



Kees de Bever (1897-1965)

Born the son of a carpenter in Vught in 1897, he was educated at the Royal School in 's-Hertogenbosch and worked at the architectural firms of Welsing in Arnhem / 's-Gravenhage and from 1921 on that of Kooken. After his marriage to Kooken's daughter in 1929, in 1933 he was put in charge of the Architects Bureau Kooken & De Bever, which only bears his name after the death of his father-in-law in 1940.

Even before the Second World War, he held a position on the board of the Bond van Nederlandse Architecten and is chairman of the Eindhoven province. He is a member of many committees such as the beauty committees of 's-Hertogenbosch, Vught, Tilburg and Best, and the Council of the Arts, as a founder of architectural education in Tilburg, he has been committed to technical education for many years and was a member of the necessary cultural organizations of North Brabant.

More than Kooken, Kees de Bever comes up with his own recognizable brick style. His first independent works such as the shop premises of Van der Schoot (1932) and Drukkerij Hermes (1935) were influenced by the architecture of De Stijl, later his work is more in line with the traditionalist brick architecture of the Delft School with his emphasis on pure constructive use of building materials in a 'Dutch' formal language. The Delft professor M.J. Grandpré Molière was the propagandist of this, and he mainly finds support in Catholic circles. Good examples are the churches of Kaatsheuvel (1935) and Goirle (1940) and Raamsdonkveer (1954), the country house Chartreuse Raamsdonkveer (1940-41), water towers Zevenbergen and Almkerk (1947, the Klokkenberg Breda together with Kees van Moorsel (1948- 1953), the Clarissenklooster (1950-53) - for this he received the Eindhoven Culture Prize in 1955 -, De Dommel Boxtel Water Board (1953), the PNEM office in 's-Hertogenbosch (1954-56), Eersel town hall (1955) and Franciscan Monastery Someren (1956) In his later works he does allow views of the Bossche School, which Dom Hans van der Laan introduces through his Ecclesiastical Architecture course with his theory about the plastic number, into his work, such as in the church of Maashees (1951) and the Don Boscokerk Eindhoven (1955), although his buildings continue to be characterized by simplicity and a strong sense of closeness.