# Book with slipcase - Schoderbeck Lajos: Ima-és énekeskönyv katolikus hívek számára. Budapest, 1912

Library / Book Art Collection

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| **Accession Nr.:** | 2001.528.1-2 |
| **Artist/Maker:** | Jaschikné Müller, Mária (1898 - 1954) / bookbinder |
| **Date of production:** | ca. 1930 |
| **Place of production:** | Budapest |
| **Materials:** | paper; paper board; parchment |
| **Techniques:** | painted |
| **Dimensions:** | height: 14,7 cm<br>width: 8,8 cm<br>thickness: 3 cm<br>weight: 416 g |

Two departments of the museum, the Small Collections and the Archives acquired the works and documents of this multi-faceted artist and significant teacher of 20th century applied graphics through purchases. The private collector of the collection was engineer Árpád Koós, who himself also studied at the private school of Jaschik.
After graduating as an art teacher in 1907, Álmos Jaschik started his career as a teacher at the Székesfővárosi Községi Iparrajziskola (Applied Drawing School of Budapest) and the present Fine and Applied Art Secondary School in Török Pál Street in 1907 as the head of the book binding apprentice workshop. Perhaps this is the reason why his book designs and illustration works make up the largest part of his oeuvre. The collection of the Museum of Applied Arts possesses some of his cover designs, designs for magazine covers (typographies for Nemzet and Esti Lap, inv. nos. 2002.409.1–13 and 2002.410.1–5) and small prints (i.e. calendars from the 1920s, inv. nos. 2001.485–492 card designs, inv. nos. 2002.190–193, etc). His most significant work in this field is the illustration set created for the Bible, for the scenes and parables of the gospels (inv. no. 2000.169–1–46). The result of his research and theoretical work – besides his pedagogical studies published in periodicals – is his 1922 book titled The Book Binding Profession and From the Past of Book Binding. He became known as a well-prepared educator of the fundamental part of applied graphics, ornamental graphics the course subject, the education of applied art design, of his private school, active since 1920 almost until his death was based on the motifs stylised for ornaments, or as it was called in his time, for ‘decorations’. The manuscript of his lecture notes was acquired by the museum, as well as the illustrations used during the lectures, and his essay collection relating to the art of different cultures (inv. no. 344–3471). His designs matched the concepts he taught this is clearly seen on mercantile graphics such as the emblems or the package designs made for the firms Stühmer, Pischinger, Kugler’s successor and Gerbeaud (inv. nos. 2002.194–198).
In the interwar periods Jaschik, his wife, Mária Müller and their apprentices had daily relations with Olga Szentpál’s motion art school, a revivalist of Hungarian theatre art, as well as with Antal Németh, the director and later manager director of the National Theatre. Several scene and costume designs survive the best-know ones are those made for Miklós Kállay’s ‘The Treasure of the Ronins’ and for the version of ‘Csongor and Tünde’ by the famous Hungarian poet Mihály Vörösmarty (1800–1855), presented on four different occasions. Thanks to his approach to applied arts and his education aiming at forming public taste, Álmos Jaschik was involved at first in puppet theatre, then in theatre and later in film. Tales and art were closely related in his works his decorative style and humour were seen in tale illustrations, such as the storyboards made for the tale titled ‘Babszem Jankó’ (Jack and the Bean Stalk) (2001.501.1–22). His animation titled ‘A gyémántkrajcár’ (The Diamond Penny) was a forerunner of Hungarian cartoon art. The only 8–10-minute film was destroyed in World War II, it can only be reconstructed based on articles of contemporary press and from sketches. We know that Jaschik added storyboarding, the fundamental of cartoon making to the course subjects of his private school in 1942 some tale scenes and character sketches document his refined composing technique applied to the flat screen (20 drawings for the tale titled ‘Buli Jankó’ between 1944 and 1948, inv. nos. 181.1–20).
The personal side of the artist, the teacher loved by many, the friend, the attractive personality is revealed by his official and private correspondence and photographs. Documents essential to a future monograph can also be found at the Museum of Applied Arts.

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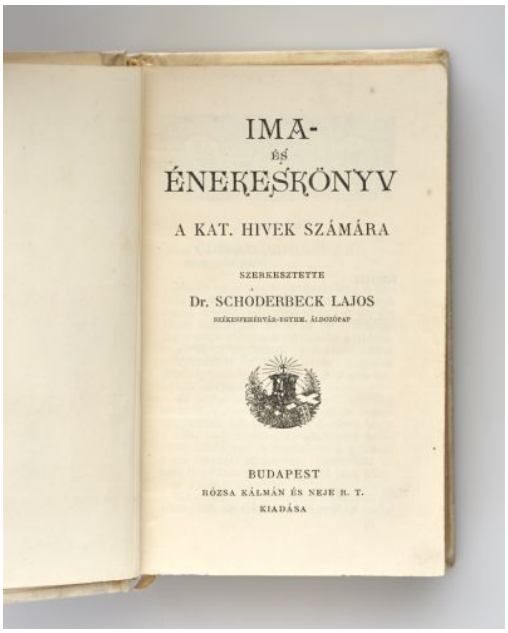
# Literature


- Szerk.: Pataki Judit: *Az idő sodrában. Az Iparművészeti Múzeum gyűjteményeinek története*. Iparművészeti Múzeum, Budapest, 2006. - Nr. 192. (Lichner Magdolna)









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