15</sup> The transition to Surabaya was a pivotal point: from 1921 until their departure in 1958 and except for the Japanese occupation, the Estourgies lived and worked in Surabaya.



HENRI ESTOURGIE AT THE DRAWING BOARD IN 1922  
THIS PHOTOGRAPH SHOWS THE INTERIOR OF THE SURABAYA BRANCH OFFICE OF HULSWIT, FERMONT AND CUYPERS ON EMBONG KEMIRI. THE IMAGE BEHIND HENRI ON THE WALL NEXT TO THE WINDOW, IS THE ST. GEORGE CHURCH HENRI DESIGNED IN THE EARLY 1920s.



Under Henri's management, which included supervising construction works, the Soerabaja office soon undertook a multitude of commissions in Soerabaja and beyond, including the St. George church on *Patjarweg* (now: Jl. Pacar), a school for the Ursuline Sisters on Darmo Boulevard and the office for the *Handels Vereeniging Amsterdam* on *Komedieplein* (now Jl. Merak). In Malang, the office designed and built a building for *Javasche Bank* (1922) and a chapel for the Ursuline Sisters (1925) on *Tjelaket* (now Jl. Jaksa Agung Suprpto).<sup>16</sup>

Despite Henri's best efforts, things did not quite work

### STAGE 3: ARCHITECTENBUREAU RIJKSEN & ESTOURGIE (1926-34)

Considering the office in Surabaya no longer existed and assuming Henry consequently was unemployed, it's not entirely certain why Henri and Johanna returned to Soerabaja in 1926. Was it because they preferred the Dutch East Indies to the Netherlands? Or was it because Soerabaja offered better career opportunities for Henri? If the latter was the case, the question rises whether Henri had already arranged to establish his own bureau in collaboration with Rijkssen, a colleague from Henri's early days at Hulswit and Cuypers, or whether the idea of a liaison emerged after Henri returned to Soerabaja.

Whatever the considerations and circumstances were, what can be confirmed is that Henri and Rijkssen established *Architectenbureau Rijkssen & Estourgie* in 1926.<sup>19</sup> Unquestionable also is that over the nine year the bureau existed, Rijkssen and Estourgie built up an impressive portfolio with buildings; first and foremost, in Soerabaja and Malang, the cities where the bureau was located, but also in nearby towns such as Modjowarno and Pasoeroean.

One of the bureau's first commissions was the office of Dr H. Zeydner near the Red Bridge on *Kembang Djepoen* (now: Jl. Kembang Jepun) in Soerabaja. The building Henri designed was an intricate play of flat surfaces pulled together by a slender but distinct rectangular

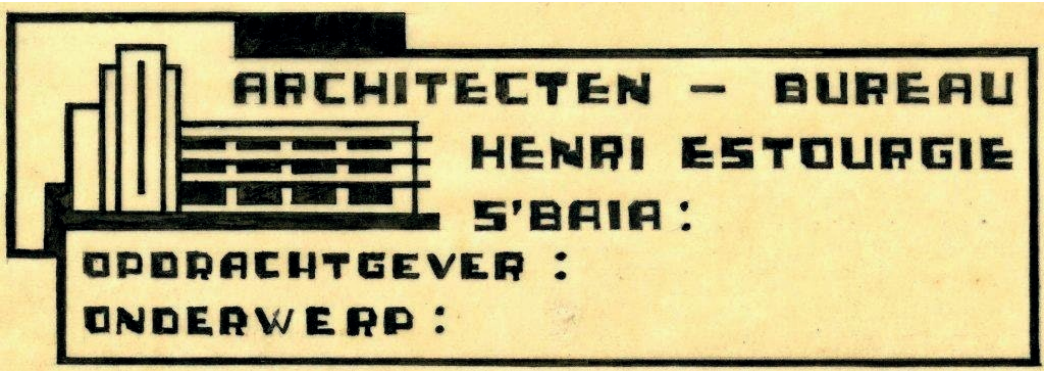
out for him as *chef de bureau* for Hulswit-Fermont & Ed. Cuypers. Within two to three years following his appointment, Willem Jaski, the bureau's branch manager in Medan, was assigned as acting branch manager.<sup>17</sup> Whether this was in anticipation of Henri's upcoming furlough in 1925, or perhaps because Henri was deemed not up to the job is difficult to ascertain since sources are missing.<sup>18</sup> What is clear though, is that during Henri and Johanna's absence, Hulswit-Fermont and Cuypers' Surabaya branch was closed.

clock tower adorned with cubic volumes. Situated on a corner of one of the area's main roads, the modern and European architecture would have quickly turned the building into a landmark. Although many of Henri's later designs were considerably less modern and outspoken, Zeydner's office demonstrated Henri's competence as an architect.

In addition to projects the bureau acquired on its own accord, it also 'inherited' projects from Henri's days at Hulswit-Fermont and Cuypers. Examples include the church of St. George and projects for the Ursuline Sisters. Henri, who was a catholic and a member of the Catholic Social Union (*Katholiek Sociale Bond*) seemed to have built up excellent relations in these circles, connections that clearly proved very successful in acquiring commissions from these and other religious orders. Notably the Congregations of the Brothers of Oudenbosch (*Broeders van Oudenbosch*, also Congregation of the Holy Aloysius Gonzaga) and of the Honourable Sisters of Our Lady of Amersfoort (*Onze Lieve Vrouwe van Amersfoort*), the Don Bosco and the Carmel Foundation, and the Roman Catholic Church commissioned a myriad of (boarding) schools, orphanages, hospitals, convents and churches on various locations in Surabaya and well beyond the boundaries of Surabaya.



THE OFFICE OF *ARCHITECTENBUREAU RIJKSEN & ESTOURGIE* IN SOERABAJA IN 1926  
THE SOERABAJA OFFICE, WHICH WAS ALSO THE HOME OF HENRI AND JOHANNA ESTOURGIE AND THEIR CHILDREN, WAS LOCATED ON *LINGGA*STRAAT (NOW: JL. LINGGA). THE NAME OF THE BUREAU IS MENTIONED ON THE PLAQUE BEHIND THE FENCE LEFT FROM THE ENTRANCE.

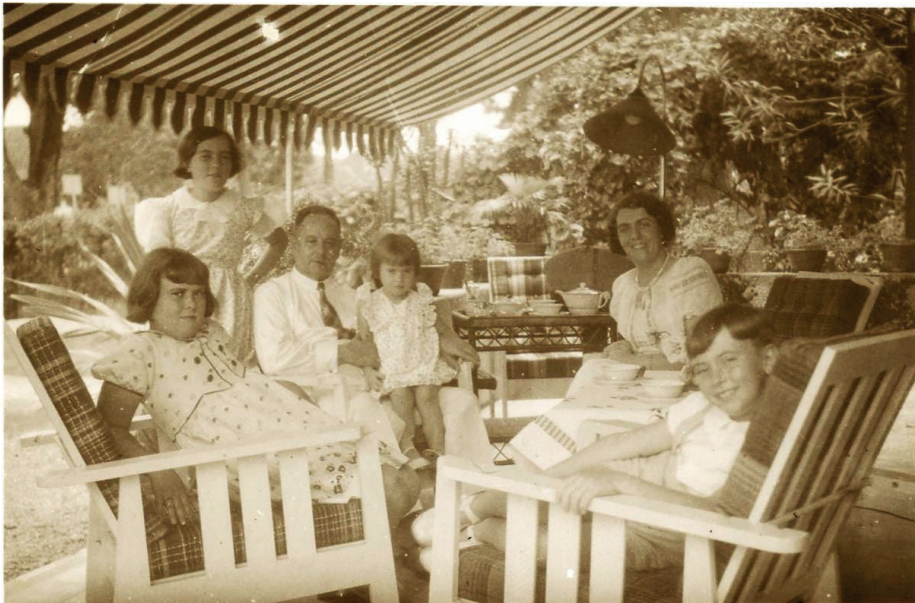


LOGO OF ARCHITECTURE BUREAU HENRI ESTOURGIE



STAGE 4: ARCHITECTENBUREAU HENRI ESTOURGIE (1935-42)

Despite the success of their association, Rijkssen and Henri parted after nine years.<sup>20</sup> With 30 years of experience under his belt, it did not take Henri long to decide what he was going to do next: establishing his own bureau, *Architectenbureau Henri Estourgie*. The office was located on *Linggastraat* (now: Jl. Lingga).<sup>21</sup> As Henri began his bureau, Johanna and their four children, Jeanne (1922), Henriëtte (1924), Jean (1927) and Germaine (1932), travelled to the Netherlands.<sup>22</sup> When they returned in Soerabaja, in December 1935, Henri was working on a commission from one of his most loyal commissioners, the Sister Ursuline: The Saint Anna school and an auditorium adjacent to the church of Our Lady (*Onze Lieve Vrouwe*) on Kepandjen.<sup>23</sup>



JEAN AND JOHANNA ESTOURGIE AND THEIR FOUR CHILDREN (1936)  
THE PHOTOGRAPH IS TAKEN IN THE GARDEN OF THE ESTOURGIE RESIDENCE ANNEX BUREAU ON LINGGA STRAAT OR DARMO BOULEVARD IN SURABAYA. ON DARMO BOULEVARD, THE ESTOURGIES INITIALLY SETTLED ON NUMBER 54, LATER ON NUMBER 60. THEY MOVED BACK DARMO BOULEVARD 60 IN 1948 UNTIL THEY MOVED ONE MORE TIME IN 1950. THEIR LAST HOME AND OFFICE WAS ON FLORES STRAAT (NOW: JL. FLORES).

Thanks to Henri’s professional expertise and networking skills – Henri and Johanna were active membership of the Catholic Social Federation (*Katholiek Sociale Bond*), the Melania Foundation and the Soerabaja Music Union (*Soerabajasch Muziekverbond*); Henri standing as candidate for the *Indisch* Catholic Party (*Indische Katholieke Partij*) for Soerabaja’s local council in 1938 and 1941 – the bureau’s the order portfolio once again filled up rapidly. As was customary in the Dutch East Indies, orders concerned both designs and construction work; indeed, Henri often collaborated with major construction companies like *Nederlandsche Aannemingsmaatschappij* (NEDAM) and *Hollandsche Beton Maatschappij* (HBM).

It was thanks to his collaboration with HBM, that Henri was commissioned to design the palace in Tenggarong. The design of the palace was the result of a competition between two contractors and their architects. Sultan Adji Moehamad Parikesit of Koetai, the judge of the competition, favoured Henri’s design over that of C.P. Wolff Schoemaker, the architect put forward by *Algemeen Ingenieurs- en Architectenbureau* (AIA), the second contractor. The sultan’s motivation for his decision was that while Wolff Schoemaker’s design was oriental in style, Henri’s design and construction were ultra-European and modern.<sup>24</sup>

Placed within the oeuvre of Henri Estourgie, the palace in Tenggarong is in many ways remarkable. Although it demonstrated Henri’s ability as an architect, most of his other projects were of more modest design and far less modernistic. Whether this was the result of the brief of his commissioners and building budgets is once again difficult to establish – although it seems reasonable to conclude that, with the exception of the handful of private commissions for private and company houses, religious congregations preferred restrained rather than ostentatious architecture for their schools, churches and convents.

Seven years after Henri started his own bureau, the future was looking bright. As the work increased, Henri expanded the bureau by hiring extra staff. To assist him in the office with drawings and other technical aspects, he employed a Dutchman, Van Dongen, and a handful of Indonesians. To guarantee the quality of the construction of buildings, he also employed Indonesians who worked as brick layers and carpenters.<sup>25</sup> Unfortunately though, a dramatic change of events would change the Estourgies’ fortune.

INTERRUPTION: WORLD WAR II AND AFTERMATH

The Japanese invasion of the Dutch East Indies changed everything. The Japanese considered building and construction indispensable, and initially, Henri was permitted to continue working. Six months later though, Henri and his family were rounded up, separated and sent off to camps in Bandoeng and Semarang.

After Japan surrendered in 1945, Henri, Johanna, Jean and Germaine reunited and managed to leave the Dutch East Indies and travel to Netherlands.<sup>26</sup> Back in the Netherlands, they stayed two years with Henri’s brother Charles and his family in Nijmegen.

STAGE 5: ARCHITECTENBUREAU HENRI ESTOURGIE CONTINUED (1948-58)

Although circumstances in the archipelago had fundamentally changed, Henri returned to Soerabaja in 1948. With little more than a few, damaged pre-war drawings at his disposal, Henri set out to rebuild his architecture bureau. The restart was not without its challenges, since quality staff and all kinds of material, including building material, were scarce and hard to procure. Nonetheless, Henri gradually managed to obtain several new commissions. Among his first post-colonial commissions was the restoration of the church of Our Lady on Kepandjen and a house for staff of a Dutch trading company: *Hagemeyer & Co.'s Handel Maatschappij NV*, both in Soerabaja.

Understanding the demand for architects, Jean followed his father's suggestion: in 1948 he registered at Delft Polytechnic to study architecture. His mother and youngest sister meanwhile travelled to Soerabaja in 1949.<sup>27</sup> Unbeknownst to them at the time, it was to be their last journey to their South East Asian home.



JEAN ESTOURGIE AT THE DRAWING BOARD IN SURABAYA IN 1953  
AFTER HE OBTAINED HIS DEGREE IN ARCHITECTURE FROM DELFT POLYTECHNIC IN THE NETHERLANDS IN 1952, JEAN JOINED HIS FATHER'S BUREAU IN SURABAYA. AFTER JEAN'S ARRIVAL, THE BUREAU'S NAME WAS CHANGED TO ARCHITECTENBUREAU HENRI ESTOURGIE & ZOON.

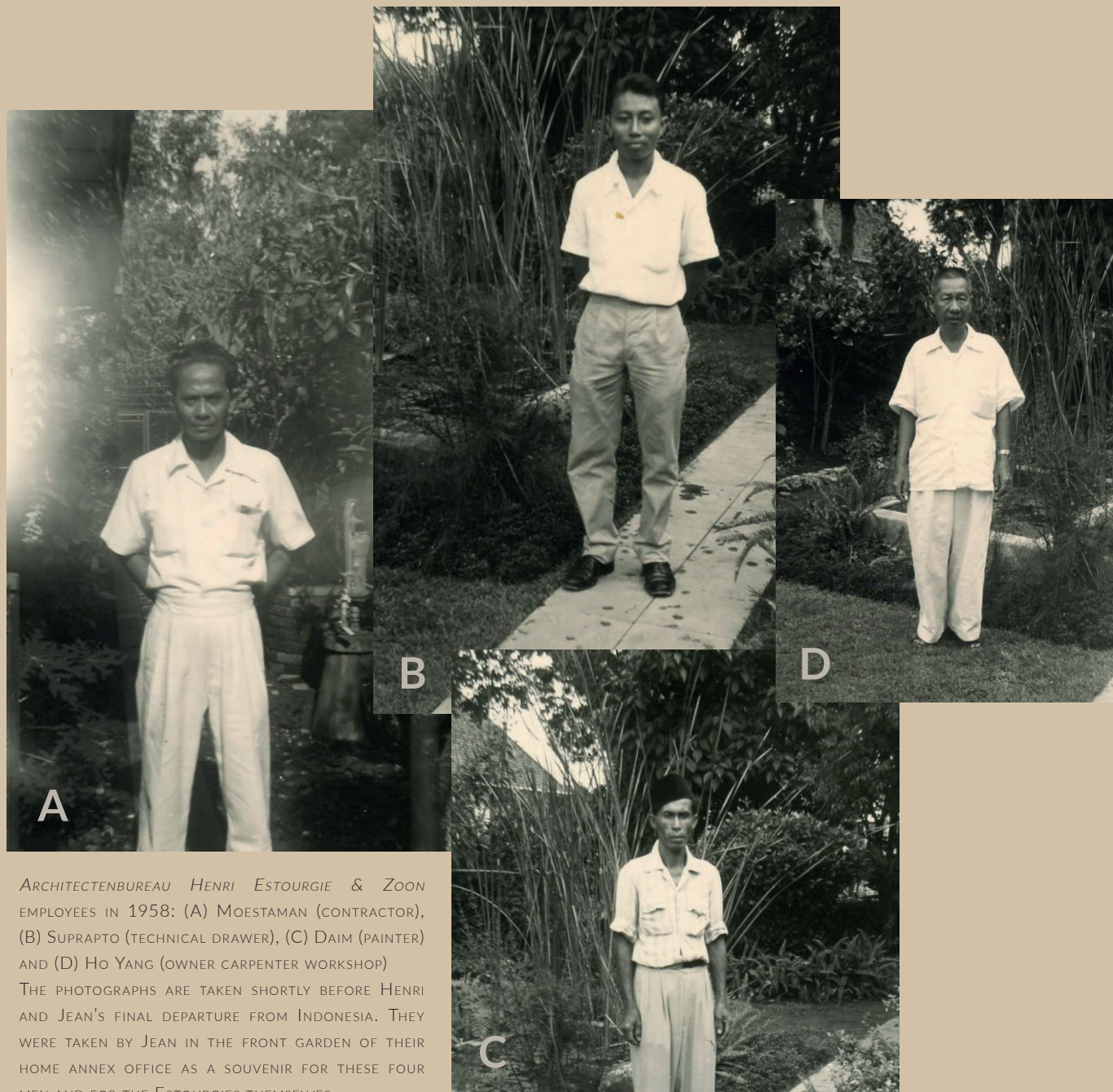
After he obtained his degree in Delft, Jean immediately returned to Surabaya to join his father's architecture bureau.<sup>28</sup> Following Jean's arrival in office, the bureau's name was adjusted to reflect the family connection. From 1952 on the bureau was called *Architectenbureau Henri Estourgie & Zoon* (Son). Together, Henri and Jean built yet another impressive variety of clients and commissions. What was remarkable about the postcolonial portfolio, when compared to the late colonial portfolio, was the significantly increased commissions for houses, particularly official service accommodation. In Surabaya alone, Henri and Jean designed detached houses for Dutch Steam Company (*Stoomvaart Maatschappij Nederland*), Trading Association (*Handelsvereniging*) Amsterdam, Trading Company Mirandolle Voûte, Singer Sewing Machine Company, *NV Maatschappij t.v.v. Everard & Co Hzn.*, *Tiedeman en Van Kerchem* and *NV Kooy & Coster van Voorhout*, and several two-storey apartment buildings, notably for the General Syndicate of Sugar Manufacturers in *Indië* (*Algemeen Syndicaat van Suikerfabrikanten in Indië*, ASSI).

Because many of the houses Henri and Jean designed were situated in the same area and sometimes even the same street, it's fair to say that Henry and Jean left a relatively lasting mark

on these street and areas.<sup>29</sup> Unfortunately for Henry and Jean though, they were unable to witness the result of all their efforts due to wider geopolitical circumstances. After their wives left for the Netherlands at the end of 1947, Henry and Jean stayed behind in Surabaya to wrap up their remaining projects and ensure their Indonesian employees were provided for. As the atmosphere towards Dutch citizens grew increasingly hostile, Henri and Jean settled the last bills and said good-bye to their Indonesian colleagues and in March 1958, Henri and Jean left Indonesia with little more than a suitcase.

Back in the Netherlands, Henri and Jean joined their wives in Nijmegen. The same year, Jean accepted a position at the *Koninklijk Ingenieurs-en Architectenbureau Haskoning* (now: Royal HaskoningDHV) in Nijmegen. He continued working there until he retired in 1990. Henri retired upon his return in the Netherlands. He died and was buried in Nijmegen in 1964. Henri, Johanna, Jean and Rita never returned to Indonesia again.





## WHERE NEXT...?

As with many of Indonesia's important colonial and early postcolonial architecture, the work of Henri Estourgie and his son Jean bureau remains mostly undocumented and understudied. Consequently, it is in danger of being lost to posterity instead of being appreciated and preserved. It's hoped that by exploring and documenting the work of Henri and Jean Estourgie through this publication, designers, conservationists, policy makers and above all the general public, will become aware and will grow to appreciate the architecture Henri and Jean Estourgie created and subsequently come to understand its historical, social and economic relevance for Surabaya's past, its present, and its future.

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Jean and Rita Estourgie-Hertman, Nijmegen: pages 10, 17, 18, 20, 22.  
Het Nieuwe Instituut, Rotterdam: page 12 (Archive G.F. Croix, inv.nr CROI I 10450606).

## NOTES

- <sup>1</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018.
- <sup>2</sup> For his research, Norbruis has uncovered an impressive amount of source material. Norbruis' interpretation of these sources doesn't always seem entirely unbiased i.e. objective.
- <sup>3</sup> A more elaborate account of the live and work of Henri and Jean Estourgie will be published separately at a later date.
- <sup>4</sup> Eduard Cuypers is a nephew of Petrus Josephus Hubertus (Pierre) Cuypers. Pierre Cuypers was one of the Netherlands' leading architects in the late 19th century. He designed, among others, two prestigious projects in Amsterdam: the *Rijksmuseum* (National Gallery, 1876) and Central Station (1881).
- <sup>5</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018,34-35.
- <sup>6</sup> Hulswit, a former teacher at the Quellinus school for applied arts in Amsterdam, moved to the Dutch East Indies in 1884. Less than a year later, he returned to the Netherlands. In 1894 Hulswit returned to the Dutch East Indies. After initially establishing himself as an autonomous contractor-architect in Soerabaja, he relocated to Batavia in 1898.
- <sup>7</sup> Why Hulswit and Cuypers selected Rijk Rijkssen and Henri Estourgie is unclear. Norbruis' explanation, both in his publication and in response to my question, are unsubstantiated and consequently highly speculative. Jean Estourgie confirmed his father was adventurous and for that reason might well have volunteered to represent Cuypers in Batavia. Communication with Jean Estourgie (2018).
- <sup>8</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 47.
- <sup>9</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM

Publishers, Zaandam, 2018, 4; Communication with Jean Estourgie (2011).

- <sup>10</sup> Charles Estourgie left Cuypers bureau in Amsterdam in 1912. He moved to Nijmegen where he started his own private architecture bureau. Hettie Peterse, *Charles Estourgie (1884-1950). Een bevlogen vakman*, Architectuur Centrum Nijmegen, Nijmegen, 2006; Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 301.
- <sup>11</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 44.
- <sup>12</sup> One of the projects Henri carried with him on his second journey to the Dutch East Indies was the office of the West Java Trading Company (*West Java Handel Maatschappij*, WEVA) in Batavia. Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 58.
- <sup>13</sup> Fermont joined the association in 1915. Variations in the bureau's name occur regularly, either on purpose or by mistake. The bureau's official name was officially adjusted in 1927 when Cuypers passed away. Curiously enough, it was at this moment the bureau's name was changed to *NV Architecten-Ingenieursbureau Fermont-Cuypers*. The bureau was dissolved in 1967, the year Fermont passed away.
- <sup>14</sup> Soerabaja was the city where Hulswit's Indisch career started in 1884. Hulswit died shortly before the Soerabaja branch office was opened. The bureau also opened a branch office in Medan. The Medan office was headed by Willem Jaski. In 1923 Jaski was also assigned acting head of the Surabaya office. Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 62, 301.
- <sup>15</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 62.
- <sup>16</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 62, 70.
- <sup>17</sup> Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 301.
- <sup>18</sup> Norbruis' interpretation about the departure of the Estourgies in 1925 is interesting but unsubstantiated by his reference/source.
- <sup>19</sup> In 1929 Louis van Os, a Malang based architect, joined the bureau. During this period, the bureau's name was changed to *Architecture bureau Van Os, Rijkssen & Estourgie*. When Van Os left the association in October 1939, the bureau's name to changed back to its original. *Soerabaiasch-Handelsblad* (9 November 1929), *De Indische Courant* (30 September 1930).
- <sup>20</sup> Because to date no records have surfaced, one can currently only guess why Rijkssen and Henri ended the association; maybe the reason was diverging artistic interests, or a financial argument, or maybe a combination of the two, or none of these. When I asked Jean Estourgie, he told me his father never mentioned the reason of the disbandment. Communication with Jean Estourgie (2018)
- <sup>21</sup> Rijkssen continued the architecture practice on *Bromostraat* in Malang. *Soerabaiasch-Handelsblad* (31 December 1934).
- <sup>22</sup> *Soerabaiasch-Handelsblad* (5 December 1935).
- <sup>23</sup> *Nieuwe Courant* (2 August 1950).
- <sup>24</sup> *Soerabaiasch-Handelsblad* (19 February 1938).
- <sup>25</sup> Communication with Jean Estourgie (2011).
- <sup>26</sup> The two eldest daughters married and travelled respectively to Australia and England.
- <sup>27</sup> *De Vrije Pers Ochtendbulletin* (23 July 1949).
- <sup>28</sup> Rita Hertman, the woman Jean married 'with the glove' (*met de handschoen*) in 1953, arrived in Surabaya in 1954. Jean and Rita were married the same year in the Holy Heart church in Surabaya.
- <sup>29</sup> 'Relatively' because a considerable number of houses has been demolished of fundamentally transformed.