

NETHERLANDS PHILATELY



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Volume 6/3

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Stamp Popularity Poll

In the February Newsletter you found at the bottom of the page a piece that you could cut out and return for our "Stamp Popularity Poll." Since this is our first poll, perhaps the form could have been better, but we all learn from our mistakes. The next time around perhaps we can improve the design based on your suggestions.

There are ten spaces for indicating your choices. We suggest that you rule the sheet with pencil to keep the lines straight. To take the Netherlands for an example - this applies to the Netherlands Antilles as well - we had ten "issues" last year: the politicians, the 'summer' set, the 'occupation' and 'liberation' commems, the 'inauguration' stamp, the 'philately' stamp, the 'sport' stamps, the three 'transport' stamps, the Europa stamps, the Free University stamp, and the child welfare set. We suggest you list these under the ten numbers in the sequence they should occupy in your feeling between Best Design and Worst Design. You could mark what you consider the Best and Worst Designs in the two columns indicated. The two last columns you can use to indicate your choice of "most important" stamp in terms of necessity. Was it really necessary to issue this stamp (or set)? Least Necessary, of course, indicates the reverse feeling.

If you want to 'split' your 'vote' on, for instance the 'occupation' and 'liberation' issue, or the two sport stamps, you may do so by indicating a. and b. for the two stamps in the other columns.

We sincerely hope that many of you will participate in this poll, and send the results as soon as possible to: ASNP Stamp Poll, c/o Benjamin Zeichick, 28 Kennebec Place, Bangor, ME 04401. If a sufficient number of members fill out the form, so that we can get a realistic picture of what you think, we can discuss the results in a future issue of the journal, in our regular "Dutch Design" column.

NEWS, NEWS, NEWS

Will members with "Debourse" covers please contact the editor? We have received a request for information for a study being conducted in the Netherlands on these covers. Those of you who have them will know what we are talking about. When you have contacted me I will send a small questionnaire which will go to the Netherlands. This same request has also appeared in the Po and Po journal, *De Postzak*.

Roger Koerber will sell the George Turner Library on May 1 and 2, 1981. Although we don't know whether Dutch philatelic literature will be included in this library, you may want to send for the catalog of the sale. The price is \$2.00 for which you will also be entitled to a copy of the prices realized. The address is: Roger Koerber, 605 Northland Towers West, Southfield, MI 48075.

ASNP



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Netherlands Philately

THE JOURNAL OF THE AMERICAN SOCIETY FOR NETHERLANDS
PHILATELY
Volume 6, Number 3

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March 1981

FROM THE EDITOR

Here is our second issue with 20 pages of text with a lot more to come. Once again we had to make a choice and leave out some articles - or cut them in half to give you the rest in the June issue - which, of course, is always good news for an editor. Keep the articles or the ideas coming; with that kind of help you will be reading more of what you want.

We open this issue with the long-promised article by Dr. Rummens on the Disberg set. If I have the time, I will now immediately set up my Disberg stamps according to this scheme which does away with all the marginal imprints, etc. and leaves you with the facts to separate all different printings easily.

Our second article is the first instalment - of two - of a translation of part of a contribution to a Dutch philatelic book of last year by Jan Vellekoop, a new member of the ASNP. He is such a new member that his number has not come through yet. Here you will find all the information to enjoy these 'officials,' which thanks to the many forgeries, have had a bad press up to now. You will find the second instalment in June.

The next article is concerned with the numeral cancels of the Indies. As you know from the notice in the December journal we had a few goofs in the article in last year's June issue, which are now corrected, and we added some new information.

An article on M. C. Escher as a stamp designer follows, but it is much more than that. It is almost a personal reminiscence of somebody who participated in the first competition for Dutch stamp designs before 1923. This article takes the place of our regular 'Dutch Design' column.

Our 'Coil Corner' is present again with some information, made easily understandable by large photographs, on 'direction' in printing, something which is as important for the specialist in booklets as it is for the coil collectors.

In "Surinam Stamps Overprinted for Fiscal Use" you will find photos of all these stamps which you may have encountered without being able to place them.

Fakes and Forgeries takes us to the Indies this time, with an interesting 'twist' which I will let you read for yourself.

In "Correspondence" you will find two requests for 'same' from two Dutch collectors.

Finally, in "Book News" you will get a superb review of the catalog of stamps on cover by Buitenkamp and Muller, and two other publications.

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Comments on 'Netherlands Antilles - the Disberg Set'

By Frans H. A. Rummens

WITH the completed Postmuseum tables on the Netherlands Antilles Disberg set (see *Netherlands Philately*, Vol. 5, Nos. 2 and 3) at hand, I could finally start to put some order into my 'Disbergs' - or so I thought. It soon became clear that - exhaustive as the tables appeared - they were not too well suited to set up a collection. Some simplifications were direly needed. Firstly, I decided to discard all information regarding marginal imprints and perforations. Not that I consider such information useless, but rather because none of my stamps had any margins, nor am I (or other collectors) likely ever to get many stamps with significant margin markings. Having decided that, I then rearranged all the data of the Postmuseum tables in a strict chronological order of delivery dates. My efforts were amply rewarded because it became clear that these delivery dates are not randomly scattered over the two decades, but that they occur in groups of very close dates. I decided (and assumed) that such a group constitutes really *one single printing without variation of any ingredient or technique*.

For example: printing No. 1 consists of stamps delivered on 14 Feb. 1958 (25 ct, 1.50 and 5 gld), 18 Feb. (40 ct), 25 Feb. (6 and 7½ ct), 26 Feb. (10 and 20 ct), 27 Feb. (30 ct), 3 March (50 ct, 1 gld), 4 March (15 ct), and 6 March (2½ gld). I came initially to a total of 30 such "printings." The italicized phrase contains an assumption, to be true, but I believe it to be a very reasonable one. I could not quite see a firm like Enschede & Sons using up odds and ends of paper or gum in one three-week run of 'Disberg' printing. Most of the time several or many denominations were printed during one printing session, but on no fewer than eight occasions apparently only a single denomination was printed. This looked as if some delivery dates were incorrectly given. This point was momentarily ignored, mainly because it appeared not to be crucial for what follows.

In constituting these 30 printings, it was hoped that within each printing all denominations would show the same characteristics. Whereas this was very often the case, there were also many deviations from this (assumed) rule. At this point I decided to exercise my own statistical judgment, by ignoring such deviations where they did not seem to fit. Actually I was somewhat presumptuous here, by wanting to doctor the basic experimental results and pretending that the doctored results were 'better'! On the other hand, the full tables (of the Postmuseum) might well contain some mistakes and in addition (as the editor duly warned) judgment was often difficult and not unambiguous. Let me give a few examples of how my statistical analysis worked: (i) It is highly unlikely that the 40 ct of 1965 had diagonally streaked gum (as the full tables indicate) in view of the fact that five other denominations printed at the same time do not have this characteristic and also in view of the fact that generally after 1959 no diagonally streaked gum was used. (ii) The Violino paper came into use in 1969; it is therefore highly unlikely that the 20 ct of the 1966 and 1968 are "shiny" (as the full tables stated), the more so since seven other denominations printed at the same time do not have this characteristic. (iii) If six denominations of a particular printing had a +/+ (front/back) fluorescence indicated but the seventh was shown as -/+, then I assumed that the latter discrepancy was due to a judgmental problem and the whole printing was characterized as +/+. Same with the cream/cream-white/white designations. In a few cases about as many + as - fluorescences were indicated within a printing, which forced me to introduce the + designation, meaning a very weak fluorescence.

Having thus decided on a basic set of 30 printings it then became clear that these could be further grouped together into six types. The primary distinction was made on the basis of color appearance and paper color, but other characteristics such as gum and fluorescence fell usually in line as well. At this point I wrote up my findings and sent them off to the ASNP. Your editor, perhaps perturbed somewhat by my suggestion that some delivery dates might be wrong, responded by sending me a set of photocopies from the actual order sheets of the Haarlem "Controle" (a PIT department situated at the Enschede printing plant which handles all paper and supplies and checks the returned printed stamps), presumably the same sheets the Postmuseum used for their work. Comparing these sheets with the published Postmuseum tables revealed not just a few, but a whole host of errors in the latter tables (see Table 1, Errata).

Some of these errata are rather trivial, but others are important. Of the initial eight single denomination printings four were actually nonexistent, their ghost appearance only due to substantial error in the given delivery date. Other irregularities also disappeared. Several of the delivery periods were effectively shortened so that the longest among them is no more than four weeks. Also, all delivery periods could be lined up with order dates. Important also was the discovery that the two 1968 printings, while still on silky paper, had synthetic gum.



Table 1: Errata in the "Postmuseum" Tables of the Disberg Set as Previously Published in *Netherlands Philately* (Vol. 5, Nos. 2 and 3)

Denomination	Delivery Dates		Other Errors
	As given in the Tables	Correct Date	
8 cent	Oct. 24, 1973	Jan. 24	
10 cent	Oct. 10, 1962 Jan. 24, 1965 Febr. 28, 1973 July 14, 1976	Oct. 16 Febr. 24 Febr. 8 July 19	Gum on Febr. 22, 1968, printing is DN, not gum arabic
12 cent	Febr. 27, 1959	Febr. 25	
15 cent	Apr. 12, 1961 Febr. 23, 1964 Aug. 3, 1970	April 19 Febr. 25 May 25	Gum on July 10, 1968, printing is DN, not gum arabic
20 cent	May ? 1969	May 6	Punch of Oct. 2, 1959, printing is 10, not 12; punch of Febr. 26, 1964, printing is 4 and 3, not 4
30 cent	May 9, 1969 Dec. 4, 1972 April 21, 1961	May 2 Febr. 5, 1973 July 19	
35 cent	April 24, 1961	April 26	Gum on Febr. 19, 1968, printing is DN, not gum arabic
40 cent	Aug. 5, 1958 Febr. 18, 1958 April 28, 1964	March 5 1959 1961	Gum on Febr. 1968 printing is DN, not arabic
50 cent	March 3, 1958 Aug. 27, 1978	March 5 July 27	
65 cent	Aug. 3, 1978	Aug. 30	
70 cent	Sept. 26, 1972	Nov. 15	
75 cent	Jan. 29, 1975 Aug. 14, 1978	Oct. 29 Aug. 30	
1 gld	not given	July 28, 1978	Tables for 95 cent and 1 gld are shifted upward one line at junction of "printing" and "paper" columns
2½ gld	June 8, 1960	June 3	

After all corrections were made, a total of 26 printings remained, which could be grouped into seven types as indicated in Table 2. In general the seven types are homogeneous in themselves. Only Type II is somewhat messy in having several possible fluorescence characteristics. Also, the ++ designation of printing No. 11 and the +/+ fluorescence of printing No. 18 appear a little out of line.

A major anomaly of course is the existence of Type Va. These are identical to Type V except that the color surface is not shiny but silky (and rather toward the dull side). This is of course in violation of the rule of constant printing conditions, but there can be little doubt that in this matter the Postmuseum tables are correct. At least for the 1 gld this is so, since we have found and identified all three Va printings of this denomination (they are different in color: in 19a the grey has changed to greenish grey, in 20a the vermillion has in addition changed to pinkish red and the 18a has the typical +/+ fluorescence). It remains to be seen whether the 8 and 12 cent are indeed part of printing No. 20a.

Even after application of the errata, our Table 2 is still different from the Postmuseum tables on 70 accounts. This may seem a lot, but then these tables do contain some 1400 bits of information! I should subtract perhaps the 22 instances where either a + or a - fluorescence was replaced by the new + designation. Of the remaining 48, I would be very surprised if, in the end, more than a handful would turn out to be real differences. The great majority are, I suspect, typographical, transcribing or judgmental errors in the original full tables. It should also be remembered that the remaining discrepancies are in the distinctions dull/silky/shiny, cream/cream-white/white and -/+ /+ /++ fluorescence, none of which distinctions are clear cut.

Even though my Table 2 may not be entirely 'correct,' the errors, if any, must be relatively minor. For the price of a little doctoring and therefore some uncertainty one has now a table that is manageable and that can serve as a basis for any collector.

How does this Table 2 work out in practice? I had a total of 217 mint stamps with a minimum of three copies for each and every denomination. As it turns out I should have needed a much larger sample to obtain a fair representation of all the varieties, but this is what I learned: I found a fair number of Type I stamps with gum so heavily streaked you could see it from the front. But I also ended up with about 20 stamps which appeared to be Type I from all criteria except that they did not show the very

Table 2: Printings of the Netherlands Antilles 'Disberg' Set

Type I Dull colors, English cream paper, diagonally streaked arabic gum. No fluorescence

Printing	Order date	Delivery dates	Denominations
No. 1	10 Jan. 1958	Febr. 14-June 3, 1958	6, 7½, 10, 15, 20, 25, 30, 40, 50 ct; 1, 1½, 2½, 5 gld
No. 2	25 Oct. 1958	Nov. 21, 1958	10 ct
No. 3	21, 28 Jan. '59	Febr. 9-March 2 1959	<u>6</u> , 8, 12, 20, 30, 35, 40, 50 ct
No. 4	18 Aug. 1959	October 2, 1959	6, 10, 20, 25 ct; 1½, 2½ gld

Type II Silky colors, English cream paper, arabic gum (evenly spread)

Printing	Order date	Delivery dates	Fluorescence front back	Denominations
No. 5	8 April 1960	June 1-3, 1960	+ +	6, 10, 15, 20, 25, 35 ct; 1½, 2½, 5 gld
No. 6	6, 8 March '61	March 20-Apr. 28 1961	- <u>+</u>	6, <u>10</u> , <u>15</u> , 20, 25, 30, 35 ct
No. 7	28 Febr. 1962	April 6-13, 1962	+ +	6, 10, <u>15</u> , 25 ct
No. 8	19 Sept. 1962	October 16 1962	+ +	10 ct
No. 9	22 Jan. 1963	Febr. 18-26, 1963	<u>+</u> +	6, <u>10</u> , <u>15</u> , 20, 25, 35, 50 ct; 1½ gld
No. 10	18, 21 Jan. '64	Febr. 6-March 6, 1964	<u>+</u> +	6, 10, <u>15</u> , 20, 25 ct

Type III Silky colors, English cream-white paper, arabic gum, fluorescence +/- (+/+ for printing No. 11)

Printing	Order date	Delivery dates	Denominations
No. 11	15 April 1964	May 27, 1964	6 ct
No. 12	11 Aug. 1964	September 9, 1964	6 ct
No. 13	13 Jan. 1965	Febr. 24-March 2 1965	10, 15, 20, 30, 35, 40 ct
No. 14	21 Dec. 1965	Febr. 10-March 2 1966	10, 15, <u>20</u> , 25 ct; 1, 1½, 2½ gld
No. 15	19 Dec. 1966	Febr. 1-6 1967	10, 15, 25, 35, 50 ct; 1, 5 gld

Type IV Silky colors, English cream-white paper, synthetic gum (DN), fluorescence +/-

Printing	Order date	Delivery dates	Denominations
No. 16	2 Jan. 1968	Febr. 9-22, 1968	10, 30, 35, 40 ct
No. 17	10 June 1968	July 8-10, 1968	12, 15, 20 ct

Type V Shiny colors, Violino cream-white paper, synthetic gum (DN), fluorescence hibrite ++/++ (++/+ for Printing No. 18)

Printing	Order date	Delivery dates	Denominations
No. 18	17 March 1969	May 6-21, 1969	10, 15, 20, 25, 30, 35, 50 ct; 1½ gld
No. 19	24 March 1970	May 25-June 18, 1970	10, <u>15</u> , 20, 25, 30, 35, 40, 50 ct; 1½, 2½, 5 gld
No. 20	2 Sept. 1971	Oct. 13-Nov. 1, 1971	15, 30, 35, 40, 50 ct; 1½, 2½, 5 gld
No. 21	26 Sept. 1972	Nov. 8-20, 1972	45, 55, 65, 70, 75, 85, 90, 95 ct; 10 gld

Type Va Silky colors, Violino cream-white paper, synthetic gum (DN)

Printing	Order date	Delivery dates	Fluorescence	Denominations
No. 18a	17 March 1969	May 6, 1969	++/+	1 gld
No. 19a	24 March 1970	June 1, 1970	++/++	<u>1</u> gld
No. 20a	2 Sept. 1971	Oct. 13-25, 1971	++/++	8, 12 ct; <u>1</u> gld

Type VI Shiny colors, Violino white paper, synthetic gum (DN), fluorescence ++/++

Printing	Order date	Delivery dates	Denominations
No. 22	4 Dec. 1972	Jan. 24-Febr. 12 1973	8, 10, 12, 15, 20, 30, 35, 40, 50 ct
No. 23	4 Oct. 1974	Nov. 12-18, 1974	<u>10</u> , 12, 20 ct
No. 24	15 Sept. 1975	Oct. 24-Nov. 7, 1975	<u>8</u> , 10, <u>12</u> , 15, 20, 25, 35, 40, 45, 50, 55, 65, 70, 75, 85, 90, <u>95</u> ct; 1, 1½, 2½, 5, 10 gld
No. 25	21 April 1976	July 19, 1976	8, <u>10</u> , 15, 20, 25, 30, 40 ct

Type VII Harrison paper, synthetic gum, other characteristics not known

Printing	Order date	Delivery dates	Denominations
No. 26	12 June 1978	July 27-Aug. 3, 1978	8, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 65, 70, 75, 85, 90, 95 ct; 1, 1½, 2½, 5, 10 gld

Note: Italicized and underlined denominations means the occurrence of a noticeably different color within a Type.

strong gum streaking of the others. Further analysis showed that they all had diagonally applied arabic gum, but that the extent to which this is visible runs the entire spectrum from gum globs visible at a mile distance to requiring 8x or 16x magnification to notice the fine, diagonal, hair cracks. Interestingly, this varying gumming is not related to particular printings. I have, for example, two 5-guilder stamps of Type I (and therefore per force both of printing No. 1) with gumming representing the two above-noted extremes. Also, on one stamp I found heavy streaks at the top and only microscopic ones at the bottom half. A somewhat disturbing finding is that the 8 ct Type I comes in two shades, in spite of having been printed only once; I found four copies of the dark blue (almost towards slate) indicated in the Postmuseum tables but also one copy in a much clearer blue (as in the No. 22 printing). Could the Controle work sheets be wrong, in that Printing No. 1 did include the 8-ct value? Not likely, because the 8-ct stamp became needed only in April 1959 as a result of a postal rate change for postcards (sea post to the Netherlands and inter-island). The only available explanation seemed to be that my working hypothesis (no variation within a printing) had been violated. Checking the order sheets again, I found under "number of sheets printed" 18,000 + 1000 and then, under "number of acceptable sheets" 13,413. I think here is the solution: having too many sheets rejected, it was apparently decided to do an extra little run of 1000 sheets, but by then perhaps the printing ink had to be made up again, coming out in a different shade. Incidentally, such extra runs occurred quite often prior to 1970.

In the beginning, the designation "silky" (Types II and III) caused problems, particularly by confusing it with "dull." This happened because the degree of silky sheen depends on the color (very easy with red, difficult with blue) and also because the "dull" stamps of Type I also get a sheen when pressed or rubbed. I discovered, however, that the silky appearance is inherent to the paper, and extends therefore to the white borders, in contradistinction to both the "dull" and the "shiny" types. In Type II I found indeed the variation in fluorescence as indicated in Table 2. Surprisingly, the difference between Types II and III, which is often only in cream vs cream-white paper, is very clear, provided one has two stamps of the same denomination (same color!) next to each other. I did find in my sample two Type IV 10-ct stamps, so that the existence of this hybrid type seems to have been confirmed. Prior to the errata list I had these stamps identified as Violino, but mostly because of their PVA gumming.

The shiny colors of Type V and VI are easy to distinguish from all other types; their high gloss can be noticed at virtually all lighting conditions. The difference between Types V and VI (cream-white vs white) is there, but it is less pronounced than the Type II/III distinction.

The Postmuseum tables do not mention the characteristics of the 1978 printing, except to indicate that Harrison offset paper was used. This lack of information is due to the fact that (by some oversight) the Postmuseum does not have any sheets of this printing. Also, it appears that this 1978 printing is not yet being issued; at least no "different" stamps have been noticed. There is apparently still ample stock too; on a parcel fragment postmarked Willemstad June 1980 I found one 1975 Type VI and four 1971 Type V stamps of 2½ guilders.

Finally, a word or two about the forgotten 'Disberg,' the "tegen de honger" overprint on 20 ct (NVPH No. 333). Was this a separate single-run printing, or was it a real overprint, that is, using existing normal stamps? The overprinted stamps are distinctly Type II with a ++ fluorescence, so Enschede could have used some stock of Printing No. 9 for the overprints. From additional information, supplied by the Postmuseum, we have been able to determine that NVPH No. 333 was part of Printing No. 9, but it was prepared prior to the other denominations (delivery was on February 14, 1963). The "overprint" was done in offset, and that means that simply an extra printing step was added in the press; NVPH No. 333 is thus no real "overprint" in the sense of feeding finished sheets through a separate press, but rather a special printing run. This also helps to understand why NVPH No. 333 has an obvious plate fault in the "A" of "Antillen," which has never been reported to exist in the "normal" 20-ct stamps. (A photo of this stamp with plate fault will be given in a forthcoming article on additions to the Curaçao Handbook.)

Almost certainly this is not the end of the story. Corrections may be needed and more discoveries are likely to come to light. It is hoped, however, that this contribution will encourage fellow collectors to take another good look at their 'Disberg' stamps.

Introducing the New Member to the Editorial Board: Dr. Frans H. A. Rummens was born and raised in Eindhoven, the Netherlands, the town of Philips Electronics, of good cigars and of "market-Garden" fame. He started collecting stamps at the age of eight, much encouraged by his aunt Christina Rummens (well-known in Dutch philatelic circles, particularly for her "Christianity" topical collections). When study, marriage and career distracted him from stamps, aunt Stien kept the faith by sending him regularly all new issues and FDC's. When, a few years ago, health problems caused him to cut down drastically on his activities as professor of chemistry, it was only natural to go back to that accumulation in cigar boxes and do something of interest with it. Now he aspires to become a real philatelist. Wife Lia is understanding (she types the contributions for the journal), but two of the three daughters shake their heads in disbelief, seeing their father engrossed in stamps. The second daughter Heleen (16) is already a philatelist in her own right, having won two medals, one in the Netherlands and one in Toronto. Challenge for daddy.

The 'ARMENWET' Stamps

by Jan Vellekoop

(Translated by Albert Macranden)

Introduction

More or less as a result of the new Poor Law of 1912, a set of seven postage stamps appeared in 1913 with a black overprint 'ARMENWET.' These stamps, paid for by the Ministry of Interior Affairs, were used by a number of organizations working in the welfare sphere. The stamps were issued on February 1, 1913, and were demonitized on November 1, 1919. An eighth stamp - with a red overprint - had appeared in the meantime. The technical aspects of this issue are treated in the following article.

On the basic set the overprint 'ARMENWET' was made in black, measures 15.5 x 1.8 mm and was placed on the numeral values slightly above the oval medallion in which the numeral was placed; for the values which bear a likeness of the Queen the overprint was also placed near the top of the stamp at the height of the crown above the medallion.

Small displacements in which the overprint partially covers the medallion are known. Displacements towards both the left and right also occur. The official report of the destruction of the material used for the printing, made on October 29, 1924, states that for this overprint done in typography separate metal blocks, logotypes, were used, of which a total of 465 were made. From this stock of logotypes two printing forms were composed: one of 200 subjects for the numeral stamps and one of 200 subjects for the portrait stamps. This required 400 blocks and left a reserve of 65 blocks. Where or by whom the material was made is not known, possibly in the letter-foundry of the firm Enschede. With these same materials a number of later issues were printed in addition to the first issue of January 1913. A description of the various printings follows below.

Sheets of the First Printing

In 1912 the Head Office of P and T had ordered 50,000 Armenwet series from the *Controle*. (*Editorial note: the "Controle" is and is a branch of the PTT which is located at the printing plant, and issues paper to Enschede and receives back stamps as its main function. It also maintains a stock of current Dutch stamps. The Dutch word Controle has no equivalent meaning to the English word "control"; instead it means more like "checking."*) To get this number the controller had given the firm of Enschede 300 sheets of each value for printing. Each sheet contained 200 stamps. Of these the following were approved and delivered to the *Controle* in January 1913: 274 sheets of the 1 ct; 291 sheets of the 1½ ct; 290 sheets of the 2 ct; 267 sheets of the 2½ ct; 265 sheets of the 3 ct; 266 sheets of the 5 ct; and 288 sheets of the 10 ct. Together these amounted to slightly more than 50,000 series. In the following description all sheets are viewed from the same (normalized) position, in which the numerals should be viewed with the basis (the bottom side of the stamps) rotated towards the left (Fig. 1).

In the left margin at the second and nineteenth horizontal rows there are two circles printed in the colors of the stamps. These simplified the perforating process. At several other places in the margin there are eight "counting marks" which facilitated separation of a sheet into eight sections of 25 stamps each. In the middle of the upper margin we find a vertical line just to the left of the counting mark. In the middle of the lower margin, beneath stamp 195, there is a small dot. Next to the ninth horizontal row on the left as well as on the right there are also small dots. On the right side, next to stamp 100 there is also a dot. The function of these dots is not wholly clear; on the one hand we can associate them with the still to be performed perforating process, on the other hand it is possible that the dots were used to align the overprint. Namely, it is not unlikely that special printings of all values were made just for this ARMENWET overprint. Not only were the 300 sheets per value to be used not taken from the regular stock of these issues, as would be done later, but the sheet "make-up" of some of the "fur-collar" stamps used is unique to the Armenwet stamps. However, we are not sure about this question yet.

The perforation for all sheets of the first printing was identical; the top margin contains a continuation of 15 holes, for the other sides this is not so. The sheets were thus perforated with a short comb.

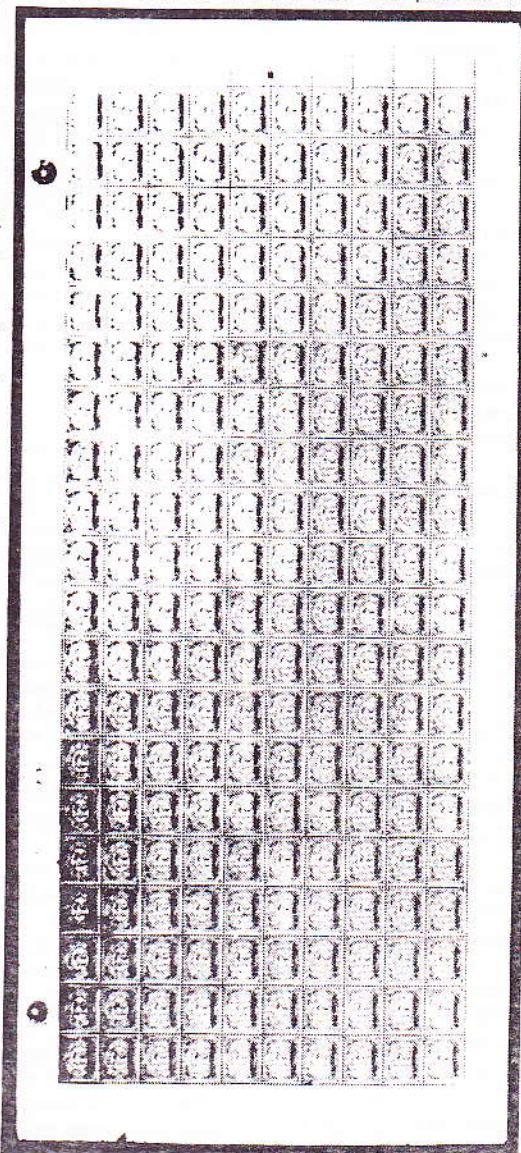


Fig. 1. Complete sheet of 200 stamps of the first printing of the 2½ ct. Clearly visible in the left margin are the two color circles, printed to facilitate the still to be performed perforation. All Armenwet sheets printed in 1913 show this sheet picture (Collection Postmuseum)

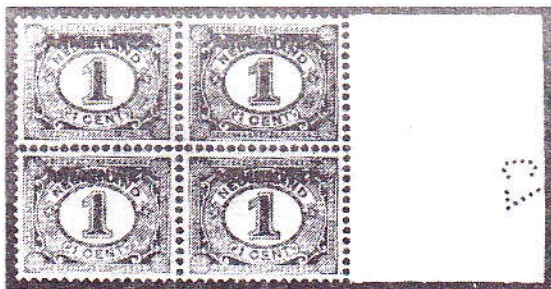


Fig. 2. Bottom-margin block of four of the 1-cent value, from the first printing of 1913. In the margin is found the punch mark C7.

- | | |
|-----------------|--|
| 1 cent | In the 14th row from the top the letter A in the third stamp from the right (stamp 128) |
| 1½ cent (black) | has its left leg missing (Fig. 3). |
| 2 cent | (It has been assumed that a complete sheet of numeral stamps is placed in its normalized |
| 2½ cent | position, that is, with its basis turned to the left.) |

For the portrait stamps the following aberrations are known:

- | | |
|---------|---|
| 3 cent | In the 10th horizontal row the letter A |
| 5 cent | on the eighth stamp (stamp 98) has a |
| 10 cent | missing right leg. |
| 3 cent | In the 12th row the right leg of the A |
| 5 cent | in the first stamp (stamp 111) is par- |
| 10 cent | tially missing (Fig. 4). |
| 3 cent | In the second horizontal row, for the |
| 5 cent | fourth stamp (stamp 14) the top portion |
| 10 cent | of the A is misshapen on the inside in |
| | such a way that the triangle has taken |
| | the shape of the letter D (Fig. 5). |
| 5 cent | In the first horizontal row, for the |
| 10 cent | fourth stamp (stamp 4) the letter R is |
| | damaged: a small segment is missing on the upper right-hand side (Fig. 5) |

That this last fault occurs only for the 5 and 10 ct and not for the 3 ct can be explained by conjecturing that the 3 ct was overprinted first and that later, at the time of or before the overprinting of



Fig. 4. Stamp of 10 ct with overprint aberration: the right hand leg of the 'A' is partially broken off. This aberration is not identical to the totally broken 'A' which is catalogued.

They measure 12½:12½, as do all the fur-collar stamps of the period. Perforation varieties are unknown up to now. Finally, in the margin of the first printing the two characters C and 7 were punched next to each other for checking purposes. This was done for all values (Fig. 2). For the numerals we find these at the bottom, for the portrait stamps at the top.

Printing Aberrations

In general the overprinting was carried out well and in black ink that covered well. Displacements in the height of the overprint are known, which was mentioned before. This even occurred on the same sheet. The overprint subjects thus were not always aligned in a form. For the first printing a number of damaged subjects were also used. The resulting aberrations are:



Fig. 3. Illustration of some characteristic overprint aberrations.

damaged: a small segment is missing on the upper right-hand side (Fig. 5)

of the 5 and 10 ct, the letter R was damaged. It may also have been the case that the 5 and 10 ct were overprinted first and that afterwards the damaged subject was replaced by a good specimen taken from the reserve stock.

Besides these aberrations which were already described by Gatsonides in 1923, a number of varieties are known which should be regarded as printing accidents. Among others, 10-ct stamps with an almost entirely missing letter A (somewhere in the first vertical column), 10-ct stamps with a hook on the letter R (lower left), as well as a 3-ct stamp for which the letter E and T come together (Fig. 6) are known.

Plate Faults

It stands to reason that those plate faults which occur on the unoverprinted stamps also appear among the Armenwet stamps. In this regard a small fault for the 1½ ct is of interest, namely a small gap in the rosette in the lower left-hand corner (Fig. 7) of stamp 181, which is the first stamp of the second-to-last horizontal row. Because of this fault a deduction about the plates used for the 1½-ct stamps is possible. This fault occurs among the following 1½-ct issues:

1. the first issue of these stamps, still with a blank border (1908)
2. the issue with black overprint 'AREMENWET' (1913)
3. the issue with a protective border around the form (1913)
4. the 1½ ct in the new color with blank border (1913)
5. the 1½ ct in the new color with printing numbers in the margin (1913)
6. the 1½ ct in the new color with printing number 2 and red overprint 'ARMENWET' (1918)

It is clear that the same form was used both before and after the color change from ultramarine to dark blue was made in 1913. With the introduction of printing letters in the top and bottom margins for the numerals and "fur-collar" stamps in 1919, new plates were made for the 1½ ct: the rosette plate fault does not occur among the first of the new issues, which bears the letter A.

Later Printings

For the 1½ ct (with black overprint), the 2 ct and the 10 ct no more printings were made after 1913. Thus sheet sections must fit the descriptions already given. It is remarkable, however, that the 10 ct has been found to have two clearly distinguishable color groups: One lilac-like and the other greyish (sometimes quite dark).

The 1, 2½, 3 and 5-ct stamps were occasionally reprinted after 1913, mainly when stocks grew too small to supply the demand of the Ministry of Interior Affairs.

Owing to the scarcity of material from these later printings, which were often very small, it is at present not possible to determine definitely if the printing form used was the same as that used previously for the first printing. Whether or not all the earlier overprint errors occur in the later printings has not yet been determined. A comparison of sheet portions of the few known later issues

with sheets of the first printing seems to indicate that a new composite of logotypes was used. It appears most plausible that the various overprint subjects were cleaned and saved separately and later reused. Besides, by the beginning of 1914 a number of overprint errors had already been mentioned in the

Fig. 5. Vertical pair of 5-ct stamps (stamps 4 and 14). In the top stamp the 'N' is open above right; in the bottom stamp the inside of the A is deformed (Collection Postmuseum).

philatelic press. This information certainly reached the Controle and could easily have instigated the replacement of the defective logotypes.

This theory seems to be proven by a sheet part which I recently saw, namely a block of 12 stamps of the 3 ct (3 x 4), with a margin at the right on which appear counting numbers 13-12-11, seen from top to bottom. This block can only come from the printing of May 1919 (issue letter B) and contains the stamps 77-80, 87-90 and 97-100 of the sheet. On stamp 98 a normal overprint 'ARMENWET' occurs, and not as by the sheets of the first printing an overprint with the broken letter 'A' (Fig. 8).

At this point an overview of the Armenwet stamps printed after 1913 is presented. They were printed on unoverprinted sheets from the regular stock which explains variations in marginal imprints.

In addition, the perforation differed from that of the first printing. The new issues were perforated with a long comb. To see the difference compare figures 1 and 13. Stamps with fully perforated left- and right-hand margins appeared only after 1913. A question mark in the column "margin printing" means that it could not be determined which sheets from the stock had been used for the overprint; stamps of this type are not yet found with margins. Remarks about eventual destruction of printings were taken from the books



Fig. 6. 3-ct stamp with the 'E' and 'T' of 'ARMENWET' connected. The position of this variety in the sheet is still unknown.



Fig. 7. Enlargement of a corner block of four of the 1½ ct with black overprint. The stamp next to the color ring (stamp 181) shows the plate fault: in the rosette at the left bottom is a white spot. This fault also occurs with the 1½ ct with red overprint.

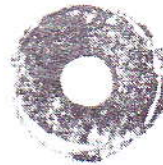




Fig. 8. The block of 12 stamps of the 3 ct printed in 1919 without the printing error in the 98th stamp (Collection Van Hall).

1919



Fig. 9. Corner block of the 3-stamp from the 1919 printing. Next to the issue letter 'B' on the bottom margin, sheets of this printing also have counting figures on the long sides (Collection Postmuseum).

Review of Later Printings:

Value	Date	Number of sheets of 200 stamps	Marginal imprints	Remarks
1 cent	October 1916	20	Numeral 2 ?	Four sheets disapproved
	June 1917	100	Numeral 4	
	June 1918	100	Numeral 8 ?	Probably all destroyed
2½ cent	June 1917	50	Numeral 2 ?	Ditto
3 cent	October 1916	80	Numeral 2 ?	Five sheets disapproved
	June 1917	100	Numeral 5 ?	
	June 1918	100	Numeral 10 ?	
	May 1919	50	Letter B	(see fig. 9)
5 cent	June 1917	100	Numeral 4	Punch C1 (see Fig. 10)

of the Controle in Haarlem. More will be said about this later. Particulars about the red overprint on the 1½ ct in the new color (dark blue) will also be given later.

According to archival records of the Controle, the printing of these small numbers of stamps took three to five days, on the average, for each stamp in the series. First the firm of Enschede received the logotypes plus the sheets to be overprinted. Subsequently the Controle received a proof sheet for approval. If this was approved, the Controle received in return both the subjects and the overprinted sheets after a few days.

It is to be noted too that the later overprints are somewhat duller, compared to the first printing. Also the ink covers less well. This is clearly seen in Figure 11, which shows two 1-cent stamps on separate covers, so that the authenticity of these overprints does not need to be doubted.

Note of the Editor: We do thank the Rotterdam Philatelists Club for permission to translate from their publication *12 filatelistische essays*, and the author to agree to the translation and publication of Chapter III of his much longer article on the 'ARMENWET' stamps. Our translation will be concluded in the June issue of our journal.

Fig. 10. Margin multiple of the 5-ct value, from the printing of 1917. Besides the margin numeral '4' one can also see the punch mark C1.



More on Netherlands Indies Numeral Cancels

by Garrett De Mots and Paul E. van Reyen

In *Netherlands Philately*, Vol. 5, No. 4, appeared an article which consisted of maps that gave the location of the post offices in the Netherlands Indies which used numeral cancels. The accompanying text was based on an article which had appeared in *Postzegelkunde en Postwezen*, a jubilee book of the *Nederlandsch Maandblad voor Philatelie*, in 1932. This article by Dr. W. Weigand gave a totally different list of post offices which had used the numbers between 113 and 122 (*sic*) than the list which the NVPH Special Catalog gives. But lately it has become very easy to become suspicious about anything in this catalog, especially where the "colonies" are concerned. Hence, your editor relied on Dr. Weigand, and the blame, if any, should not fall on the major author of the article.

The first intimation we had that something was wrong was a post card from Jan Dekker who wrote us that the NVPH list was right. Immediately afterwards we discovered to our "horror" that the Van Dieten Auctions had used our article as a reference in allocating a certain numeral cancel to another office, not that listed in the NVPH catalog. We then put a notice in the December journal that the list in the NVPH catalog was right, after all, and that we would have another article on these numeral cancels in March.

Thanks to Dr. Benders who sent us xerox copies of earlier comments on Dr. Weigand's article, we found out "what had happened." J. P. Traanberg, the editor for cancellations of the *Maandblad*, wrote in July 1932 in the *Maandblad* that previous to Dr. Weigand's article, all earlier articles had mentioned only 120 numbers, of which 119 and 120 were, consecutively, "given" to Lasem and Toeren. Certain numbers were asterisked in Dr. Weigand's article because no official information could be found regarding them. According to Mr. Traanberg, even in 1922 the statistical section of the PTT in Weltevreden, in a letter sent to an American stamp collector, could assign No. 108 to 12 post offices: "As you will see on this list, a post office has no fixed number. It changes according to increase or decrease of the offices."

Mr. Traanberg owned covers and/or stationery with 116 Gombong and 117 Bindjei, so that, according to him, only No. 111 and 118-120 were not sure. We wonder where he got his optimism because actually other numbers are much more debatable. In December 1932 Dr. Weigand replied. Apart from available printed sources he had not been able to consult the archives of the postal service which were packed in 1923 when the PTT moved from Weltevreden to Bandoeng, and which were languishing in the cellars of headquarters.

What he did use was a handwritten list of which even an inspector of the PTT didn't know the source. It is this list which in part was the source of Dr. Weigand's article. While Traanberg mentioned a cover with 117 Bindjei, Dr. Weigand now asserts that he has heard about 117 from Bangkalan. He also mentions that in 1901 in a philatelic magazine a cover from Toeren with 120 was illustrated. We are still not much further with the disputed post offices.

In April 1933 the *Maandblad's* cancellation column has a small note on the "numeral cancels," in which is reported that one reader has compared six covers with 117, of which four carried the Bindjei cancel and two the Bangkalan one, and found that the "numerals" show significant differences in the 7. That from Bindjei has a 7 without a small vertical strip in front of the horizontal bar of the 7 (7) which is characteristic of the 7 from Bangkalan.

Finally, in April 1937, J. P. Traanberg reports that all 122 post offices mentioned by Dr. Weigand, have indeed had numeral cancels. However, 120 was the highest number known to collectors, so two post offices must have simulatenously used the same number. From the previous articles it was known that Bindjei and Bangkalan shared 117, but now he could report that 116 was shared by Gombong and Boeleleng (in Bali), later changed to Singaradja. He enumerates the differences between the two "numerals" of which the most important is that the Gombong numerals are slightly bigger.

Traanberg thinks that the postal service in the Indies lost count around 1887-1889 so that these two numbers were assigned to four post offices. He now asks for more information on numerals 114 and 115, which have long been "questionable."

In October 1939 Sidney Lake, "N.C.P. No. 1," publishes an article on "Numeral Cancellations of the Netherlands East Indies," in *Weekly Philatelic Gossip*, which gives "complete dates" (probably "data"), partially thanks to the cooperation of P.C. Korteweg. His list is identical although not as detailed as the list of Dr. Weigand, and both he and Mr. Korteweg had missed the various publications on the "numerals" we have reported on above, because both 116 and 117 which had already been assigned to two post offices each only appear with one post office - Bindjei and Gombong. Also, numeral 69 is given as Demak, "since 1878 on board mail steamers," which is just the opposite of what happened.

In 1958, almost 20 years later, Ir. C. Versteeg in *De Postzak* No. 48, takes up the "numerals" of the Indies again, and we find that here for the first time 113 mentioned on cover from Bandar Chalipa as well as from Tebingtinggi-Deli. Thus Versteeg believes that Rantau Prapat should have 114. A cover is also known with 115 as originating from Tandjong Balei. Let us give credit: Versteeg's list is the first one which lists the post offices in the same sequence as is still done in the NVPH Special Catalog.

Mr. Versteeg used the "Reports regarding the Government Postal and Telegraph Service," which appeared yearly to give an evaluation to the various numeral cancels. He based himself on the figures for the "total revenue of all postal values sold." Remarkably enough, these yearly reports of 1874 and 1875 did not give these figures, but they must have existed somewhere, because it is obvious that the sequence of the numeral cancels was based - for the first 65 post offices - on this revenue. In the Netherlands the list was alphabetical, but in a country where up to WWII car registration plates up to 50 were reserved for "authorities" this may not have seemed "fit."

The evaluation is based on the numeral cancel on the 10 ct William III stamp, loose.

While the first four numbers - obviously under the circumstances - got an evaluation of 1 point and the next six of 2 points, and so on, we would like to give you here the "uitschieters," the "numerals" which do not seem to fit this pattern, possibly because they declined during the 19 years of numeral cancel service. No. 19 - Toeban - has 10 points. Others with 10 points are 27, 30, 33, 35, 36, 43, 49, 53, 71, 72, 85, 102, 105. No. 61 - Singkawang - has 125 points, and 74 - Kota Boemi even 500. Nos. 78 and 79 - Seblat and Moko-Moko - have each 200 points. Indrapoera - No. 80 - is rated 125 points. Against these valuations must be seen the rarity of No. 100 - Tandjoeng Poera - at 450 points, No. 107 - Telok Semawah at 400 points, No. 111 - Kalianda at 500 points, No. 112 - Goenoeng Toewa at 1000 points, to No. 114 - Rantau Prapat at 2500 points. It was not until 1971, by the way, that absolute proof that No. 114 was Rantau Prapat was found in the stock of an English dealer at a show in Utrecht.

In May 1969, finally, P. G. Melsert provided us with an article in the Maandblad, entitled "The types of the numeral cancels of the Netherlands Indies," in which he enumerated many types which he had encountered on covers and pieces, as well as single stamps. He was the one who gave Weltevreden and Batavia 10 different types each, some accompanied by earliest and latest dates seen. It occurs to us that large post offices may have used more than one canceling device at the same time, so that more than one clerk could be canceling mail.

Before we correct a few mistakes in the maps (the enlarged map sections will be published in the next issue of the journal), we would like to show a No. 113 from the collection of the first author. To the right you will see a photo of this unusual stamp, which carries not only the numeral cancel 113, but also shows part of a small-circle cancellation which reads Bandar Ka ..., hence, Bandar Chalipah, which means that the sending post office canceled with both the numeral cancel and the small-circle cancel, although normally the receiving post office would cancel the stamp if no space was available.

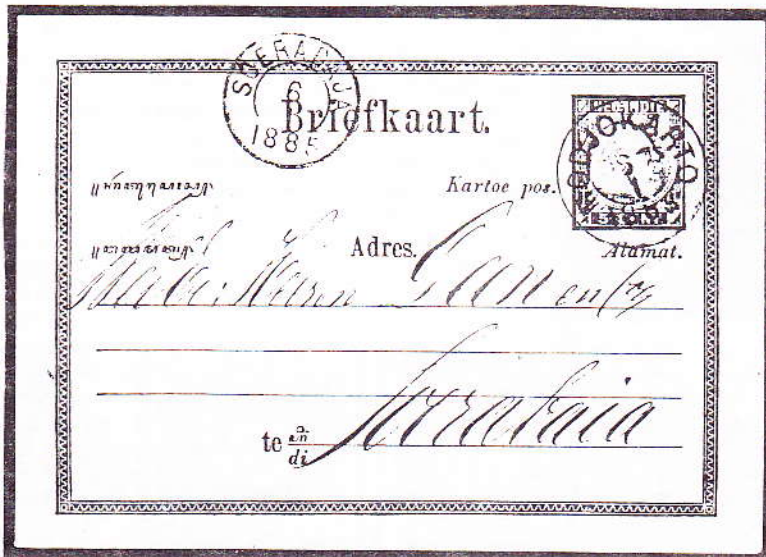


We may point out here that the numeral cancels were only to be used for the cancellation of stamps, hence not for post cards, although the latter may have been canceled by mistake with a numeral cancel. This happened in the Netherlands all the time, so why not in the Indies? An example of a correctly treated post card from this time will be found below.

On the map of West-Java two places (and numbers) must be added. The most important one is Poerwakarta (No. 39), which is found on the railroad almost due west of Soebang. Meester Cornelis (No. 40) should be added on the railroad south of the B of Batavia. On the map of Central-Java the most important change is the removal of Poerwakarta (No. 39). The small town which is located at that spot on the map is Poerwokerto, and because of the changes in spelling of Indonesian names throughout the last years of the 19th century, it was but natural that a confusion occurred here. No. 107 should be Keboemen (Kebumen is the present Indonesian spelling of the name). In the map of East-Java three spelling differences should be noted: Since we do have a post card from Modjokarto from 1885 (see below), we thought that the spelling should be changed, although since 1928 the spelling has been standardized to Modjokerto. No. 95 should be spelled Kraksaan, and No. 53 Sitoebondo.

On the map of Sumatra the largest number of corrections should be made. First add No. 57 - Benkoelen to the coast line under the N of Tinggi. For Nos. 34 and 60, which are listed as first Riouw, later Tandjong Pinang, and first Biliton, later Tandjong-Pandan, we have to point out that no real change occurred here. The first designation was to a group of islands (Riouw) and one island (Biliton) later to the capitals of the islands concerned.

In accordance with the latest information - proving the list in the NVPH catalog right - the numbers for Rantau Prapat (114) and Tandjong Balei (115) do not have to be changed. They were not modified in accordance with the information from Dr. Weigand's article. However, we do have to add No. 84 on the coast almost directly north of Medan for Deli or Laboean Deli, and No. 113 on the coast above the S of 108 for Bandar Chalipah. As we wrote above, enlarged map details will be published in June.



Finally we want to say a few words again about the spelling of names. We have tried to give the spelling of the time, but even in the almost 20 years of the usage of the numeral cancels there may have been changes in the official spelling. In fact, there was NO official spelling until 1928 when the names of post offices were standardized. Hence we find "Modjokarto" while the accepted spelling is now Modjokerto. Even in "Dutch" names do we find variations. The 1881 small-circle cancellation for Meester Cornelis spells out Meester, while later cancels sometimes use a hyphen between Meester and Cornelis, and abbreviate Meester to Mr.

In our next instalment we may have more to say about spelling because we don't want people to get excited about "mis"-spellings which may be worth a fortune!

We do have to thank Dr. A.M. Benders and Jan Dekker for information without which this article could not have been written. We also thank the Postmuseum, of course.

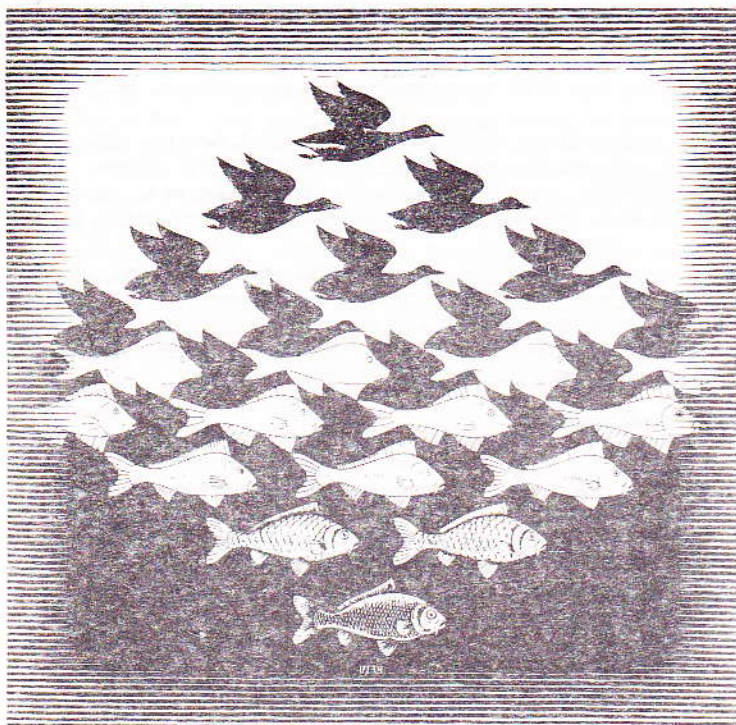
M. C. Escher as a Stamp Designer

by Martin Zwart

WHEN I was a boy living in Holland, I found an illustration in a magazine which fascinated me. It was a design of multiple identical birds flying to the left; they were black on a white background. When one looked at the interstices between the birds, one suddenly realized that the white background formed identical white fish swimming towards the right. The picture thus was not only one of black birds against a white background, but was also a picture of white fish on a black background.

I had never seen anything like this and thought that it was not only extraordinarily clever, but also strangely beautiful. I cut out the page and it hung over my bed for years. I tried to create a similar design, but was never successful. Who designed this enchanting picture I did not know. I do not remember if it was signed; if it was, the name was quite unfamiliar to me.

Perhaps the reason it made such an impression on me was that from an early age I had been interested in design. Also, from an early age I had been an avid stamp collector. Thus it was not surprising that I became interested in the design of stamps, and studied the examples



work of an artist and designer whose name did not mean much to me at that time, but has meant a great deal to me ever since. It was, of course, Maurits C. Escher, and I immediately recognized him as the artist of the print over my boyhood bed. A happy reunion it was, especially when I found out that Escher was the creator of several Dutch stamps as well, among which was my favorite, Airplanes over the Map.

Who was this inspired and inspiring artist? His name, by the way, for the information of English-

of these little works of art in my boyhood collection.

I even submitted an entry in the first competition held by the Dutch postal authorities for the design of new postage stamps. This competition resulted in the Netherlands issue of the 1, 2, 2½ and 4 cents of 1923 (see below). Much to my chagrin, my design was not chosen, but I had to admit that in my opinion these were the first well-designed stamps ever issued in my country.

Years later, in 1935, my interest was particularly caught by a stamp issued for the benefit of the National Aviation Fund, which was of a quite unusual and (for those days) startling design. It showed a map of the Netherlands in outline, with the shadows of airplanes flying over it. The most remarkable feature of this stamp was that it was properly viewed whether it was held short or long side up. Thus it did not matter which way it was affixed to an envelope, it always appeared right side up. I recognized this as an extremely practical and original idea, but who the designer was, again I did not know.

Today I know. In the early 1950's, when I had been a long-time resident and citizen of the U.S., I visited the Municipal Museum of The Hague to see an exhibition of the graphic





speakers, is pronounced Ess-er. The *sch* does not (as in German) represent the English *sh* sound.

Maurits Cornelis Escher was born in 1898 in Leeuwarden, the capital city of the province of Friesland. His early years were spent in Arnhem, after which he studied at an art academy in Haarlem. Here, the example and guidance of a prominent graphic artist, Jessurun de Mesquita, especially in the art of linoleum and wood cuts, were of decisive influence on the formation of his unique style.

After extensive travel, he settled in Rome. Many of his early prints show very personal interpretations of the Italian landscape.

On a trip to Spain in 1936 he became intensely interested in the designs of Moorish mosaic tiles in the Alhambra and in the Mosque at Cordoba. The self-complementary patterns in their abstract designs he copied extensively; the Islamic religion having forbidden the ceramic artists from representing forms from nature. Escher wondered if similar patterns could not be devised using natural subjects. This concept absorbed him to such an extent that from this point on these interrelations of contours and spaces became with Escher his chief preoccupation and object of research. These gave to his work an aspect of mathematical invention, coupled with artistic expression.

After four years in Brussels Escher and his family finally settled in Baarn, a residential town in the province of Utrecht. From here he traveled only occasionally, but in 1960 he visited England, Canada and the United States on a lecture tour. He died in 1972 at the age of 73.

As so often happens with great innovators in the arts, his work was not readily appreciated by the general public or by the critics during most of his lifetime. It was said that the visual acrobatics displayed by this printmaker were incompatible with the feeling expected from any true work of art. He was judged to be too "cerebral" and lacking in sensitivity.

It was only the mathematicians and scientists who found in Escher someone who recognized their realities as well as their dreams perhaps better than they did themselves. The first exhibition of Escher's work was held on the occasion of a meeting of the International Congress of Mathematicians in Amsterdam. At another time the International Union of Crystallographers organized an exhibition and published a paper on symmetry aspects in Escher's work.

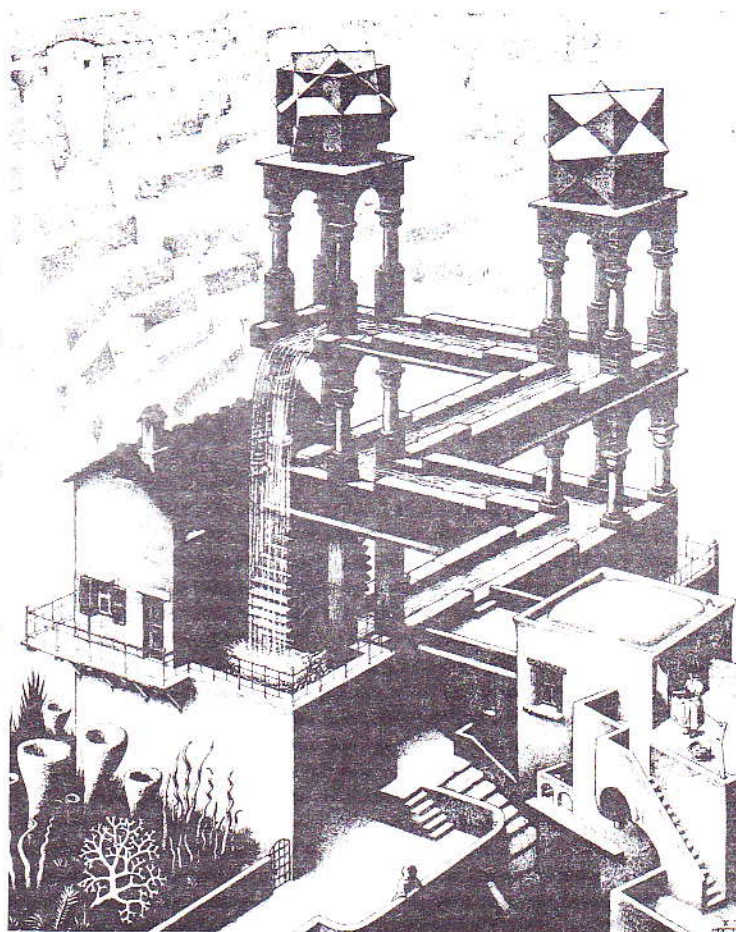
Art has been flourishing vigorously in the Netherlands up to this day. For a long time after the death of Vincent van Gogh in 1890, no other Dutch artist had caught the attention of a worldwide public, however. It is interesting to observe, therefore, how sudden and enormous the surge has been of appreciation, popularity, and even enthusiasm which has risen worldwide for this artist who appeals to a desire for mystery as well as for strict discipline in design.

The fate of being ignored by the non-Dutch world is shared by many excellent modern Dutch poets. These, of course, are barred from international recognition by the world's unfamiliarity with the Dutch language, much to the world's loss. No such language barrier should prevent the international public from taking cognizance of the very fine work done by Dutch artists over the years, especially in graphics.

One avenue by which the graphic arts display their creations to a worldwide, although limited, public is the design of postage stamps. Through this medium it is possible to bring a gallery of miniature art of the world into the home of every philatelist.

Let it be said to the credit of the postal authorities that they this early recognized the graphic potentials of this artist as a stamp designer. Regrettably, no further stamps from Escher's hand appeared after 1949. Ever since the issue of 1923 the Netherlands has for many years been in the forefront of countries priding themselves on the excellence of their postal designs. Artists such as Jan Toorop (semipostals of 1923), Hofman (Lifeboat set of 1924), Lebeau (low values of that year) and Molkenboer (the successive semipostals of 1925-1927) were only the first creators of a number of issues of true artistic merit which could vie with the best of any country.

Escher's talents were first employed for the airplane design which had aroused my interest in 1935. In 1949 stamps were issued commemorating the 75th anniversary of the Universal Postal Union by the postal administrations of the Netherlands, the Netherlands An-



The Waterfall

tailes and Surinam. Again, two designs by Escher were used, both featuring as a central motif intricate and yet simple geometrical almost abstract convolutions of the posthorn symbol. The Netherlands stamps show a three-dimensional globe with intertwined, alternately light and dark forms of posthorns; those of the territories showed three posthorns composed into a curved triangular shape.



The lettering of the square Netherlands stamp is in perfect harmony with the pictorial part of the design. Unfortunately, it must be recognized that the same cannot be said of the Antilles and Surinam issues. The tripartite ribbon on which the words WERELD, POST AND VERENIGING appear is a hybrid between realistic and abstract design, the lettering is not clearly and immediately legible, the first and last letters of VERENIGING partially disappear into the shade, and the lettering of the value and the country name overlap the half-realistic globe forming the central design.

Nevertheless, these examples honor the good sense and the awareness of artistic responsibility of those who commissioned these works. They have been willing to entrust the designs of Dutch stamps to some of the most outstanding Dutch artists, not the least of whom was Maurits Cornelis Escher.



Nevertheless, these examples honor the good sense and the awareness of artistic responsibility of those who commissioned these works. They have been willing to entrust the designs of Dutch stamps to some of the most outstanding Dutch artists, not the least of whom was Maurits Cornelis Escher.

The well-known publisher of albums and other philatelic materials, DAVO in Deventer, commissioned Escher in 1953 to design a logo for them, which portrays four pigeons flying in four directions, that is, all over the world.

The three illustrations of Escher's work in this article are his self-portrait, the fish and bird design, and the castle waterfall illustration, probably Escher's best-known work.

COIL CORNER

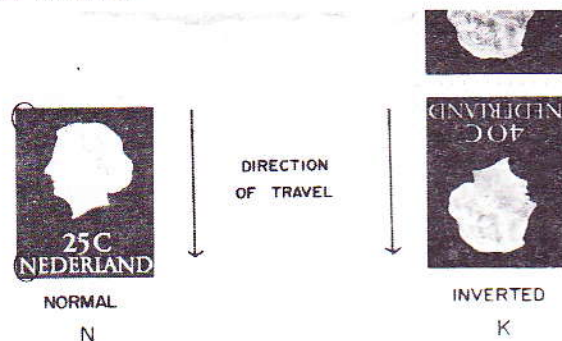
by Laurence H. Rehm

Recently making an appearance are the 60 cent Wim Crowel numeral in rolls of 1000, and the 80 cent Juliana Regina with a new gum, temporarily identified as "Enschede gum."

The highly detailed description of paper, gum and coating varieties found in the automatic booklets, published in the last issue of the Journal, is also directly applicable to the coil issues, and is recommended as an authoritative reference for both booklets and coils.

While we are awaiting the appearance of the anticipated Queen Beatrix definitives in coil form, we have the opportunity to consider the matter of the direction in which coils are printed in the rotary gravure press.

In the Netherlands, all definitive-size coils are printed with the long dimension running the direction of the web of paper in the press. The short dimension, therefore, is in the direction of the width of the press. However, the bottom of the image can go through the press first, or it can go through upside-down. Two examples will clarify:



For purposes of classification, coils produced with the bottom of the stamp printed first, which is more common, are called "Normal," identified as "N." Those coils in which the bottom of the image is printed last, are called "Inverted," and are identified as "K."

In most instances, a good magnifying glass will indicate whether any coil has been printed in the normal pattern or inverted. Macrophotographs of the circled areas of the 25-cent coil illustrated above,

will show the difference:



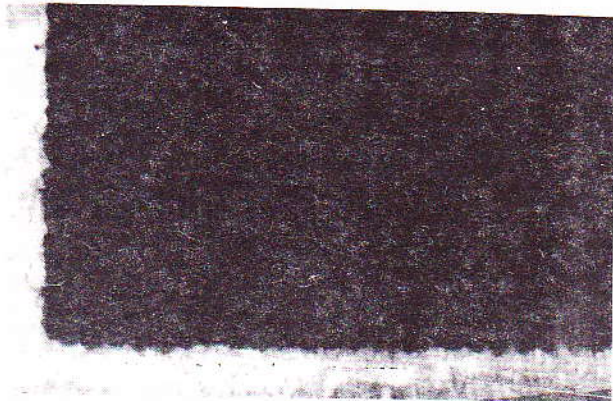
Leading edge



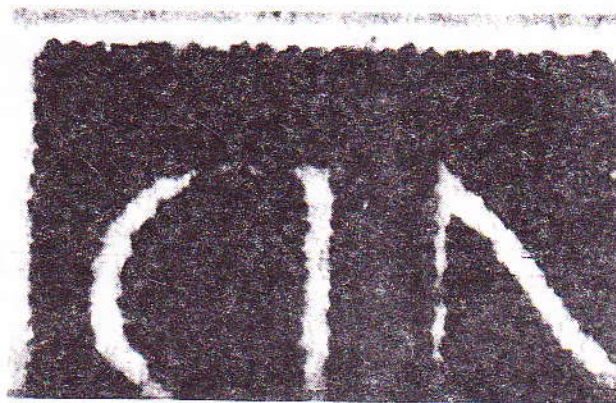
Trailing edge

Note the sawtooth edge of the top of this coil (or "trailing edge"), in contrast to the much smoother character of the leading edge of the bottom. This is especially noticeable below the "E." The variation in the smoothness of the edge is the result of ink flow during the printing cycle, and is a good indication of press direction.

Now let's look at macrophotographs of the same areas of the 40-cent coil, which was printed in the inverted position:



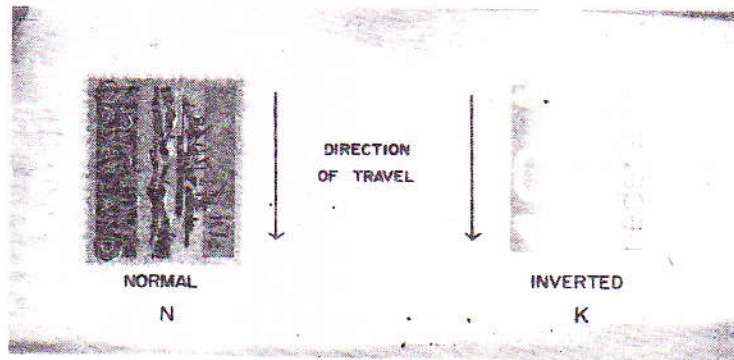
Leading edge



Trailing edge

While not quite as pronounced as the 25-cent example, the difference in smoothness of the edge of the image can readily be seen. It is quite evident this coil (627Ra) was printed in the inverted position.

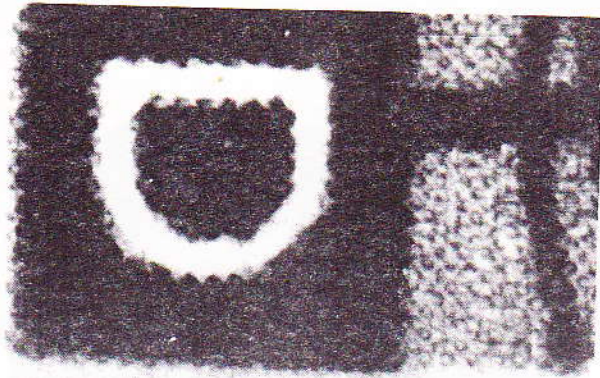
When we turn to the horizontal format definitives, the classification system identifies "normal" and "inverted" as follows:



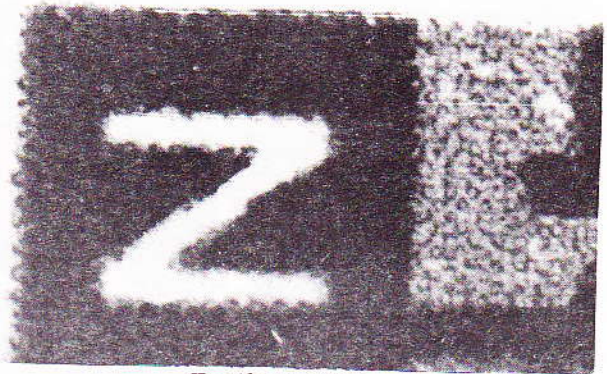
Note the bottom of the image of a "normal" horizontal coil is on the left during the printing process. Macrophotographs of a coil printed in the normal position are shown at the top of the following page.

It is easier to see the difference in sharpness of the edge of the image, in heavily inked areas. All the Wim Crowel numerals issued to date, incidentally, have been printed in the "inverted" position.

At this point I am sure there is a question in the mind of many readers, such as "Why bother?" What is the significance of all this? Well, a number of very dedicated students of the coils of the Netherlands have succeeded in establishing printing direction for virtually all coils, and the results of their



Leading edge



Trailing edge

labors have been duly noted in the specialized Rolzegel catalog. The above example, for instance, of a 10-cent Deltawerk coil 794Ra is valued at f 30.- when printed normally, and f 500.- when printed in the inverted position.

Therefore, it would seem quite worthwhile to become familiar with printing directions and how to identify them.

One other aspect of direction should be mentioned, and this concerns the orientation of the gravure diapositive (film of multiple images used to produce the printing cylinder), which can also affect the positioning of the image as it is being printed. Researchers have also been able to identify this factor, and the result of their work has been published, but it does not change the method of identifying the leading and the trailing edge of the coil stamp, as shown on the macrophotos, and is mentioned only briefly in the specialized catalog. For this reason it does not seem necessary to go into detail on this factor.

Much of the data in the article above was obtained from the Rolzegel Speciale Katalogus by Portheine, Schlosser, and Tielman, to which full credit is acknowledged.

Surinam Stamps Overprinted for Fiscal Use

by Harold F. MacDonald

In the *Gouvernementsblad van de kolonie Suriname* (the official gazette for Surinam), No. 45, of 1911 appeared the text of a decree of July 10, 1911, which was concerned with the use and issue of postage stamps which were overprinted to be used as fiscal stamps.

Article 1 stated that there was a temporary scarcity of fiscal stamps of 25 and 10 cents, so that temporarily the following stamps would be used:

a. as fiscal stamps of 25 cents postage stamps of the same value, furnished with an indication that those stamps are fiscal stamps;

b. as fiscal stamps of 10 cents, the stamps of 15 cents mentioned in article 1 of the Decree of July 15, 1907 (G. B. No. 46), furnished with the portrait of H.M the Queen of 1892 (child's head), overprinted with the value of 10 cents and furnished with an indication that these stamps are fiscal stamps.

Article 2. This decree is valid from the day of its announcement.

Given at Paramaribo, the 10th of July 1911.

To the right you see an enlarged photo of a mint copy of the 10 cent overprint on the 15 cent Queen Wilhelmina with long hair (NVPH No. 25). The indication that the issue is a fiscal stamp appears in the overprint "Plakzegel" which is found at the top.

On the next page you will see the photo of a used copy of this fiscal stamp. As these stamps were used to legalize receipts, among other things, the used copies should show (parts of) a signature and a date. In this case the date





zegel" at the top. At the bottom of this page you will find an enlarged photograph of this fiscal stamp.

The 10 on 15 cent (NVPH No. 25) is also known with an inverted "C" of "cent."

Thus we have here two separate issues of postage stamps overprinted to be used as fiscal stamps. One of 1910, in which the value "15 cent" was overprinted on a regular 25-cent stamp, and one of the following year, 1911, in which an invalidated stamp (NVPH No. 25) was overprinted with 10 cent and a current stamp of 25 cents (NVPH No. 53) was merely overprinted with the word "Plakzegel."



is clearly 3-12-11, which means December 3, 1911.

The first stamp mentioned in the Decree was the 25 cent of the then current series (NVPH No. 53). Here, since the value remained the same, the regular postage stamp was only overprinted with "Plakzegel."

Below you will see an enlarged photo of this issue.

This was not the first time that Surinam had run out of fiscal stamps. Almost a year before, the same had happened with the value of 15 cents.

In the December 1979 issue of *Netherlands Philately* a photo of a cover was shown with the fiscal stamp used as a regular postage stamp. To get all the information together, I will here give the gist of the text with that cover.

A Colonial Decree of May 27, 1910 authorizes the overprint and use of a regular 25 cent stamp with a new value of 15 cent at the bottom and the word "Plak-



At one time it was thought that the 25-cent stamp without "15 cent" was a misprint, but it appears to be the 1911 fiscal stamp overprint.

The author thanks Dr. A. M. Benders for his help with the excerpt from the *Gouvernementsblad*, and Larry Rehm for supplying two of the photographs with this article.

Note: All those members who would like to receive an English translation of the Dutch text in the NVPH Special Catalog regarding the Queen Wilhelmina with long hair issue of 1891-1899, please send a stamped, self-addressed envelope to the author at:

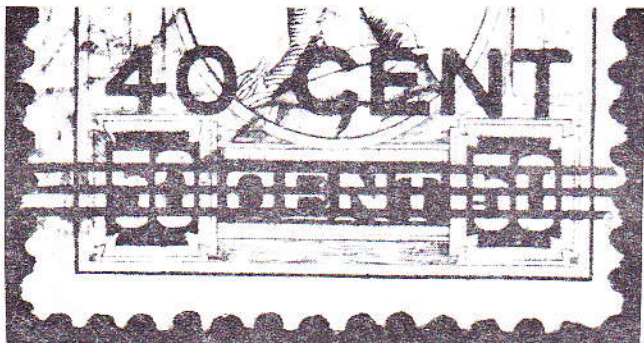
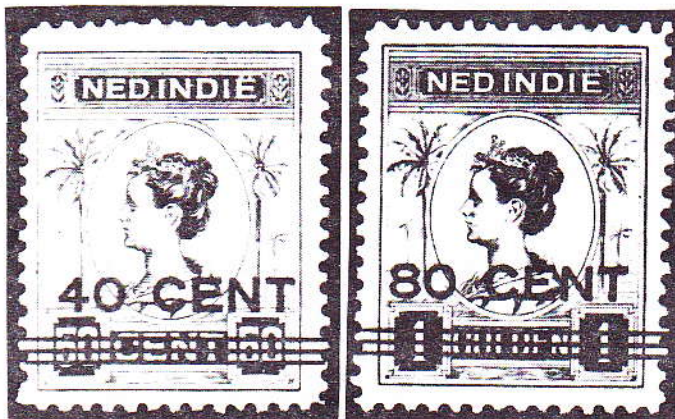
2354 Roan Lane
Walnut Creek, CA 94596

Fakes and Forgeries

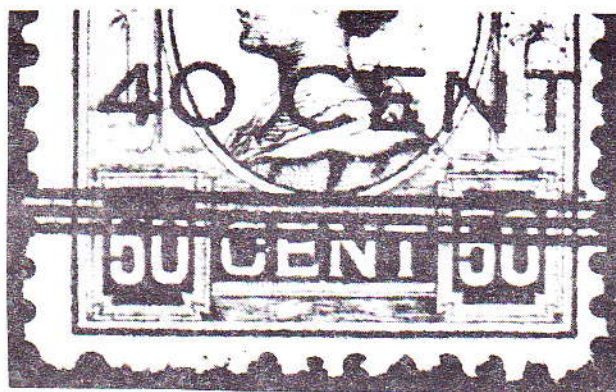
LOOKING at the two stamps to the right you wonder why anybody would go to the trouble to fake the overprint on NVPH Nos. 146 and 148. Perhaps the answer is that the basic stamps were so cheap that any "improvement" would be a gain for the forger.

What is even more remarkable with the two fakes of No. 146 we will show you is that what I will call Type I arrived in the morning mail some months ago, as a query from our fellow-member Marinus Quist, while Type II and its companion, the No. 148, showed up that same afternoon, sent by Vic Esbensen.

In the three enlargements below, you will see first the real stamp, then Type I and then Type II. It seems almost obvious that the Type I was an attempt to copy the variety in the 32½ on 50 ct, that exists with lines far apart and close together. The other characteristic is that the figures and letters of "40 CENT" are much slimmer, farther apart, and of a seemingly more pure red than red-orange color, as the original is. An attempt has also been made to remove the cancellation.



Genuine stamp



Fake overprint, Type I



Fake overprint, Type II

The distance between the lines in the Type II overprint is about right, but the lines are heavier, as is "40 CENT," which also shows more red than red-orange. The letters are identical and the spacing is also good. However, the "T," for instance, which has straight edges in the genuine, has rounded ones in the forgery.

The 80 cent on 1 gld forgery is, I think, a double forgery in that the cancellation - which may have been a favor cancel - is applied over the overprint. But the date is wrong, these stamps were invalidated April 30, 1930, and the date on the cancel shows as 6. 6. and then a 3, while the next character is definitely not a zero, but even June 6, 1930 would have been too late.

The overprint is almost perfect, the distance be-

tween the lines being correct, as well as the shape and size of the "80 CENT." The color, however, is a striking red rather than red-orange. All in all, a very dangerous forgery.

From the collection of Vic Esbensen also come the three DIENST overprint forgeries we are showing you here. The first photo to the right shows the same type of forgery as those first discussed in *Netherlands Philately* of March 1980. As you can see, the angle is the same, although we cannot ascertain whether the period is missing too.

The two photos below show a different type of forgery, although both are of the same type.

In both stamps the angle is wrong, and the dates are wrong: the stamp on the left shows 4 MEI 11, and the other 30. 6. 11. In *Netherlands Philately*, Vol. 3, No. 2, you may have read that the date these stamps were used was from October 1, 1911, to September 30, 1912.

The letters are beautifully made, identical to those of the genuine overprint - maybe a little too perfectly formed, because the genuine overprints show more irregularities.

The letters are also perfectly aligned, while the genuine overprints are usually shifted up or down or slanted, depending on the position in the sheet.

Finally, and this is the easiest to check, the "I" is too far from the "E."

We invite all our members to check their collections for suspicious examples. Even if we write up your forgeries, you won't lose them; they'll be returned in due time (after photos have been made). We even - if you are bold enough - will let you do a "guest column." How is that?



Correspondence?

We received two letters from the Netherlands with requests for correspondence and exchange of U.S. stamps for Netherlands ones. These were most likely due to the generous spread (with photo of our cover) in the December *Maandblad*.

Here are the names and addresses:

B. J. Gerrits, De Kamp 19, 7681 Vroomshoop, the Netherlands (exchange mint for mint)

Sjaak Martens, Laagstraat 13, 6611 CD Overasselt, the Netherlands

Both collect the U.S.A. and can correspond in English. If you are interested, please write directly to the two collectors in the Netherlands. Once things work out your editor would be pleased to know about it. You can always drop him a post card. Note from the editor: I am curious to know where Vroomshoop is located. Obviously it is a small community where letters after the numeral "zip" code are unnecessary.

BOOK NEWS

Catalogus Postzegels op Brief, Nederland 1852-1978, by Ha. Buitenkamp and E. Müller. Publisher: Zuid-Nederland b.v. (1980), 1st ed. 1980-1981, 60 pp (in Dutch), price Hfl 11.50.

In the opinion of your reviewer this "catalog of stamps on letters" may well be the most important piece of Netherlands philatelic literature to have emerged in the last five years or so. "Entires," as we often call them, have of course been collected for a very long time, but mostly for the tell-tale strikes, marks and labels that make such an entire a piece of postal history, with a story about departure, destination and the route in-between. Then, there were always those who maintained that, in order to be of collectible interest, the stamp had to be in used condition (who would care for Beethoven's Ninth in mint, unused condition?). That argument, taken to its logical extension, leads to a policy of not soaking off those stamps and of collecting the "entires" instead. Obviously, that policy has been adhered to by many collectors, but they did so in almost complete anonymity. Now they have come out of the closet, so to speak, and the first-ever catalog of entires lies before us.

From a hobbyist viewpoint this development is to be applauded. In recent years the philatelic world has had to endure an investor-induced drive towards "mint, never hinged" with its curious preoccupation with the stamp's reverse side. This new catalog will re-focus the attention of many collectors toward the genuinely used stamp, thus helping to create a healthy and much-needed balancing force in philately. The authors reinforce this philosophy by a policy statement: overfranking or spurious multiple, combination, or mixed frankings are "not permitted." Such philatelic frankings are not listed and are dismissed as being "worth much less." As an apparent exception - or perhaps an illustration - prices for complete sets on entire (but non-FDC!) are listed (at about 60% of the value of the sum of the values of the same stamps on separate, correctly franked, entires).

The catalog itself is arranged in eight sections. The first section comprises the first four emissions of the Netherlands; prices are given for single, double and triple franking, for all combination frankings (i.e., of these four emissions), all specified for plate, type and perforation varieties, plus a final column for "philatelic franking" (i.e., of complete sets). Of course such completeness could not be maintained for later issues. Instead, the degree of completeness in explicit listing is reduced stepwise until in the last section (stamps issued in 1968 or later), only singly franked entires are listed. However, at all the various breakpoints the authors provide general guidelines and formulas to compute the value of entires of nonlisted nature from the values of those entires that are listed, plus (or minus) certain adjustments, thus keeping the size of the catalog within reasonable bounds.

Delighted as we are with this new catalog, some critical remarks seem nevertheless in order.

Proper franking being an all-important criterion, the authors do provide up-to-date tables of postal rates, including some special rates such as for Belgium, Germany 1940-45, European Common Market and the like. So far, so good. However, the rate structure given for the 19th century is so simplified as to be more misleading than helpful. In fact, the rates for this period, as given in the NVPH Special Catalog (1981 edition, pp 219-221) are far superior, yet do not take up more space. Also, no mention at all is made of the special rates for the former colonies and overseas areas, in spite of the great bulk of franked mail that went to these areas for just about a century. The rates given do include those for post cards, printed matter, newspapers and parcels, so one would assume that post cards, wrappers, parcel front-to-pieces and the like are included. The photographs (of a dozen letters, one post card and one piece that looks like an address label) seem to confirm that. What is missing, however, is an explicit statement in the introduction regarding such entires. At present there is confusion because the title makes exclusive mention of the word "brief" (= letter), with an apparently random sprinkling of the words "stuk" (= piece) and "poststuk" (= entire) amongst the predominant word "brief" throughout the introduction.

There is a major problem also with the category "philatelic franking," the listing of which the authors have stated to limit to complete sets on letter. This restriction is unnecessary and gives rise to all kinds of problem of inconsistency and contradiction in the remainder. For example, all Child Welfare blocks on letter are listed in the column for single (correct) franking, with a blank in the "philatelic franking" column. It is difficult to see why anyone would put such a block on a letter, *except* for reason of philatelic franking. Never mind the near-impossibility to exactly match the franking value of a whole block with some appropriate and correct rate. We have equally strong doubts about placing covers with the 10 guilder Jubilee (NVPH No. 101) and similar high-denomination stamps in the column for correctly franked letters. These stamps were not meant for letters, but for postal money orders; the maximum postal rates of those days don't even come close to these high face values. Therefore, *per force*, letters with such stamps are philatelic favor pieces and in the catalog they should be indicated as such. This kind of contradiction of purpose finds its culmination in what, in our opinion, amounts to a monumental blooper, that seriously undermines the lofty intentions of the authors as expounded in their introduction: the "entire" pictured on the front cover appears to be a first-day cover! And if that is not sufficient abomination, it is a cover with a 4-margin Netherlands No. 1 5 ct, a letter apparently designed to go nowhere (post-marked Amsterdam, it is also addressed to Amsterdam which no one in his right mind would do at those times; a messenger would not only be faster, but also considerably cheaper), and it sports a beautiful "Amsterdam 1-1" (1852?) favor cancel almost entirely on the envelope (against strict postal regulations!) just tying the stamp. Philately's Original Sin in Technicolor!!

The catalog does not include entires concerning postage due, airmail and other back-of-the-book issues, but of the remaining normal franking stamps the syncopated perforations and the stamps and combina-

tions from booklets are also missing.

The greatest disappointment, however, is the lack of an English translation of the introduction. This introduction is only two pages print, so extra cost cannot have been the problem. The point is that, unlike other catalogs perhaps, this one is useless to anyone who has not pretty well mastered the Dutch language. The reason is that not only are the policy statements important, the separation into eight sections with their different and complex rules of evaluation must be studied minutely before the ensuing tables mean anything.

All in all, despite criticism, sufficient reason to congratulate authors and publisher with a fine effort. May they keep up their enthusiasm and ambition so that we may look forward to further - and improved - editions in the years to come.

F.H.A.R.

Handboek/katalogus Postzegelboekjes Nederland - Ned. Indië - Curaçao, by E. Horn. Publisher: de Rooy/Hali Uitgeverij (1980), 201 pp (in Dutch), price Hfl 35.00.

What the previous reviewer remarked about that catalog being useless to anyone not reading Dutch very well, applies double to this handbook/catalog. Although there a large number of photos (every booklet, if known, is identified by a photo), most of the photos are not of the best quality, especially the ones that show entire sheets used for the production of booklets. But let's start with the positive facts.

The "handbook" part runs a total of 86 pages; the reason the "catalog" part takes the rest of the available space is that each and every booklet gets its own page with the pertinent information (color of the cover, cover type, stamp contents, date of issue, and totals printed) at the top of the page, accompanied by a photo of the cover (or covers, if variants are known), and a photo of one page of the contents (if only one value was included), or photos of the various pages (if more than one value was given).

The handbook starts with a totally new numbering of booklets, according to the month of issue. To give an idea of the NVPH numbering of these booklets, Nos. 1-5 of this handbook have NVPH numbers 1, 6, 7, 10 and 12. In the numbering of the Netherlands Indies booklets there is only one discrepancy, 8 is 9 and 9 is 8, but for Curaçao we see a real hotchpotch of "wrong" numbers.

The author then proceeds with coding the booklets of the Netherlands and "colonies" where we find the "new" number, the NVPH number in brackets, the total number of stamps by NVPH number, the nominal value per stamp, and the issue date. After this short section comes a detailed coding of the same booklets, in sections, in which are added variants (numbered 16A-E, for instance), cover type and color, and totals sold. After this we get a section which covers the special sheets printed for the booklets (a photo shows that for Curaçao, for instance, sheets of 60 were printed, six horizontal rows of ten, of which the top three were tete-beche to the bottom ones). The next section covers the cover types, including in some cases the backs, which were sometimes printed with PTT messages or "commercials." Another section treats the code used for margins with or without through-perforation, and for the use of various eyelets (brass, nickel or zinc) or staples (round or flat, 14 or 16 mm long). Here I must say, etc., etc. because every possible kind of information is included, such as printing direction, plate or etching numbers, etc., etc.

In the back of the catalog we find back-of-the-book booklets, such as booklets with "air mail labels," railroad stamps (after 1946), two samples of hundreds of transport stamps (for press use), the Red Cross booklet of 1972, and finally Christmas labels. Finally on four pages we find prices for complete booklets which are mind-bogling. In a forthcoming auction in Amsterdam Mr. Horn's collection will be sold, so we can find out if these prices are realistic. They probably are.

Netherlands & Colonies: Maritime Markings & Ship Cancellations (1793-1939), by J. P. Traanberg and Philip Cockrill, published by the latter (1980), 55 pp (in English), price \$9.50.

Before I say "Wow" about this book which ought to be in the hands of every one of us who collects the postal history of the Netherlands, let me quote a bit from the foreword because to many of you the name Traanberg may mean little (he died in 1960): "One of the foremost authorities ... was J. P. Traanberg, who had a great advantage over most of the rest of us in that he had spent 20 years or more at sea. ... 'J.P.' as I knew him was a typical example of the old school of philatelists - courteous, kind and happy in sharing his knowledge ... primarily his main interest lay in Ship Cancellations, especially those of the Dutch Shipping lines of which he was the acknowledged expert in his own country."

Are you interested in Netherlands Indies prestamp "zeebrief" covers? On page 7 you will find a list of 32 places which used "Ongefrankeerd" markings and on the next page 26 places with "Franco" markings. Plus some variations. Route markings to the Indies and the "colonies" of Surinam and Curaçao? Turn to page 11-17, and 20-21. A list of Dutch shipping companies from 1856-1936 is also found, along with their markings. A list of probably all the K.P.M. ships by name with their various markings you can find, and the same goes for the lines sailing to the West Indies. In short, this book is indispensable! It is a must!

And if all this doesn't get you, perhaps the "Inland Waterways Markings" will, of which a good many are found too. Our Dr. Benders was also highly in favor and commented that it was a good thing that the publisher hadn't gone beyond 1939 because after that date too much is "philatelic."

The three books reviewed here can be ordered from our treasurer, John W. Van Buskirk, 11 Park Place, New York, NY 10007. The reviewer of the "stamps on cover" book has promised to translate the introduction into English, of which we will enclose a copy or send it afterwards. The price is \$6.50. The handbook on the booklets can be ordered for \$17.50 postpaid. These we will have to order from the Netherlands first. The 'maritime' book can be shipped directly as we have a large supply. The price is \$9.50 postpaid. Make all checks or money orders payable to the ASNP. We also have a supply of the "stamps on cover" book.