

Joining Forces for the Art of the Homeland: The *Jahrbuch für bildende Kunst in den Ostseeprovinzen* (1907–1913) from the Perspectives of Artistic Collaboration, Visual Documentation, Design and Typography

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—— The article is the first attempt to give a focused analysis of the annual art and architecture periodical *Jahrbuch für bildende Kunst in den Ostseeprovinzen* that was published by the Riga Society of Architects in 1907–1913 (since 1911 as *Jahrbuch der bildenden Kunst in den Ostseeprovinzen*). The main aspects of interpretation include the aesthetic programme of this yearbook and a chronology of its implementation, prehistory, models and context, qualities of design and typography, identity of designers, highlights of the visual and textual content, scope of and gaps in national and regional representation, as well as influence on other initiatives in the field of art periodicals.

Keywords: Baltic art, art periodicals, book design, typography, regional identity, intercultural collaboration.

JAHRBUCH
FÜR
BILDENDE KUNST
IN DEN OSTSEEPROVINZEN.

1907.



HERAUSGEBER:
DER ARCHITEKTENVEREIN ZU RIGA.

JAHRBUCH
FÜR
BILDENDE KUNST
IN DEN OSTSEEPROVINZEN.

1908.



HERAUSGEBER:
DER ARCHITEKTENVEREIN ZU RIGA.

1-2.

*Jahrbuch für bildende Kunst
in den Ostseeprovinzen*, Riga:
Architektenverein zu Riga, 1907, Vol. 1;
1908, Vol. 2. Titlepages designed by
Jules Petersen

*Jahrbuch für bildende Kunst
in den Ostseeprovinzen*, Riga:
Architektenverein zu Riga, 1907, Vol.
1; 1908, Vol. 2. Viršelių dizaineris: Jules
Petersen

Introduction

In 1907, the Riga Society of Architects (*Architektenverein zu Riga*) started publishing the *Jahrbuch für bildende Kunst in den Ostseeprovinzen*¹ (*Yearbook for Fine Art in the Baltic Provinces*, further *JBKO*) [fig. 1–2]. It was a Baltic contribution to the turn-of-the-20th-century European culture of art periodicals as finely printed art objects and participants of contemporary artistic culture, serving as portable exhibition spaces to make art values potentially available everywhere². Primarily addressed to the growing numbers of aesthetically demanding contemporary compatriots in and from Livonia, Estonia and Courland as three Baltic Provinces of the Russian Empire, seven volumes of this German-language publication now have come into increasing use as containers of unique visual information for researching all branches of early 20th century art in Latvia from painting and architecture to artistic crafts.

In Volume 4 (2014) of the *Art History of Latvia* (further *AHL*) about the period of 1890–1915, 69 images from *JBKO* illustrate most of the chapters, showing lost artworks, especially by Baltic German artists, vanished interiors and buildings which have perished or completely changed their appearance³. In the historiographical overview, Eduards Klaviņš as the editor of *AHL* highlighted *JBKO* as a publication featuring “images and descriptions of major realised or intended buildings, historical insights as well as many reproductions of fine and applied art works that are now considered unique where the originals have been lost”⁴. Furthermore he added that the “yearbook editors did not categorise artists either by ethnic origin or place of residence, the only qualification being their involvement in the art life of the Baltic region”⁵. Fifty-one or almost every fifth image

1 *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vols. 1–4 (Riga: Architektenverein zu Riga, 1907–1910); *Jahrbuch der bildenden Kunst in den Ostseeprovinzen*, vols. 5–7 (Riga: Architektenverein zu Riga, 1911–1913).

2 A general outline of this development in the Russian Empire is given in a study focusing on Russian metropolitan art periodicals *Mir iskusstva*, *Zolotoe runo* and *Apollon*: Hanna Chuchvaha, *Art Periodical Culture in Late Imperial Russia (1898–1917): Print Modernism in Transition*, vol. 44: *Library of the Written World*, vol. 5: *The Industrial World* (Leiden, Boston: Brill, 2016), 8–9.

3 See the list of illustrations in: *Art History of Latvia*, ed. Eduards Klaviņš, vol. 4: *Period of Neo-Romanticist Modernism, 1890–1915* (Riga: Institute of Art History of the Latvian Academy of Art; Art History Research Support Foundation, 2014), 596–616.

4 Eduards Klaviņš, “Historiographical Overview”, in *Period of Neo-Romanticist Modernism, 1890–1915*, vol. 4 (Riga: Institute of Art History of the Latvian Academy of Art; Art History Research Support Foundation, 2014), 14.

5 Ibid.

in the visual supplement of Baiba Vanaga's 2015 dissertation about women artists in Latvia from the middle of the 19th century until 1915 originate in these yearbooks⁶, just as 26 illustrations do in the 2019 monograph *Décor in the Architecture of Riga of the Art Nouveau Period* by Silvija Grosa.⁷ In 2017, Jeremy Howard owed 23 of 38 images in the first part of his extensive article about Erich von Campenhausen (1872–1926) to *JBKO* using it as the main source of visual evidence about this Baltic German artist's work.⁸

In recent studies into the history of architecture, *JBKO* has been briefly considered as an achievement in the activities of the Riga Society of Architects⁹, a predecessor of independent Latvia's architectural periodicals¹⁰ and a journal that “published the results of competitions with detailed illustrative material (plans, sections, façades and perspective views), however focusing only on the winning projects”¹¹. Writing about the turn-of-the-20th-century artistic life for the above-mentioned volume of *AHL*, I summarised the importance of *JBKO* in terms of organisation, artistic collaboration and information exchange about art¹². The focus of the conference *The Material Body of the Book: Between Tradition and Innovation* made me realise that *JBKO* deserves much more versatile analysis in its entity, considering the interaction of various aspects: aesthetic programme of artistic collaboration, visual documentation of art, effects of design and typography, reception in the society, immediate impact, etc.

The volumes of *JBKO* are digitalised and accessible online in the National Library of the Latvia Digital Collection of Books (<http://gramatas.lndb.lv/>). It is the first website to visit from any place in the world in order

6 See: Baiba Vanaga, *Sievietes mākslinieces Latvijā laikā no 19. gadsimta vidus līdz 1915. gadam*. Doctoral thesis, Latvijas Mākslas akadēmija, 2015.

7 See the list of illustrations in: Silvija Grosa, *Dekors Rīgas jūgendstila perioda arhitektūrā* (Rīga: Neputns, 2019), 525–557.

8 Jeremy Howard, “The World of Erich von Campenhausen: A Creative Spirit to Mark the Opening of a New Artistic Era in Riga... and Beyond). Part I”. *Mākslas Vēsture un Teorija*, no. 20 (2017): 36–55.

9 Jānis Krastiņš et al., *Latvijas arhitektūra no senatnes līdz mūsdienām* (Rīga: Baltika, 1998), 95.

10 Jānis Lejnieks, “Valstij – 90, žurnālam “Latvijas Arhitektūra” – 70”, *Abc.lv*, 27 November 2008, https://abc.lv/raksts/la_70gadi.

11 Linda Leitāne-Šmīdberga, “Characteristic Features of Publications on Architectural Competition Practice in Latvia, 1859–2013”, *Mokslas – Lietuvos ateitis / Science – Future of Lithuania* 7, no. 1 (2015): 105.

12 Kristiāna Ābele, “Artistic Life”, in: *Art History of Latvia*, ed. Eduards Klaviņš, vol. 4: *Period of Neo-Romanticist Modernism, 1890–1915* (Rīga: Institute of Art History of the Latvian Academy of Art; Art History Research Support Foundation, 2014), 113, 162–163.

to study this publication in greater detail. This source, however, can give a somewhat distorted impression about the aesthetic qualities of the publication – for example because the scanned copies often lack such elements as covers and endpapers, lost during repeated rebinding of library books. A possibility to borrow a well-preserved set of this periodical for research purposes was kindly provided by Latvian bibliophile Arnolds Putniņš to whom I owe my deepest gratitude. Since March 2020, pandemic restrictions have blocked checking whether the collection of the Riga Society of Architects in the Latvian State History Archive contains unexplored documents about *JBKO*. Thus most answers to questions discussed in this article are based on the scrutiny of the yearbook volumes and a wide variety of Baltic German and Latvian press publications about them, ranging from announcements and advertisements to detailed reviews. While the bulk of information about the progress of the project is found in German newspapers, their Latvian counterparts were more inclined to analyse the result from various perspectives, defined by the attitudes and standpoints of such authors as Jānis Jaunsudrabiņš (1877–1962), Olģerds Grosvalds (1884–1962), Jūlijs Madernieks (1870–1955), Janis Rozentāls (1866–1916) and Gustavs Šķilters (1874–1954). Studying their opinions, it is necessary to consider that all of them, save for the art historian Grosvalds, were not only critics but primarily practising artists. Moreover, Rozentāls stood out as one of the most prominent and prolific contributors to *JBKO*'s visual content. In the close network of interconnections, Baltic German authors generally preferred the tone of supportive promotion to critical discussion and did not focus on specks in their brother's eye. Nevertheless articles by art historian and architect Wilhelm Neumann (1849–1919) as well as journalists Eberhard Kraus (1857–1918), Alfred Ruetz (1876–1955) and others about *JBKO* were not just flattering reports¹³.

The Initiative and Chronology of its Implementation

In July 1907, Riga newspapers informed their readers that the local Society of Architects was working to publish an art yearbook representing “not just remarkable finished buildings, sketches and models,

¹³ Publications in such important newspapers as *Rigaer Tageblatt* and *St. Petersburger Zeitung*, however, remained unavailable during the work on this article.

competition projects, etc., but also works by local painters, sculptors and artistic craftsmen”¹⁴ to give a unified picture of the development of art in the Baltics in as far as possible. The Society wished that “the yearbook should become the organ of the local art world, creating a closer link between the artist and the public”¹⁵ as well as familiarising colleagues elsewhere in the Russian Empire and foreign countries acquainted with the works of Baltic artists¹⁶. In October when the editorial committee signed the foreword of the pilot volume it had become clear that the basic programme of the publication would also include heritage studies “in order to preserve some destroyed or forgotten cultural monuments for posterity”¹⁷. From the summer everybody sharing the aims of the publishers was invited to place a subscription order in the mailing department of the newspaper *Rigaer Tageblatt*, in the most important building-related municipal offices, in the Riga Art Society (*Rigascher Kunstverein*) as well as to contact members of the editorial team – the architects Edgar Hartmann (1877–1928), Hermann Hartmann (1869–1925), Eizens Laube (1880–1967), Wilhelm Rößler (1879–1949), Alexander Schmaeling (1877–1961) and Hermann Seuberlich (1878–1938)¹⁸. Laube, the youngest of these young men, was Latvian. Some years later when *JBKO* already had three volumes published, the artist Janis Rozentāls speculated that “the Society of Architects still seems to be the only organisation that had the right to start successful implementation of such an initiative already because of its membership. It does not have a narrowly national character and therefore it is able to unite the scarce, scattered, politically or nationally antagonistic artistic elements for a joint venture”¹⁹. Another important prerequisite of success, according to Rozentāls, was the fact that the Society of Architects “is standing close to those circles that are especially predisposed to appreciation and promotion of art by their upbringing and spiritual pursuits”²⁰.

14 “Ein Jahrbuch für bildende Kunst”, *Baltische Post* 150, no. 2 (15) (July 1907); “Jahrbuch für bildende Kunst”, *Diina-Zeitung* 150, 2 (15) (July 1907).

15 “Der Architekten-Verein zu Riga”, *Diina-Zeitung* 253, 31 October (13 November; 1907).

16 “Ein Jahrbuch für bildende Kunst” (July 1907); “Jahrbuch für bildende Kunst” (July 1907).

17 Die Redaktionskommission, “Vorwort”, in: *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 1 (1907): [5].

18 “Ein Jahrbuch für bildende Kunst” (July 1907); “Jahrbuch für bildende Kunst” (July 1907); “Bildende Kunst in den Ostseeprovinzen”, *Diina-Zeitung* 220, 21 September (4 October; 1907).

19 Janis Rozentāls, “III. Baltijas mākslas gada grāmata”, *Latvija* 65, 20 March (2 April 1910).

20 Ibid.

Preis des Bandes: Rbl. 4.50 in Riga ohne Zustellung „ 8.— in Riga mit Zustellung „ 8.— für auswärtige Abonnenten Subskriptionsschluss den 1. Mai 1908 Subskriptionsannahme bei: Architekt E. Kautmann, Estradastr. 6 Architekt H. Kautmann, Sanden- strasse 10 Architekt E. Lank, Marinsstr. 22 Architekt E. Koppfer, Sanden- strasse 18	Vorzugspreis für Sub- skribenten: Rbl. 3.50 in Riga ohne Zustellung „ 4.— in Riga mit Zustellung „ 4.— für auswärtige Abonnenten Architekt W. Rosenthal, Nikolai- strasse 11 Architekt H. Rosenthal, St. Neuen- strasse 22 Architekt A. Schenck, Alexander- strasse 1
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3.
Advertisement of
JBKO II in: *Jahrbuch
für bildende Kunst in
den Ostseeprovinzen*,
Riga: Architektenverein
zu Riga, 1907, Vol. 1,
unpaginated supplement

JBKO II reklama:
*Jahrbuch für
bildende Kunst in den
Ostseeprovinzen*, Riga:
Architektenverein
zu Riga, 1907, Vol. 1,
nenumeruotas priedas

In the programme of *JBKO* stress was laid on everything being locally produced – “exclusively homemade”²¹ – by a plenty of talented and skilled compatriots: “All the image plates will be made in the Baltic Provinces where also the printing of the work with an exquisite taste will take place”²². Judging from an advertisement of *JBKO II* in Volume I [fig. 3] the editors initially intended to make October their “harvest time”. In fact it became essential to have the yearbook printed before Christmas, the best season in the market of fine prints. As the firstling had fulfilled the expectations of its publishers, in 1908 they dared to double the print run, also increasing the number of colour supplements and employing more expensive printing

21 Redaktionskommission, “Vorwort”, [6].

22 “Ein Jahrbuch für bildende Kunst” (July 1907); “Jahrbuch für bildende Kunst”, *Düna-Zeitung* 150, no. 2 (15) (July 1907).

techniques²³. At that point subscriptions were accepted in all the largest Baltic cities as well as in certain bookshops in St. Petersburg and Moscow. While *JBKO I* was printed in 1,000 copies²⁴ on 146 pages with three extra plates, *JBKO II* had 160 pages and 2,000 copies²⁵ with five extra prints. The newspaper *Nordlivländische Zeitung* in Tartu escalated its praise of the new edition from a “a superb Christmas gift book of capital value” in the beginning to “a golden fruit on a golden plate” in the conclusion²⁶. Beyond the Baltics, *JBKO II* was acclaimed by a respectable professional journal of the book industry – the *Archiv für Buchgewerbe*. This Leipzig-based periodical of the German Book Trade Society (*Deutscher Buchgewerbeverein*) gave a brief but highly positive review of *JBKO*’s qualities. The editors and publishers of the yearbook must have been pleased to read the following statement: “Besides the rich contents of this interesting publication a special interest should be paid to its excellent typographic execution. Enriched with many good illustrations, this book is designed and printed in the best way in the book and art printing house of the *Rigaer Tageblatt* (*Paul Kerkovius*). Furthermore the contents and visual decoration give a very decent picture of the development of modern art in the Baltic Provinces, and it is a great pleasure to see that many artists of high reputation in Germany come from Baltic countries”²⁷.

JBKO managed to maintain its regularity as “a welcome and trusted guest on the Christmas table of every art-loving Baltic home”²⁸, with the exception of its 1912 Volume VI that was delayed by a strike of book industry workers which lasted until the end of February 1913²⁹. After the

23 “Jahrbuch für bildende Kunst in den Ostseeprovinzen”, *Düna-Zeitung* 257, no. 5 (18) (November 1908).

24 The print run of *JBKO I* is given in the bibliography: *Livländische Geschichtsliteratur 1907*, ed. Arnold Feuereisen, no. 261 (Riga: N. Kymmel, 1910), 27.

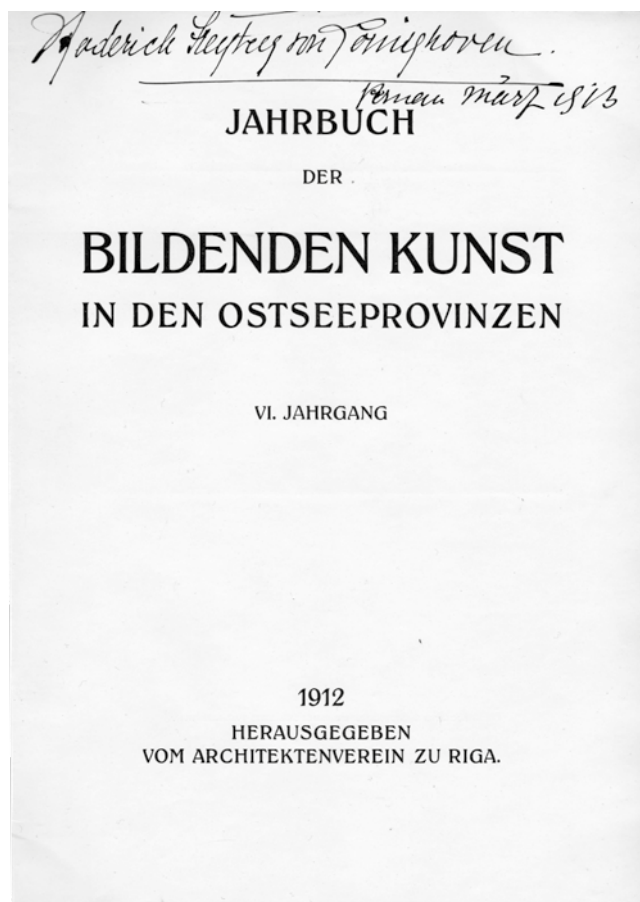
25 The print runs of *JBKO II–VII* are given in: *Eestis ilmunud saksa-, vene- ja muukelne perioodika 1675–1940 / Deutsch-, russisch- und anderssprachige Periodika in Estland 1675–1940 / Periodicals in German, Russian and Other Foreign Languages in Estonia 1675–1940*, ed. Endel Asmus, no. 189 (Tallinn: Eesti Teaduste Akadeemia Raamatukogu, 1993), 122.

26 “Vom Weihnachts-Büchertisch”, *Nordlivländische Zeitung* 290, no. 16 (29) (December 1908).

27 “Bildende Kunst in den Ostseeprovinzen. II. Jahrgang 1908”, *Archiv für Buchgewerbe* 46, no. 11/12, (Leipzig: Deutscher Buchgewerbeverein

28 E. K. [Eberhard Kraus], “Das Jahrbuch”, *Baltische Post* 297, 23 December 1909 (5 January 1910).

29 B. S., “Das Jahrbuch der bildenden Kunst in den Ostseeprovinzen”, *Rigasche Zeitung* 51, no. 2 (15) (March 1913).



4.
Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1912, Vol. 6. Title of the yearbook after its modification in 1911. Copy owned by Friedrich Freytag von Loringhoven in Pärnu

Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1912, Vol. 6. Metraščio pavadinimas po modifikācijas 1911 m. Kopijas saugotojas: Friedrich Freytag von Loringhoven, Pärnu

maximum in 1908, the print run sank to 1,800 copies in 1909 and 1,500 copies in 1910 keeping this quantity as a standard for the following issues until the publishing activities of the Riga Society of Architects were interrupted by World War I in 1914³⁰. Starting from *JBKO V* in 1911 the full title of the publication was modified from *Jahrbuch für bildende Kunst in den Ostseeprovinzen* to *Jahrbuch der bildenden Kunst in den Ostseeprovinzen* [fig. 4].

In 1908 two visual artists – Erich von Campenhausen and Gerhard von Rosen (1856–1927) – had joined the already mentioned architects in the

³⁰ See: *Eestis ilmunud saksa*-, 189.

editorial committee³¹. A number of artists' names featured in the lists of jurors for competitions where the designs of covers and advertising booklets were selected³². Although *JBKO* had the ambition to represent the three Baltic Provinces, all the committee and jury members were Riga-based professionals who could easily meet in person. This team, however, was preoccupied with collaborative, patriotic and socially integrating aspects of their continuous publishing project. *JBKO* addressed its call for contributions "not only to artists, but also to wider circles": "Submission of art objects that are relevant for reproduction, treatises etc. enables everybody to a constantly welcome participation in this work whose aspirations should be close to all Baltic people without exception"³³.

Considering *JBKO* as a product of collective authorship, researchers have never posed the question about the managing editor or editors. An extensive foreword by Heinz Pirang (1876–1936) to *JBKO III* in 1909³⁴ in contrast to its precedents that were published in the name of the whole editorial committee may point to this architect and researcher who was one of the key writers in the heritage section of the yearbook. The person who rose to the rank of editor in chief or project manager actually was Alexander Schmaeling. Thus, a press report about the first preparations for *JBKO IV* in 1910 informed that "he is reelected as the chairman of this enterprise"³⁵. Inquiries and proposals had to be addressed to his architectural office, and afterwards this volume was described in the press as produced "under the proven editorial guidance of architect A. Schmäling"³⁶. Judging from details in the advertising supplements of *JBKO*, in 1910–1913 his office was used as the editorial, mail and advertising centre of the yearbook [fig. 5]. In the so far most detailed overview of Schmaeling's work architecture historian Jānis Krastiņš only mentioned that "almost every issue" of *JBKO* "included

31 "Jahrbuch für bildende Kunst in den Ostseeprovinzen", *Düna-Zeitung* 257, no. 5 (18) (November, 1908).

32 See: "Kunst-Ecke", *Rigasche Rundschau* 117, 26 May (8 June 1909); "Jahrbuch für Bildende Kunst in den Ostseeprovinzen", *Rigasche Rundschau* 30, 6 (19) (February 1910).

33 "Jahrbuch für Bildende Kunst in den Ostseeprovinzen", *Rigasche Rundschau* 30, 6 (19) (February 1910).

34 Heinz Pirang, "Zum Geleit des III. Jahrganges", *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 3 (1909): 3–5.

35 "Jahrbuch für Bildende Kunst in den Ostseeprovinzen", *Rigasche Rundschau* 30, 6 (19) (February 1910).

36 V. B., "Bücherschau. Bildende Kunst in den Ostseeprovinzen. 4. Jahrgang. Herausgegeben vom Architektenverein zu Riga", *Rigasche Industrie-Zeitung*, no. 5 (1911): 80.



5.

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1910, Vol. 4. Advertisement of this publication in its own unpaginated supplement

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1910, Vol. 4. Leidinio reklama jo paties nenumuotame priede



6.

Wilhelm Neumann, *Baltische Maler und Bildhauer des XIX. Jahrhunderts*, Riga: A. Grosset, 1902

Wilhelm Neumann, *Baltische Maler und Bildhauer des XIX. Jahrhunderts*, Riga: A. Grosset, 1902

some interesting projects or pictures of buildings already completed by A. Schmaeling³⁷, without establishing that his functions in this periodical were considerably broader. Alexander Schmaeling was the son of Reinhold Schmaeling (1840–1917), the City Architect of Riga, and he was trained at the Bauakademie in Berlin and the Imperial Academy of Art in St. Petersburg³⁸ unlike most of colleagues of the *JBKO* team who had graduated from the Riga Polytechnic Institute. In this or that way, the yearbook could benefit from Alexander Schmaeling's expertise in art history that he was teaching in Venyamin Blum's Riga Drawing and Painting School³⁹ and from 1906 in the new Riga City Art School⁴⁰.

Prehistory, Models and Context

When the first two volumes of *JBKO* were published, Jūlijs Madernieks highlighted the importance of this initiative against the background of scarce previous efforts where two recent milestones stood out: "So far we have not had any larger publications collecting a wider scope of materials about art phenomena of the Baltics. From previous works mention can be made of *Riga and Its Buildings*, published by the Riga Technical Society and the Riga Society of Architects, and *Baltic Painters of the 19th Century* by Dr. W. Neumann"⁴¹.

With the latter, Madernieks meant art historian and architect Wilhelm Neumann's book *Baltische Maler und Bildhauer des 19. Jahrhunderts*⁴² (*Baltic Painters and Sculptors of the 19th Century*) – subtitled as "biographical essays with portraits of artists and reproductions of their works" and printed by Riga typographer Alexander Grosset (1858–1919) as a trend-setting "homeland's Christmas present to itself"⁴³ in 1902 [fig. 6].

37 Jānis Krastiņš, *Rīgas arhitektūras meistari / The Masters of Architecture of Riga: 1850–1940* (Riga: Jumava, 2002), 118.

38 Ibid., p. 112.

39 Multiple references to Schmaeling's expert teachership in Blum's school around 1904–1905 are included in the semi-documentary novel: Jānis Sarma [Jānis Kalniņš], *Kalnākūļu Vikta* ([Minneapolis]: Tilts, 1960).

40 "Rīgasche städtische Kunstschule", *Düna-Zeitung* 145, 28 June (11 July 1906).

41 Jūlijs Madernieks, "Baltijas mākslas gada grāmata. Pirmais izdevums (1907. g.)", *Dzimtenes Vēstnesis* 37, no. 14 (27) (February 1909).

42 Wilhelm Neumann, *Baltische Maler und Bildhauer des XIX. Jahrhunderts: Biographische Skizzen mit den Bildnissen der Künstler und Reproductionen nach ihren Werken* (Riga: A. Grosset, 1902).

43 Alexander Grosset, "Vorwort des Herausgebers", in *Baltische Maler und Bildhauer des XIX. Jahrhunderts: Biographische Skizzen mit den Bildnissen der Künstler und Reproductionen nach ihren Werken*, ed. Wilhelm Neumann (Riga: A. Grosset, 1902).

Until then, all art-related books by local authors and publishers were printed abroad – predominantly in Berlin and Leipzig. A year later, in 1903, the Riga Society of Architects, teamed with the Riga Technical Society, was ready to present a good proof of its research and publishing capacity, although planned to be released already in Riga's 700th anniversary year 1901⁴⁴. The book *Riga und seine Bauten*⁴⁵ (*Riga and Its Buildings*), embracing the city's urban history and contemporary developments in articles by a number of authors, was inspired by publications about Berlin, Hamburg and Leipzig by similar professional societies of these cities⁴⁶. The local community of art and architecture professionals was rapidly expanding and grew increasingly concerned with the representation and visibility of their work. Therefore Madernieks stated that *JBKO* "deserves acknowledgement also from the Latvian part and can be considered as a remarkable cultural undertaking in the development of our art. We may only appreciate the efforts and serious intention of the Architects' Society to make Baltic art accessible to wider circles and thereby build a tangible monument to our creative forces"⁴⁷.

Annuality was the basic principle in the circulation of numerous publications in the 19th and early 20th century Baltic society, ranging from popular German, Latvian and Estonian calendars with various informative and literary supplements for home reading to annual reports of various organisations and regular proceedings of learned societies. One of the popular calendar-type editions, the *Rigascher Almanach*⁴⁸, continuously documented the urban development of Riga from the late 1850s, when medieval ramparts of the city were dismantled, launching rapid architectural modernisation. Seventy-four of more than 140 detailed steel engravings published in the volumes of the *Rigascher Almanach* between 1858 and 1914 are important sources for researching 19th-century architecture⁴⁹. The Weger family

⁴⁴ Wilhelm Neumann, "Zuschrift", *Düna-Zeitung* 157, no. 14 (27) (July 1900).

⁴⁵ *Riga und seine Bauten*, ed. Riga Technical Society and the Riga Society of Architects (Riga: Rigauer Tageblatt, 1903).

⁴⁶ About the models, see: Neumann, "Zuschrift" (July 1900).

⁴⁷ Jūlijs Madernieks, "Baltijas mākslas gada grāmata. Pirmais izdevums (1907. g.)", *Dzimtenes Vēstnesis* 37, no. 14 (27) (February 1909).

⁴⁸ *Rigascher Almanach* (Riga: W. F. Häcker, 1858–1914, 1929, 1944). Digital copies held at: <https://dom.lndb.lv/data/obj/62359.html>.

⁴⁹ A summary of this aspect in the visual and textual content of the *Rigascher Almanach* is given in: Daina Lāce, "19. gadsimta arhitektūras atspoguļojums izdevuma *Rigascher Almanach* gravīrās", in *Māksla grāmatniecībā un periodikā. Vēsture un mūsdienas: Letonikas VI kongresa mākslas zinātnes sekcijas referātu kopsavilkumi*, ed. Kristiāna Ābele (Riga: Latvijas Mākslas akadēmijas Mākslas vēstures institūts, 2015), 9.



7.

Jahrbuch der bildenden Kunst
1902, ed. Max Martersteig in
collaboration with Woldemar
von Seidlitz, Berlin: Deutsche
Jahrbuchgesellschaft, 1902, Vol. 1

Jahrbuch der bildenden Kunst
1902, ed. Max Martersteig
bendradarbiaujant su Woldemar
von Seidlitz, Berlin: Deutsche
Jahrbuchgesellschaft, 1902, Vol. 1

of engravers in Leipzig produced these prints from photographic images and drawings provided by Riga photographers, painters and architects. The result was commented in highly informative texts of great historical value. *JBKO* differed from this precedent in various aspects: exclusive focus on art and architecture; visuality turning from a supplementary value to the main one; consistent promotion of local typography businesses; eliminating basic calendar features. *JBKO* combined qualities of specific professional publications with ambitions to be appreciated in art-loving middle and upper class Baltic families, as well as deserving recognition beyond the Baltic Provinces. In the dynamic social life of the age, also needy enthusiasts, including aspiring students, could get access to and explore these volumes in public libraries and on corporative reading tables of various organisations.

The most important foreign prototype for *JBKO* obviously was the *Jahrbuch der bildenden Kunst* (the previous *Almanach für bildende Kunst*

und Kunstgewerbe) edited by Max Martersteig (1853–1926) in collaboration with Woldemar von Seidlitz (1850–1902), published in Berlin from 1902 and visually abbreviated as *JBK* [fig. 7]. Wilhelm Neumann praised the first volume of this yearbook⁵⁰ as “one of the noblest editions in the wide range of art books in the German book market of the last years”⁵¹. Already before his comprehensive review of the *Jahrbuch der bildenden Kunst* appeared in the journal *Baltische Monatsschrift*⁵² it was highly recommended in a weekly art review of the *Düna-Zeitung* as a publication that “pursues two aims with its wonderful art supplements and good illustrations: firstly, to present many of the most important works of the year and, secondly, to reveal the very promising field of art reproduction in samples which may interest both experts and amateurs”⁵³.

Last but not least this “role model” was available in Mellin’s book and art shop in Riga⁵⁴. Regular availability and circulation of all the main art periodicals published in the German Empire explain why *JBKO* did not inform about foreign art events and developments: these functions in the same language were fulfilled by a large number of imported publications whereas representation of Baltic art was a field to be cultivated. Furthermore, the newspaper *Rigaer Tageblatt* in late 1906 launched a regular art supplement⁵⁵ in the form of a mini-magazine that was continued on a bi-weekly to predominantly monthly basis until 1914 offering both original Riga-related information and reprinted articles by foreign authors about art in a popular manner. Thus *JBKO* did not have to meet the same needs of the public and was relatively free to establish its own identity in the nearly waste area of visual documentation.

Design, Designers and Typography

JBKO is commonly associated with the multitude of artists and architects whose names are given in the captions of images and indexed in

⁵⁰ *Jahrbuch der bildenden Kunst 1902*, ed. Max Martersteig, Woldemar von Seidlitz, vol. 1 (Berlin: Deutsche Jahrbuchgesellschaft, 1902).

⁵¹ Wilhelm Neumann, “Ein Jahrbuch der bildenden Kunst”, *Baltische Monatsschrift* 55, no. 3 (1903): 237.

⁵² *Ibid.*, 237–244.

⁵³ [Friedrich Moritz?], “Bildende Kunst. VIII”, *Düna-Zeitung* 104, no. 8 (21) (May 1902).

⁵⁴ *Ibid.*

⁵⁵ *Kunst-Beilage der “Rigaer Tageblatt” (1907–1912: Kunstbeilage des Rigaer Tageblatt; 1913–1914: Kunstblätter)* (Riga: Rigaer Tageblatt, 1906–1914).

BUCHDECKELENTWÜRFE FÜR DAS JAHRBUCH — WETTBEWERB 1908.



ARCH. W. BOESSLER.



J. u. ARCH. H. SEUBERLICH.



ARCH. A. HOEDLINGER.



PAUL KUND SIN.

85

WETTBEWERB FÜR EINEN BUCHDECKEL-ENTWURF FÜR DAS JAHRBUCH 1909.



G. BERTSCH, RIGA.



JULES PETERSEN, RIGA.

ANERKANNTE
ENTWURF.



ELLEN SERAPHIM, RIGA.



WOLDEIMAR LEHM.

128

8–9.

Selected proposals from cover design competitions for *JBKO II* and *III*. In: *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, Riga: Architektenverein zu Riga, 1908, Vol. 2, 85; 1909, Vol. 3, 128

Atrinkti viršelio dizaino konkurso projektai *JBKO II* ir *III* tomams. In: *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, Riga: Architektenverein zu Riga, 1908, Vol. 2, 85; 1909, Vol. 3, 128

the table of contents at the end of each volume. It is, however, necessary to dig deeper and pay attention to various secondary sources in order to identify most of the people who collaborated to design this portable exhibition space. A display of all volumes creates the impression of a series although every yearbook has a distinctly different cover. All designers of this changing element can be established from press reports and reviews, while only in *JBKO II* is this information given in the foreword, in *JBKO VI* and *VII* – in the table of contents and in *JBKO V* revealed by the artist's signature.

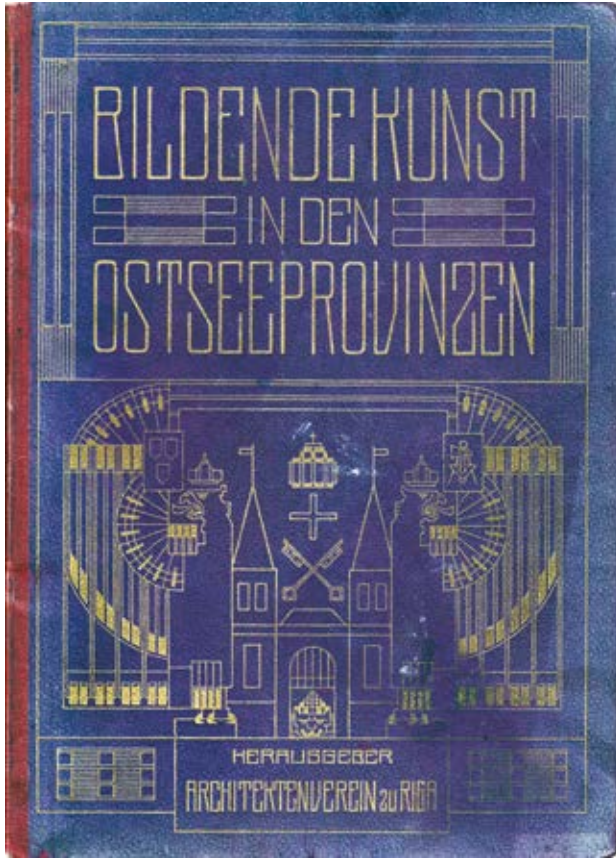
In 1907–1910 cover designs resulted from organised activities that triggered creative rivalry between a prominent number of participants. The jury evaluated eighteen proposals in 1907 and fifty-one in 1909⁵⁶. At least in some years the announcing of the winner was followed by a short public exhibition⁵⁷, and a selection of designs was published in *JBKO*⁵⁸ [fig. 8–9]. Competitors had to meet a set of requirements: the size of the cover was 20,4 × 29,5 cm; the text had to include a reduced title *Bildende Kunst in den Ostseeprovinzen*, the year of publication and the number of volume (e. g. 1908. II. Jahrgang) as well as information about the publisher (*Herausgeber Architektenverein zu Riga*); the use of two colours on coloured paper was allowed specifying that black, too, is considered as a colour and adding in 1910 that gold and silver should be avoided; in the updated version of 1910 authors were also obliged to provide a paper sample of exclusively local production and indicate its supplier⁵⁹. As of 1911 competition-based selection was replaced with commissions to particular artists. The resulting range of seven realised designs is based on proposals by a multi-ethnic group of six young-generation authors, including three Baltic Germans, two Latvians and a Russian.

⁵⁶ "Ein Preisausschreiben", *Baltische Post* 150, no. 2 (15) (July 1907); *Düna-Zeitung* 150, no. 2 (15) (July 1907); "Kunst-Ecke", *Rigasche Rundschau* 117, 26 May (8 June 1909).

⁵⁷ Die Redaktionskommission, "Jahrbuch für bildende Kunst in den Ostseeprovinzen", *Rigasche Neueste Nachrichten* 120, no. 12 (25) (April 1908); "Kunst-Ecke", *Rigasche Rundschau* 117, 26 May (8 June 1909); "Jahrbuch für Bildende Kunst in den Ostseeprovinzen", *Rigasche Neueste Nachrichten* 90, 22 April (5 May 1910); *Rigasche Zeitung* 90, 22 April (5 May 1910).

⁵⁸ *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 1 (1907): 141; vol. 2 (1908): 85; vol. 3 (1908): 128–129.

⁵⁹ Compare: "Die Redaktionskommission des Jahrbuches "Bildende Kunst in den Ostseeprovinzen"", *Baltische Post* 23, 28 January (10 February 1908) and *Düna-Zeitung* 24, 29 January (11 February); "Die Redaktion des Jahrbuchs für bildende Kunst in den Ostseeprovinzen", *Rigasche Neueste Nachrichten* 34, no. 11 (24) (February 1910).



10.
*Jahrbuch für
bildende Kunst in den
Ostseeprovinzen*, Riga:
Architektenverein zu
Riga, 1907, Vol. 1. Cover
designed by Aleksandr
Krasnoselsky

*Jahrbuch für
bildende Kunst in den
Ostseeprovinzen*, Riga:
Architektenverein zu
Riga, 1907, Vol. 1. Viršelio
dailininkas: Aleksandr
Krasnoselsky

The burgundy cover of *JBKO I* in 1907 has an intricately patterned geometric design of incised golden lines forming architectural and heraldic elements with Riga's coat of arms in the centre [fig. 10]. It is based on a drawing with the motto: "City Coat of Arms" (*Stadtwappen*)⁶⁰ by architect, poet and journalist Aleksandr Krasnoselsky (1877–1944) who had gone to school in Tartu, graduated from the Riga Polytechnic Institute in 1906 and later worked in his native Ukraine where his main centre of activity since 1912 was Dnipro (Yekaterinoslav, Dniprotetrovsk)⁶¹.

⁶⁰ "Ein Preisausschreiben", *Baltische Post* 150, no. 2 (15) (July) and *Düna-Zeitung* 150, no. 2 (15) (July).

⁶¹ Main facts of Krasnoselsky's biography see in: *Album academicum des Polytechnikums zu Riga. 1862–1912*, no. 4784 (Riga: Jonck & Poliewsky, 1912), 356; Vladimir Gorodchenko, "Aleksandru Krasnoselskomu – 140 let", *Gorod.dp.ua*, 6 July 2017, <https://gorod.dp.ua/news/133499>.



11.
*Jahrbuch für
bildende Kunst in den
Ostseeprovinzen*, Riga:
Architektenverein zu
Riga, 1908, Vol. 2. Cover
designed by Alfrēds Purics

*Jahrbuch für
bildende Kunst in den
Ostseeprovinzen*, Riga:
Architektenverein zu
Riga, 1908, Vol. 2. Viršelio
dailininkas: Alfrēds Purics

Jūlijs Madernieks found Krasnoselsky's design "clumsily banal, without any artistic taste and quite comparable to the [...] gaudy price catalogue covers of shops and commercial firms"⁶², but he appreciated the "style of archaic spirit"⁶³ pervading the following cover in 1908 [fig. 11]. It was a work by Alfrēds Purics (1878–1936), a St. Petersburg-based Latvian graphic artist, publisher and librarian who had studied architecture at the Imperial Academy of Art (1900–1906) and who is best known for editing the Latvian satirical art magazine *Svari* (*Libra*, 1906–1907). Purics visualised the sought-for vigour of Baltic art in the image of a naked athletic warrior armed with a shield-like palette and spear-like brushes. His feet were firmly based on a pedestal bearing the title of the yearbook and his head cut into chronological details of the cover text, while an arrangement of three empty heraldic escutcheons crowned with a laurel tree on the left of the

⁶² Jūlijs Madernieks, "Baltijas mākslas gada grāmata. Pirmais izdevums (1907. g.)", *Dzimtenes Vēstnesis* 37, 14 (27) (February 1909).

⁶³ Jūlijs Madernieks, "Baltijas mākslas gada grāmata. (1908. gads)", *Dzimtenes Vēstnesis* 42, 21 February (6 March 1909).



12.

*Jahrbuch für
bildende Kunst in den
Ostseeprovinzen*, Riga:
Architektenverein zu Riga,
1909, Vol. 3. Cover designed
by Margot Grosset

*Jahrbuch für
bildende Kunst in den
Ostseeprovinzen*, Riga:
Architektenverein zu
Riga, 1909, Vol. 3. Viršelio
dailininkas: Margot Grosset

figure referred to the patriotic aim of the young man's fight – the glory of his Baltic homeland, consisting of three provinces. British art historian Jeremy Howard, however, suspects that “evocation of aesthetic mystery” is present in this drawing where “a young naked artist [...] turns into the blank ground of the cover; his empty brushes and easel held in abeyance”⁶⁴. This cover was lithographed in Robert Reitzberg's (1862–1934) printing house in Riga, separately from the rest of the volume⁶⁵.

In 1909 and 1910 cover design competitions were won by graphic designer Margot Grosset (1887–1937)⁶⁶, who studied at the Dresden Royal Academy of Art at that time (1909–1912) to become a masterly successor

⁶⁴ Howard, “The World of Erich von Campenhausen”, 49.

⁶⁵ Die Redaktionskommission, “Vorwort”, in: *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 2, (1908): [5].

⁶⁶ “Kunst-Ecke”, *Rigasche Rundschau* 117, 26 May (8 June 1909); S., “Der dritte Band des Künstler-Jahrbuches”, *Baltische Post* 252, 31 October (13 November 1909); “Jahrbuch für bildende Kunst”, *Düna-Zeitung* 259, 9 (22) (November 1909); “Jahrbuch für Bildende Kunst in den Ostseeprovinzen”, *Rigasche Zeitung* 90, 22 April (5 May 1910).



13.

*Jahrbuch für bildende Kunst
in den Ostseeprovinzen,*
Riga: Architektenverein
zu Riga, 1910, Vol. 4. Cover
designed by Margot Grosset

*Jahrbuch für bildende Kunst
in den Ostseeprovinzen,*
Riga: Architektenverein zu
Riga, 1910, Vol. 4. Viršelio
dailininkė: Margot Grosset

of her father's work at the Grosset family printing house in Riga⁶⁷. The demanding Madernieks described the cover design of *JBKO III*, "reproduced in two colours (dark green and red on a grey background)", as "artistically appealing": "The ornament of freely attractive and easily flowing lines is well harmonised with the area of red lettering and joins to form an accomplished and noteworthy work of art"⁶⁸ [fig. 12]. Margot Grosset's calligraphy transformed the text into a cross-shaped brick-colour structure with Riga's coat of arms as its basis. In *JBKO IV* she intensified the interplay of ornamental elements and letters in a spectacular piece of Rotunda-based broad-edge blackletter script [fig. 13]. The text took the evocative form of a cup (?) with vertical ornamental slabs on both sides of the foot transforming the whole into a rectangular blue and brown pattern that fills most of the grey cover. These designs were not straightforward but thanks to Margot

⁶⁷ For a brief biography, see: Kuno Hagen, in *Lexikon deutschbaltischer bildender Künstler. 20. Jahrhundert* (Köln: Wissenschaft und Politik, 1983), 60.

⁶⁸ Jūlijs Madernieks, "Baltijas mākslas gada grāmata. (1909. g.)", *Dzintenes Vēstnesis* 112, 18 (31) (May 1910).



14.

Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1911, Vol. 5. Cover designed by Alexander Baranowsky

Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1911, Vol. 5. Viršelio dailininkas: Alexander Baranowsky

Grosset's sense of style they managed to capture attention of spectators who thereby were invited to join the attractive game and read the message on various levels. Characteristically, this artist did not use linear frames and enclosures that to a different extent appeared in other realised designs and prevailed in competition overviews.

From the first volume of *JBKO*, one of the most active regular contributors to its section of graphic arts and participant of design competitions was Alexander Baranowsky (1874–1941) who had left his job as decorative painter in his native Riga for studies at the Dresden School of Arts and Crafts (1896–1899) and Dresden Royal Academy of Art (1904–1909)⁶⁹. The Saxon capital became his permanent place of activity, and in 1937 the Dresden State Academy (former School) of Arts and Crafts celebrated Professor Baranowsky's 25th teaching anniversary that resonated in the German

⁶⁹ Biographical details from: P. W. [Peter Wiensch], "Baranowsky, Alexander", in: *Saur Allgemeines Künstlerlexikon*, vol. 6, (München; Leipzig: Saur; 1992), 624.

press of Riga⁷⁰. He was given the exclusive commission for the cover design for *JBKO V* in 1911, as it gave up the previous competition practice⁷¹ [fig. 14]. The opinion of the newspaper *Baltische Post* was that “this design in white, green and black tones is marked by an enjoyable arrangement of colour fields, appearing both pleasant and original”⁷². Madernieks, however, deplored the result as something more like “a gaudy mercantile commercial than the exterior of a serious art magazine”⁷³. Previously he had held Baranowsky in high esteem, but he saw the new work as an embodiment of “senseless boredom” and even “German degenerate banal mawkishness” in contrast to the contributions of Purics and Grosset to the previous volumes⁷⁴. Now it is difficult to share Madernieks’ disgust at the juxtaposition of the “shallowly awkward figure” with the enclosing light background that is reminiscent of an enlivened Ionic capital: the whole combination of white, green and black forms seems in fact to be vivid and evocative.

The external design of *JBKO VI* and *VII* in 1912 and 1913 shows a shift towards greater simplicity, rigidity, straightforwardness and economy of means very much in line with similar general developments in architecture and design before World War I. Having succeeded Madernieks in reviewing *JBKO* for the paper *Dzimtenes Vēstnesis* Latvian sculptor and graphic artist Gustavs Šķilters found the drawing of stylised fir needles and cones pretty fine, but the cover of *JBKO VI* in general rather empty and unimportant⁷⁵ [fig. 15]. Although very laconic, the apparently phallic arrangement of forms evokes growing big from little seeds. The sharply contrasting clarity of the title in a square field beneath it would obviously have seemed too harsh to Madernieks. This cover was designed by Pauls Kundziņš (1888–1983) – the future professor of architecture at the University of Latvia, ethnographer and founder of the Latvian Ethnographic Open Air Museum – a year before his graduation in architectural engineering from the Riga Polytechnic Institute. Back in 1908 a cover design by the

70 “Ein Künstler-Jubiläum”, *Rigasche Rundschau* 233 (9 October 1937).

71 “Jahrbuch für bildende Kunst in den Ostseeprovinzen”, *Baltische Post* 255, 5 (18) (November 1911).

72 Ibid.

73 Jūlijs Madernieks, “Baltijas mākslas gada grāmata. V. gada gājums (1911.). I”, *Dzimtenes Vēstnesis* 302, 31 December 1911 (13 January 1912).

74 Ibid.

75 Gustavs Šķilters, “Baltijas mākslas gada grāmata. Jahrbuch der bildenden Kunst in den Ostseeprovinzen. VI. Jahrgang. 1912”, *Dzimtenes Vēstnesis* 118, 25 May (7 June 1913).



15.

Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1912, Vol. 6. Cover designed by Pauls Kundziņš

Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1912, Vol. 6. Viršelio dailininkas: Pauls Kundziņš

second-year student Kundziņš was published in a selected visual overview of the annual competition⁷⁶, and “awards in contests held by the Riga Art Society and the Riga Society of Architects” for the cover of *JBKO* were later mentioned as a proof of his “broader scope of interests and the most lucky hand already during his studies”⁷⁷.

On the cover of *JBKO VII* the principles used by its closest predecessor were extended and emphasised in terms of size, scope and regularity [fig. 16]. A brick-red rectangular frame in the centre of the design held two squares – a smaller one for a “mask with flamboyant hair”⁷⁸ or staring woman’s face as an obvious allegory of a rising sun and a bigger one for the title set in five bold lines of classical type. The drawing was created by

⁷⁶ Paul Kundsins, in *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 2 (1908): 85.

⁷⁷ Jānis Rutmanis, “Prof. Dr. arch. Pauls Kundziņš 1888.–1948.”, *Sauksme*, no. 3/4 (1948): 54.

⁷⁸ Gustavs Šķilters, “Baltijas mākslas gada grāmata. VII. g. g. (1913)”, *Dzimtenes Vēstnesis* 49, 1 (14) (March 1914).



16.
Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1913, Vol. 7. Cover designed by Otto von Kursell

Jahrbuch der bildenden Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1913, Vol. 7. Viršelio dailininkas: Otto von Kursell

the Munich-based painter and graphic artist Otto von Kursell (1884–1967), former architecture student of the Riga Polytechnic Institute (1903–1905) from a noble Baltic German family in Estonia⁷⁹.

In *JBKO VI* and *VII* the colour scheme was reduced to a contrast between a light background tone and a single colour repeated on the spines of volumes and used for plain, monochrome endpapers. These endpapers came to replace elaborate ornamental patterns that were commissioned for this purpose previously in order to match the selected covers of *JBKO I–V*. Endpaper designing for the yearbook was a preoccupation of some young Baltic German women artists: e. g. Ellen Seraphim (1888–1953) invented

⁷⁹ For biographical details, see: *Deutschbaltisches biographisches Lexikon: 1710–1960*, ed. Wilhelm Lenz (Köln, Wien: Böhlau, 1970), 434; Kuno Hagen, 80.



17.

Jahrbuch für bildende Kunst in den Ostseeprovinzen,
Riga: Architektenverein zu Riga, 1908, Vol. 2.
Endpaper designed by Ellen Seraphim

Jahrbuch für bildende Kunst in den Ostseeprovinzen,
Riga: Architektenverein zu Riga, 1908, Vol. 2. Galinio
viršelio dailininkė: Ellen Seraphim



18.

Jahrbuch für bildende Kunst in den Ostseeprovinzen,
Riga: Architektenverein zu Riga, 1909, Vol. 3.
Endpaper designed by Ellen Seraphim

Jahrbuch für bildende Kunst in den Ostseeprovinzen,
Riga: Architektenverein zu Riga, 1909, Vol. 3. Galinio
viršelio dailininkė: Ellen Seraphim



19.

Jahrbuch der bildenden Kunst in den Ostseeprovinzen,
Riga: Architektenverein zu Riga, 1911, Vol. 5. Endpaper
designed by Irmgard Pabst

Jahrbuch der bildenden Kunst in den Ostseeprovinzen,
Riga: Architektenverein zu Riga, 1911, Vol. 5. Galinio
viršelio dailininkas: Irmgard Pabst

patterns for Purics' *JBKO II* and Grosset's *JBKO III* while Baranowsky's *JBKO V* received endpapers by Irmgard Pabst (1881–1953)⁸⁰ [fig. 17–19].

The full title of the publication – *Jahrbuch für bildende Kunst in den Ostseeprovinzen* – and other textual titlepage details of *JBKO I* and *II* together with a special vignette, different in each volume, were drawn by Jules Petersen (1868–1915)⁸¹ [fig. 1–2]. His life dates were missing in the respective entry of Kuno Hagen's dictionary of 20th-century German Baltic artists⁸², although he was known as an archivist of the artists' club *Kunststecke* and worked in the field of book decoration. Judging from the foreword to *JBKO II*, Petersen had elaborated the general decorative concept of the pilot volumes⁸³. As of 1909 his album-like calligraphy was replaced with a more conventional typeset titlepage [fig. 4].

One of Petersen's inventions, however, remained in use throughout the whole series: it was a small monogrammic logotype of three capital letters *JBK* in a linear enclosure [fig. 20]. This emblem marked all backgrounds to which the extra plates of the yearbook were attached, and its presumable function was to indicate the source in case these art prints were kept and exhibited outside the original binding. Remarkably, the backgrounds for supplements varied according to the tonality and atmosphere of the reproduced artworks. Among other examples, the grey setting highlighted the emotional intensity and dark glow of the famous *Double Portrait* (1905, Latvian National Museum of Art) by Janis Rozentāls in *JBKO I* [fig. 21]. Medium brown background, moderately darker than the darkest areas in Erich von Campenhausen's poster for the Riga Art Society, helped this design in *JBKO II* look brighter and more lively [fig. 22]. The darker brown background paper joined the interplay of contrasting colour areas

⁸⁰ See: Redaktionskommission, "Vorwort", [5]; E. K. [Eberhard Kraus], "Das Jahrbuch", *Baltische Post* 297, 23 December 1909 (5 January 1910); "Jahrbuch für bildende Kunst in den Ostseeprovinzen", *Baltische Post* 255, 5 (18) (November 1911). The name of Ellen Seraphim (m. Boehm) in German-Baltic reference literature is mentioned only in connection with her husband, German folk politician and sociologist Max Hildebert Boehm (1881–1968) whereas the biography of painter, graphic and applied artist Irmgard Pabst is summarised in: Kuno Hagen, 101.

⁸¹ Although the foreword to *JBKO I* and press reports did not reveal the names of designers, details about *JBKO II* (Redaktionskommission, "Vorwort", [5]) allow the involvement of the same artist to be identified in the pilot volume.

⁸² See: Kuno Hagen, 103. Lately, details of Petersen's life were established from: "Baltische Totenschau 1915–1917. (Fortsetzung)", *Rigasche Zeitung* 3 (4 January 1918); subsequently, his death notice was found in: *Rizhskoye obozreniye* 204 (31 December 1915).

⁸³ Redaktionskommission, "Vorwort", [5].



20.

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1907, Vol. 1. First use of the emblem designed by Jules Petersen

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1907, Vol. 1. Pirmākart panaudota Jules Petersen sukurta emblema

in Alice Dmitrijew's (1876–1945) charming woodcut with a little schoolgirl reading (1911, different impression held at the Latvian National Museum of Art) in *JBKO V* [fig. 23]. Madernieks praised this print as the best among the extra plates of the volume: "The woodcut is printed by the artist herself and deserves the highest appreciation. Already writing about the exhibition of the Baltic Artists' Association, I mentioned this new force that can bring us lots of pleasure in the art of printmaking. In this branch of art in particular have just very few masters"⁸⁴.

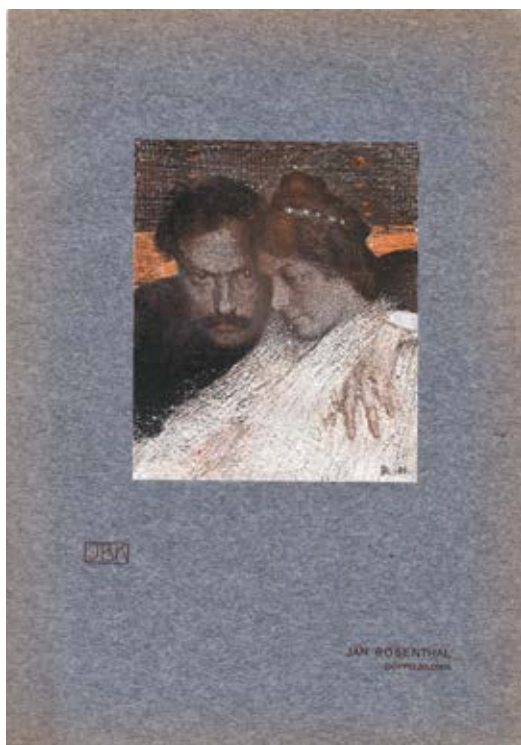
Selected colour prints had the function of *crème de la crème* in every volume, but the main concern of the *Rigaer Tageblatt* printing house was the quality of halftone reproducing used for the bulk of images [fig. 8–9, 26–27]. Reviewers continuously discussed the results, praising achievements and pointing to failures. Gustavs Šķilters found reproduction plates of *JBKO VI* "rather bad because illustrations have become very grey and dull"⁸⁵. At the same place he explained the peculiarity of halftone: "A disadvantage of this reproduction method above all is that it reduces tonal contrasts. Light areas of a painting turn grey and dark areas, too, become lighter and more greyish. Production of good plates requires manual finishing in order to evade or correct such defects as much as possible. The yearbook misses such editing"⁸⁶. Šķilters also recommended to try other reproduction methods "in order to make the publication more interesting"⁸⁷. Journalist and editor Alfred Ruetz held the opinion that paintings should be selected for

⁸⁴ Jūlijs Madernieks, "Baltijas mākslas gada grāmata. (V. sējums 1911. g.). II, *Dzimtenes Vēstnesis* 1, 2 (15) (January 1912).

⁸⁵ Gustavs Šķilters, "Baltijas mākslas gada grāmata. Jahrbuch der bildenden Kunst in den Ostseeprovinzen. VI. Jahrgang. 1912", in: *Dzimtenes Vēstnesis* 118, 25 May (7 June 1913).

⁸⁶ Ibid.

⁸⁷ Ibid.



21.

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1907, Vol. 1. Colour print: Janis Rozentāls, *Double Portrait (Self-Portrait with the Artist's Wife)*, 1905, now in the Latvian National Museum of Art

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1907, Vol. 1. Spalvota spauda: Janis Rozentāls, *Dvigubas portretas (Autoportretas ar žonu)*, 1905, saugomas Latvijas nacionālā mākslu muzeja



22.

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1908, Vol. 2. Colour print: Erich von Campenhausen, *Poster for the Riga Art Society*, 1907

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1908, Vol. 2. Spalvota spauda: Erich von Campenhausen, *Rygos dailės draugijos plakats*, 1907



23.
*Jahrbuch der bildenden Kunst
in den Ostseeprovinzen*, Riga:
Architektenverein zu Riga, 1911,
Vol. 5. Colour print: Alice Dmitrijev,
Girl Reading, 1911

*Jahrbuch der bildenden Kunst
in den Ostseeprovinzen*, Riga:
Architektenverein zu Riga, 1911,
Vol. 5. Spalvota spauda: Alice
Dmitrijev, *Skaitanti mergina*, 1911

reproduction in *JBKO* with greater respect to the capacity of their planes and forms to make for inevitable tonal distortions in the process of halftone reproducing⁸⁸. Ruetz had considerable expertise not only in art criticism but also in publishing and printing-related issues because he edited the illustrated supplement of the newspaper *Rigasche Rundschau*, promoted photographic literacy in its section *Photographische Ecke* and refined himself in the field of pictorial photography⁸⁹. Similarly, Wilhelm Neumann noticed that “paintings whose impact is completely based on their colour effects

⁸⁸ ar [Alfred Ruetz], “Das Jahrbuch der bildenden Kunst in den Ostseeprovinzen”, *Rigasche Rundschau* 291, 17 (30) (December 1911).

⁸⁹ See: Kristiāna Ābele, “Autoru meklējumos: Mākslas kritiķi Baltijas un Pēterburgas vācu presē 19.–20. gs. mijā un viņu dalība latviešu mākslas popularizēšanā”, in *Personība mākslas procesos: Rakstu krājums*, ed. Kristiāna Ābele (Riga: Neputns and Mākslas vēstures pētījumu atbalsta fonds, 2012), 105–106; about Ruetz and photography: Eduards Klaviņš, “Fine Art”, in *Art History of Latvia*, vol. 4 (Riga: Institute of Art History of the Latvian Academy of Art; Art History Research Support Foundation, 2014), 398–398.

would seem grey and flat in reproductions not allowing to sense the impression of the original”⁹⁰.

It is hardly surprising that speculations about fine printing qualities became more frequent after 1910, in the last years of *JBKO*. On one hand, masters of the *Rigaer Tageblatt* printing house did their best to raise the quality of reproduction; on the other hand, the public including the expert reviewers became used to those achievements that had seemed astonishing in the yearbook’s first years of existence and took them for granted, demanding continuous improvement. Generally, both the objects of discussion and the arguments of discussion reveal the same phenomenon – purposeful sophistication in a peculiar branch of the local book industry. “Only a person who follows the progress of the work and has become more closely acquainted with our situation will understand what difficulties are associated, for example, with the selection of an appropriate printing paper and fonts that would match the character of the whole”⁹¹, wrote Heinz Pirang in the foreword to *JBKO III*. The publishing of Baltic art yearbooks involved great attention to detail educating both their producers and users. The *Rigaer Tageblatt* (*Paul Kerkovius*) printing house with its facilities took pride in the result, and as of 1908 all issues include visually modified full-page advertisements of this company, announcing that “all plates and supplements, as well as printing of this work save for [...]” are realised in its workshops⁹² [fig. 24–25].

Highlights of the Visual and Textual Content

A number of mentioned and unmentioned elements in the visual identity of *JBKO* were used to emphasise its threesomness symbolising Livonia, Courland and Estonia or the basic territory of the present states Latvia and Estonia. It was the obvious meaning of three eskutcheons in the cover designs by Purics and Kundziņš, a trident in Baranowsky’s design and still other references. A prerequisite for representation of an artist or architect in the yearbook was his/her working in or being from the Baltic Provinces. The scene was diversified by some personalities such as Lithuanian painter Petras Kalpokas (1880–1945) who had strong links with the

⁹⁰ Wilhelm Neumann, “Jahrbuch für bildende Kunst in den Ostseeprovinzen. Herausgeg. vom Architektenverein in Riga. 6. Jahrgang”, *Deutsche Monatsschrift für Russland*, no. 6, (1913): 568.

⁹¹ Pirang, “Zum Geleit”, 5.

⁹² Exceptions included endpapers, particular prints by artists themselves, cover of *JBKO II* etc.



Die Buchdruckerei und die photochemigraphische Kunstanstalt des Rigaer Tageblatts · Paul Kerkovius

empfiehlt sich zur Herstellung illustrierter Kataloge und Werke jeden Umfanges, sowie zur Anfertigung von Illustrationen nach gelieferten und im Hause angefertigten Zeichnungen für wissenschaftliche und belletristische Werke, für technische und kommerzielle Zwecke in Autotypie, Zink und Kupferätzung, Holzschnitt und Lichtdruck. Spezialität: Reklamedrucksachen, Postkarten in Lichtdruck und typographischem Buntdruck, Drei- und Mehrfarbendruck. Die Anstalten umfassen eine Buchdruckerei, Photochemigraphie, Lichtdruckerei, Galvanoplastik, Stereotypie und Buchbinderei.

Sämtliche Klischees und Beilagen, sowie der Druck des vorliegenden Werkes sind, mit Ausnahme des Buchdeckels, Vorsatzpapiers und des in Steindruck ausgeführten Plakats von Frhr. E. v. Campenhausen, in unseren Anstalten ausgeführt.

Die Buchdruckerei und die photochemigraphische Kunstanstalt des Rigaer Tageblatts · Paul Kerkovius

empfiehlt sich zur Herstellung illustrierter Kataloge u. Werke jeden Umfanges, u. zur Anfertigung v. Illustrationen nach gelieferten u. im Hause angefertigten Zeichnungen für wissenschaftliche u. belletristische Werke, f. technische und kommerzielle Zwecke in Autotypie, Zink und Kupferätzung, Holzschnitt und Lichtdruck. Spezialität: Reklamedrucksachen, Drei- und Mehrfarbendruck, Postkarten in Lichtdruck u. typographischem Buntdruck. Die Anstalten umfassen eine Buchdruckerei, Photochemigraphie, Lichtdruckerei, Galvanoplastik, Stereotypie und Buchbinderei. ☉



Sämtliche Klischees u. Beilagen, sowie der Druck des vorliegenden Werkes sind, mit Ausnahme des Vorsatzpapiers u. der Radierung von Moritz v. Gruenewaldt, in unseren Anstalten ausgeführt.

24–25.

Advertisements of the yearbook's main printing company – *Rigaer Tageblatt* (Paul Kerkovius) in: *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, Riga: Architektenverein zu Riga, 1908, Vol. 2; 1909, Vol. 3

Pagrindinēs metraščio spaustuvēs – *Rigaer Tageblatt* (Paul Kerkovius) reklama; *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, Riga: Architektenverein zu Riga, 1908, Vol. 2; 1909, Vol. 3

Courlandian capital Jelgava, exhibited his works with the Baltic Artists' Association (*Baltischer Künstlerbund*) on a regular basis and contributed to *JBKO IV* and *VII*⁹³ [fig. 26]. Furthermore there were foreign architects participating in competitions in Riga and Tallinn. A spectacular share of Finnish participants was represented with six architectural projects in *JBKO VI*, annoying Olģerds Grosvalds who held the opinion that “we must strictly oppose this kind of invasion for our own sake” and proclaimed Neo-Classicism instead of the so-called Finnish Style⁹⁴.

Discussing the last volume, Gustavs Šķilters mentioned that, from the aspect of content, this publication “would, perhaps, be more correctly titled” if it was renamed the *Yearbook of Baltic German Art*⁹⁵. Nevertheless, *JBKO* generally managed to realise the principle of national cooperation to a greater extent than other initiatives in the cultural life of the time. The leading Latvian painters Vilhelms Purvītis and Janis Rozentāls belonged to the key figures constantly represented with prominent numbers of plates, and quite a few works of other ethnic Latvian painters, architects, graphic and applied artists were reproduced in *JBKO*, including, for example, a series of images from the Latvian Art Exhibition 1910 in Riga⁹⁶ [fig. 27]. It is, however, true that Latvian readers considered the whole art scene of the time from an increasingly ethnocentric perspective, encouraging their struggle for national emancipation. Exploring *JBKO V*, Jānis Jaunsudrabiņš announced with pleasure that “the best works in this book are by Latvian artists as it used to be in mutual art exhibitions”⁹⁷. Talking of *JBKO VI* in 1913, Olģerds Grosvalds declared: “As soon as we ask which ethnicity introduces the most novel and important elements into Baltic art, there can be no doubt that

⁹³ Jahrbuch für bildende Kunst in den Ostseeprovinzen, vol. 4 (1910): 45; Jahrbuch der bildenden Kunst in den Ostseeprovinzen, vol. 7 (1913): 69 and extra plate. More about Kalpokas' participation in the artistic life of Latvia see: Kristiāna Ābele, “Petras Kalpokas and Latvian Art in the Early 20th Century”, in *Acta Baltica* 99 (Kaunas: Aesti, 1999), 128–140; Kristiāna Ābele, “Artistic Life”, in *Art History of Latvia*, vol. 4 (Riga: Institute of Art History of the Latvian Academy of Art; Art History Research Support Foundation, 2014), 67–69, 74–75, 103–104, 144, 147–148; Eduards Klaviņš, “Fine Art”, in: *Art History of Latvia*, vol. 4 (Riga: Institute of Art History of the Latvian Academy of Art; Art History Research Support Foundation, 2014), 235–236.

⁹⁴ O. G. [Olģerds Grosvalds], “Jahrbuch der bildenden Kunst in den Ostseeprovinzen. VI. Jahrgang. 1912”, *Latvija* 176, 3 (16) (August 1913).

⁹⁵ Gustavs Šķilters, “Baltijas mākslas gada grāmata. VII. g. g. (1913)”, *Dzimtenes Vēstnesis* 49, 1 (14) (March 1914).

⁹⁶ See: *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 4 (1910): 47, 49, 57, 60, 66 and the first extra plate.

⁹⁷ Jānis Jaunsudrabiņš, “Baltijas Mākslas Gadagrāmata”, *Latvija* 3, 4 (17) (January 1912).

P. KALPOKAS, MÜNCHEN.

BÄCKLEIN AM AMMERSEE. (ÖLGEWÄLDE 40 x 70 cm.)
I. BES. D. HERON HERBERT BARON HAHN, ALT-SALLIENEE.ISAR BEI TOLLKIRCHEN. (ÖLGEWÄLDE 40 x 70 cm.)
I. BES. D. HERON HERBERT BARON HAHN, ALT-SALLIENEE.

45

26.

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1910, Vol. 4, p. 45. Reproductions: Petras Kalpokas. *Little Stream at the Lake Ammer and Isar at Tollkirchen*. Not later than 1910. Owned by Baron Herbert von Hahn in Vecsaliena. Destiny unknown

Jahrbuch für bildende Kunst in den Ostseeprovinzen, Riga: Architektenverein zu Riga, 1910, Vol. 4, p. 45. Reprodukcijs: Petras Kalpokas. *Upeliukas prie Amerio ežero ir Istarē prie Tollkircheno*, iki 1910 m. Leidinio savininkas: Baron Herbert von Hahn, Vecsaliena. Leidinio saugojimo vieta nežinoma

I. AUSSTELLUNG LETTISCHER KÜNSTLER, RIGA 1910.

THEODOR ZALKALN, ST. PETERSBURG.



MARMOR.

57

27.

Jahrbuch für bildende Kunst in den Ostseeprovinzen, 1910, Riga: Architektenverein zu Riga, Vol. 4, p. 57. Reproduction from the 1st Latvian Art Exhibition in Riga: Teodors Zalkalns, *Marble*, not later than 1910

Jahrbuch für bildende Kunst in den Ostseeprovinzen, 1910, Riga: Architektenverein zu Riga, Vol. 4, p. 57. Reprodukcijs: Teodors Zalkalns, *Granītas*, iki 1910 m.

it is the achievement of the Latvians; even a careless glance at this book proves it”⁹⁸. Architect Eduards Grosbergs (1892–1970) remembered how he and his fellow students from the Riga Polytechnic Institute were looking enthusiastically for Latvian works in the new volumes of *JBKO*: “We found Purvītis, Rozentāls but in the architecture section – the young architect E.[ižens] Laube. Then we walked in the streets of Riga in order to see the reproduced and other buildings by him and show them to our fellows from other faculties”⁹⁹.

Considering Baltic art primarily as a sports ground for a competition between Latvians and Baltic Germans, these writers did not pay any attention to another controversial aspect: in the visual representation of contemporary art and architecture, *JBKO* was predominately Riga-centred, providing now much more material for the research of art history in Latvia than in Estonia. In *JBKO I* and *II* where lists of artists include their places of activity, most mentions of Tallinn (as Reval) are associated with Vilhelms Purvītis’ temporarily residing there and Estonian representation did not increase considerably in the following years.

This disproportion was partly balanced in the richly illustrated text section of yearbooks: the only two contemporary visual artists celebrated in particular articles were the Estonian-born key figure of the Dueseldorf School, Eduard von Gebhardt (1838–1925) (in an anniversary essay by Wilhelm Neumann), and painter Karl von Winkler (1860–1911), famous for his Tallinn townscapes (in an obituary by Gerhard von Rosen)¹⁰⁰. Representation of Estonian-related subjects was successful in heritage studies – a segment of *JBKO* that usually aroused equal interest and appreciation in the whole multi-ethnic readership. Hermann Seuberlich’s article about the Castle of Kuressaare (Arensburg) in *JBKO I* was followed by Hans Werner’s (1881–1959) introduction to the peasant art of the Ruhnu Island in *JBKO III*, Johannes von Gahlnbäck’s (1855–1934) article about the vernacular art of Estonian islanders with a focus on wooden tableware in *JBKO IV* and René Hoerschelmann’s (1883–1963) study about the urban heritage of

98 G. [Grosvalds], “Jahrbuch der bildenden Kunst” (August 1913).

99 Eduards Grosbergs, “Sveiciens profesoram Eiženam Laubem no viņa pirmajiem studentiem”, *Arhitekts*, no. 10 (1960): 22–23.

100 See: Wilhelm Neumann, “Eduard v. Gebhardt”, *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 2 (1908): 57–64; Gerhard von Rosen, “Carl von Winkler [Nekrolog]”, *Jahrbuch der bildenden Kunst in den Ostseeprovinzen*, vol. 5 (1911): 47–49.

Narva in *JBKO V*¹⁰¹. The latter was part of a series of publications about the history of Baltic towns from the perspective of architecture and art heritage, started with Heinz Pirang's work about the urban scene of Jelgava (Mitau) in *JBKO II* and continued with Guido von Sehrwald's (1863–1932) research about Cēsis (Wenden) in *JBKO VII*¹⁰². At the same time images representing the current situation in the visual arts were published as picture plates without any additional explanation beyond captions, leaving this function to reviewers of the “portable exhibition” who were often able to contextualise these artworks by remembering their appearance in recent exhibitions. In this regard textual sections and image galleries of the yearbook were not mutually integrated and balanced: with few exceptions it functioned as a picture book for contemporary visual arts and a richly illustrated textbook for the new architecture, urban and heritage studies.

JBKO itself did not compile chronicles of visual art shows or analyse them in any annual overviews, but it offered regular reports about results of architectural design competitions for public buildings in Baltic cities and featured prominent implemented or launched projects, combining visual information and textual analysis. These focal objects included e. g. the Commercial School of the Riga Stock Exchange Society (1902–1904, now the building of the Art Academy of Latvia, architect Wilhelm Bockslaff) in *JBKO I* or the new “garden city” – Kaiserwald villa colony (now Mežaparks district in Riga) – in *JBKO II*¹⁰³. Most contributors of research articles and reports to the yearbook were architects. Perhaps it was not a coincidence that people involved in historical research of art and architecture in Latvia at that time usually held degrees in architecture, including Wilhelm Neumann as the key figure, while painters, sculptors, graphic and decorative

101 See: Hermann Seuberlich, “Das Schloss zu Arensburg”, *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 1 (1907): 85–92; Hans Werner, “Runös Bauernkunst”, *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 3 (1909): 6, 14–24 (images), 7–13 (text); Johannes von Gahlnbäck, “Estrnische Holzkrüge: Ein Beitrag zur Bauernkunst der Insel-Esten”, *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 4 (1910): 122–134 (text), 135–140 (images); René Hoerschelmann, “Narva. Ein Beitrag zur Pflege der Kunstdenkmäler unserer Heimat”, *Jahrbuch der bildenden Kunst in den Ostseeprovinzen*, vol. 5 (1911): 3–24 (text), 25–34 (images).

102 Heinz Pirang, “Über das Stadtbild Mitau”, *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 2 (1908): 11–20, 30 (images), 21–29 (text); Guido von Sehrwald, “Wenden. Eine Studie zur baltische Architektur und Denkmalpflege”, *Jahrbuch der bildenden Kunst in den Ostseeprovinzen*, vol. 7 (1913): 5–54.

103 See: “Das Gebäude der Rigaer Börsenkommerzschule”, *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 1 (1907): 39–45; Eduard Kupffer, “Die Villenkolonie “Kaiserwald” bei Riga”, *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vol. 2 (1908): 122–130.

artists, both Latvian and Baltic German, were more active in the field of contemporary art criticism.

Although *JBKO* gives rise to many questions about particular choices, priorities and pursuits of the editors, generally it is possible to agree with Janis Rozentāls' statement in a review about *JBKO III*: "At the beginning one could doubt whether it would be possible to collect a sufficient amount of good artistic material for such an annual publication with wider ambitions, because Baltic artistic forces seemed still rather weak. It turned out, however, that there is more of them than we had hoped and that many rich layers still remain intact"¹⁰⁴. Last but not least, these "artistic forces" as represented in *JBKO* included a remarkable proportion of women: they did not author research articles and architectural projects, but were active contributors as painters, sculptors, graphic artists, applied artists and designers.

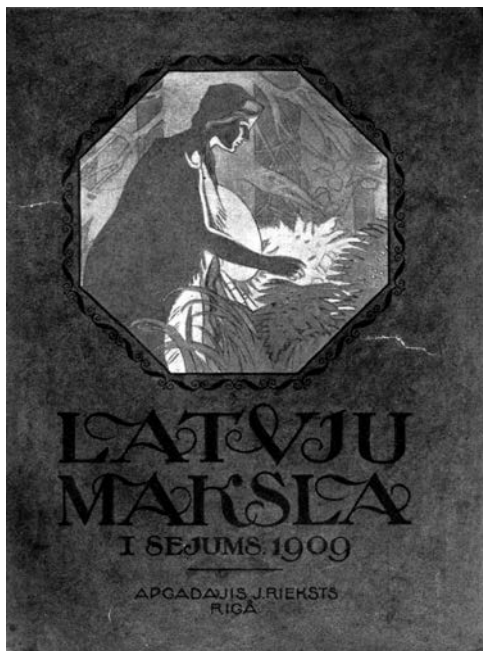
Aftermath and Conclusion

To a certain extent, *JBKO* itself became a local role model encouraging efforts of emulation. Already in 1909–1910, i. e. before the ethnic Latvian Art Promotion Society (Latviešu mākslas veicināšanas biedrība) was founded in 1911, self-organising of the art world was going on; the industrious photographer and art salon owner Jānis Rieksts (1881–1970) developed the idea that Latvians could have their own, similar almanac. A reproduction from the 1920s shows a cover drawing by Rihards Zariņš (1869–1939) with the text "Latvju māksla. I sējums. 1909. Apgādājis J. Rieksts Rīgā" (*Latvian Art. Volume I. 1909. Published by J. Rieksts in Riga*)¹⁰⁵ [fig. 28]. Rozentāls, however, voiced his doubts in the review of *JBKO III* saying that "such a Latvian edition as intended by Mr J. Rieksts [...] will hardly become something more than a one-time venture"¹⁰⁶. Even this prognosis did not come true because Latvju māksla was never published. In 1913, Olģerds Grosvalds raised the question of why a book like *JBKO* "is not published in Latvian or at least in both local languages" pointing to the Latvian Art Promotion Society as an eventually more relevant publisher than the Riga Society of Architects¹⁰⁷. Grosvalds did not take into account that Estonian,

¹⁰⁴ Rozentāls, "III. Baltijas mākslas" (2 April 1910).

¹⁰⁵ Alberts Prande, "Profesors Richards Zarriņš", *Ilustrēts Žurnāls*, no. 10 (1925): 137 (image).

¹⁰⁶ Rozentāls, "III. Baltijas mākslas" (2 April 1910).



28.

Rihards Zariņš, *Cover design for an intended yearbook of Latvian art*, 1909, in: Alberts Prande, "Profesors Rihards Zariņš" [Professor Rihards Zariņš], in: *Ilustrēts Žurnāls*, 1925, No. 10, p. 137

Rihards Zariņš, *Viršelio dizains būsīmajam Latvijas meno metraščini*, 1909, in: Alberts Prande, „Profesors Rihards Zariņš“, in: *Ilustrēts Žurnāls*, 1925, Nr. 10, p. 137

too, was a local language in the Baltic Provinces and that a *JBKO* in Latvian hands would have inevitably turned into something different – an instrument of no more territorial but specifically national emancipation, sacrificing aspects that did not fit into the ethnocentric scheme.

Nevertheless the Latvian Art Promotion Society failed to fulfill its intentions to publish a journal or an almanac also in the following years until all the plans were cancelled by the course of World War I. Two different offsprings of *JBKO* appeared as late as in the middle of the 1920s which tried to continue and modify the previous tradition in the new political situation. Already the format and layout of *Eesti kunsti aastaraamat. 1924–1925 (Yearbook of Estonian Art. 1924–1925)*, edited by graphic artist and painter Märt Laarman (1896–1979) and published by the Estonian Culture Endowment in 1926, inspired to consider it as a successor of *JBK*¹⁰⁷. At the same time the Riga Society of Architects worked to restart the previous series of publications after a pause of twelve years and presented Volume VIII of the yearbook in December 1926¹⁰⁹. Its title *Jahrbuch der bildenden*

107 G. [Grosvalds], *“Jahrbuch der bildenden Kunst” (August 1913)*.

108 L. K. [Leo von Kügelgen], “Jahrbuch estnischer Kunst (Eesti kunsti aastaraamat 1924–1925)”, *Revaler Bote* 140 (26 June 1926).

109 *Jahrbuch der bildenden Kunst*, vol. 8 (Riga: Architektenverein zu Riga, 1926).

Kunst had lost “the Baltic Provinces” but was appropriate for keeping Jules Petersen’s emblem *JBK*. The naked figure of a young woman on the cover drawing [fig. 29] by architect Kurt Bätge (1888–1963) can be seen as a match to Purics’ artist-athlete of *JBKO II*. The decorated arrangement of artistic and architectural gifts in her hands is crowned with a traditional Lithuanian cross, suggesting an extension of the represented territory. The new volume lacked an editorial but Heinz Pirang provided it in the newspaper *Rigasche Rundschau* where he explained: “The political restructuring of our territorial conditions made us expand the notion of “domesticity” in order to include our neighbouring state Lithuania as well. As of now works by artists from Latvia, Estonia and Lithuania will annually have their say in the yearbook of the Society of Architects, provided that the purchasing desire and purchasing power of the art-loving public will be ready to serve this pleasant undertaking. [...]”¹¹⁰. The Baltic Provinces was a retrospective concept, associated with the Russian Empire, and the new intention of editors was to embrace the historical and contemporary achievements in the three new Baltic states, as seen in the feature articles of this publication about Lithuanian wayside crosses, St. Olaf’s Guild House in Tallinn and Latvian new art porcelain. However, number VIII turned out to be the last in the row and the German-language art yearbook did not take root in the interwar art scene of the Baltic States.

A century afterwards, the volumes of *JBKO* still promise to reveal many connections and conjure up the visual culture of the early 20th century Latvia, belonging themselves to the artistically designed environment that was represented on their pages – from architectural and pictorial highlights to embroideries, bookplates and logotypes. Publishers of the yearbook managed to create, furnish and decorate a designed space where works of various arts are documented together, not only inspiring contemporaries to collaboration, discussion and rivalry but also preserving visual information about this multifaceted heritage to posterity.¹¹¹

Received — 2021 05 20

¹¹⁰ Heinz Pirang, “Jahrbuch der bildenden Kunst 1926. Herausgegeben vom Architekten-Verein”, *Rigasche Rundschau* 289 (22 December 1926).

¹¹¹ The work on this article is supported in the project “Cultural Capital as a Resource for Sustainable Development of Latvia / CARD” of the National Research Programme “Latvian Culture – a Resource for National Development 2020–2022”.



29.

Jahrbuch der bildenden Kunst,
Riga: Architektenverein zu Riga,
1926. Cover designed by Kurt Bätge

Jahrbuch der bildenden Kunst,
Riga: Architektenverein zu Riga,
1926. Viršelio dailininkas: Kurt
Bätge

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Abbreviations

- AHL* – *Art History of Latvia* [in 7 volumes], edited by Eduards Klaviņš. Riga: Institute of Art History of the Latvian Academy of Art, Art History Research Support Foundation, 2014–present.
- JBKO I, II, III, IV, V, VI, VII* – *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, vols. 1–4. Riga: Architektenverein zu Riga, 1907–1910; *Jahrbuch der bildenden Kunst in den Ostseeprovinzen*, vols. 5–7. Riga: Architektenverein zu Riga, 1911–1913

Kristiāna Ābele — *Joining Forces for the Art of the Homeland: The Jahrbuch für bildende Kunst in den Ostseeprovinzen (1907–1913) from the Perspectives of Artistic Collaboration, Visual Documentation, Design and Typography*

Santrauka

Gimtinės meno vardan: *Baltijos provincijų meno metraštis (Jahrbuch für bildende Kunst in den Ostseeprovinzen, 1907–1913)* meninio bendradarbiavimo, vizualinės dokumentacijos, dizaino ir tipografikos aspektais

Kristiāna Ābele

Reikšminiai žodžiai: Baltijos šalių menas, periodiniai meno leidiniai, knygos menas, tipografija, regionų identitetas, tarpkultūrinis bendradarbiavimas.

1907 m. Rygos architektų draugija ėmė leisti Baltijos provincijų menui skirtą metraštį *Jahrbuch für bildende Kunst in den Ostseeprovinzen* (toliau – *JBKO*). Jame buvo pristatomi ne tik unikalūs pastatai, architektūriniai planai, pastatų modeliai ir konkursiniai projektai, bet ir vietinių tapytojų, skulptorių ir amatininkų darbai. Leidiniu buvo siekiama apimti viso Baltijos regiono meno raidą, ją apibendrintai pristatyti ir taip suartinti visuomenę su pačiais menininkais. Metraštis buvo leidžiamas vokiečių kalba. 1911 m. pervadintas į *Jahrbuch der bildenden Kunst in den Ostseeprovinzen* (*Baltijos provincijų meno metraštis*), o literatūroje dažnai vadinamas tiesiog Baltijos meno metraščiu. Septyni prieškarį išleisti metraščio tomai yra vienas turtingiausių iliustracijų šaltinių, kuriame dokumentuota daugybė šiandien neišlikusių ankstyvojo XX a. meno kūrinių. Jų autoriai – menininkai, kilę iš rytine Rusijos imperijos provincija vadinto buvusio Baltijos regiono – Livonijos, Kuršo ir Estijos (t. y. iš dabartinių Latvijos ir Estijos teritorijų). Nors šios iniciatyvos buvo imtasi laikotarpiu, kai Latvijos ir Estijos kultūrinės emancipacijos šalininkai itin aktyviai priešinosi multikultūrinio Baltijos regiono identiteto idėjai, Latvijos pozicija visuose debatuose apie *JBKO* išliko stabili ir aktyvi.

Straipsnyje metraštis analizuojamas XX a. pradžioje Baltijos regiono vizualinėje kultūroje vykusią ir juos įkvėpusių procesų kontekste. Tyrinėjama leidinio estetinė programa, įvykių chronologija, priešistorė, modeliai ir kontekstas, dizaino ir tipografijos aspektai, dizainerių asmenybės, vizualinio ir tekstinio turinio išskirtinumas, nacionalinės ir regioninės reprezentacijų apimtys ir trūkumai, taip pat šio leidinio įtaka paralelinėms bei vėlesnėms periodinės meno spaudos iniciatyvoms.

1902 m. Rygos tipografas Alexanderis Grossetas išleido Wilhelmo Neumanno knygą *Baltijos regiono tapytojai ir skulptoriai. XIX a.*, tuo įrodydamas, kad vietiniai meistrai geba kurti pagal laikmečio standartus aukštos kokybės meno spaudinius. Pasak laikraščio *Rigaer Tageblatt (Paul Kerkovius)*, *JBKO* tapo ilgiausiai gyvavusiu ir sėkmingiausiu mados „tėvynei save pačią pristatinėti“ sekėju.

JBKO leidėjai siekė parodyti, kad Baltijos meno ir architektūros scenos dalyviai – tai nuolat auganti ir dinamiška bendruomenė, kurią sudaro ne tik straipsnių ir visur reprodukuojamų darbų autoriai, bet ir viršelių dizaino konkursų dalyviai ir vinječių bei atvartų kūrėjai. Dėmesys detalėms buvo svarbus tiek leidėjams, tiek ir jo skaitytojams. Leidėjų bendro darbo rezultatas – *JBKO* imtas leisti 1–2 tūkst. kopijų tiražu (vidutiniškai 1,5 tūkst.). Jame publikuojama medžiaga buvo aptarinėjama kritinėse apžvalgose, kas rodė augantį skaitytojų ratą ir specialistų autoritetą. Metraščio leidėjai sugebėjo įsteigti, suplanuoti, apipavidalinti ir dekoruoti erdvę, kurioje buvo ne tik dokumentuojami įvairūs meno kūriniai, įkvėpę to meto kūrėjus bendradarbiauti, aptarinėti ir varžytis, bet ir saugoma vizualinė informacija ateities kartoms apie jų kultūrinį palikimą. Šią besiformuojančią daugiametę praktiką nutraukė Pirmasis pasaulinis karas. Pertrauka tęsėsi iki pat 1926 m., kai metraščio leidyba trumpai atsinaujino išleidus aštuntąjį *JBKO* tomą, kuris tąkart pasirodė tiesiog *Dailės metraščio* pavadinimu, tuo bandant labiau atliepti atkurtą nepriklausomų šalių – Latvijos, Estijos ir Lietuvos – meno scenos realybę.