

NETHERLANDS PHILATELY



JOURNAL of the American Society for Netherlands Philately

Volume 7/4

ASN P



A non-profit organization registered
in the State of Illinois

Netherlands Philately

THE JOURNAL OF THE AMERICAN SOCIETY FOR NETHERLANDS
PHILATELY
Volume 7, Number 4

Editorial Board

Dr. A.M. Benders, Chairman
Frank W. Julsen
Laurence H. Rehm
Dr. F.H.A. Rummens
Benjamin Zelchick

Board of Governors

Dr. A.M. Benders, Odijk
Frank W. Julsen, Paradise Valley
E. Matthews, Bracebridge, Ontario
Dr. Fred L. Reed, New York

President

Reinder van Heuveln
3905 Midlothian Pike
Richmond, VA 23224

Vice President

Laurence H. Rehm
1734 Leisure World
Mesa, AZ 85206

Corresponding Secretary

Marinus Quist
124 Country Club Drive
Covington, LA 70433

Membership Secretary

Harold F. MacDonald
2354 Roan Lane
Walnut Creek, CA 94596

Treasurer

John W. Van Buskirk
11 Park Place
New York, N.Y. 10007

Editor

Paul E. van Reyen
P.O. Box 555
Montclair, NJ 07042

Librarian

Fernand H. Möllenkramer
6301 Downey Avenue
Long Beach, CA 90805

British Representative

W.L. Morton
11, Morven Road
Bearsden, Glasgow G61 3BU
Scotland

Netherlands Philately is published quarterly by the American Society for Netherlands Philately, P.O. Box 555, Montclair, NJ 07042.

© Copyright: 1982 the American Society for Netherlands Philately.

(Opinions expressed in the various articles in this journal are those of the writers and not necessarily endorsed by the ASN P or this journal.)

The ASN P is Affiliate No. 60 of the APS

Advertising: Advertising rates are \$60 for a full page, \$35 for a half page and \$20 for a quarter page.

June 1982

FROM THE EDITOR

Once again we are at the end of a membership year as far as the journals are concerned. And now we can "close the books" for this year, and see in how far we have succeeded in giving you what you expected from your stamp society. If you have some time during the coming summer, let us know how you have fared this year: Of course, nobody can expect that he or she likes 100 percent of all the articles given, but if the percentage gets too low you might get discouraged. However, before you do, let us know what it is that you do not like and we can try to improve our performance.

This journal opens with a reprint from the Collectors Club journal of New York, in which Dr. Reed and your editor give our view of the watermark in the paper of the 1852 issue. We may expect some vehement arguments on this from the Netherlands.

The second article is one on the rotogravure printing of Netherlands stamps since the middle thirties, and it explains the workings of the various presses used, and gives a listing of the various issues that came off these presses.

We then get our regular columns on "Postal Booklet Notes," "Dutch Designs" and "Coil Corner."

Since we did not have any "new" forgeries to show you, we thought that an article on the "master forger," as far as the Netherlands is concerned, François Fournier, might be of interest. We even have a picture showing him.

Our Membership Secretary shows us some details of an early revenue issue next, and the "Marketplace" gets some light thrown on it in view of the latest auction in the Netherlands in March.

We finally end this issue with some book reviews, and here we will once again alert our members to the Appendix in English of the Forgeries book, published by the Chicago group and which is about to appear (or has already appeared by the time you get this issue). Orders go to Harry B. Walton, Jr., 930 Martha Avenue, Lancaster, PA 17901.

The "ad" on the opposite page is there to let you know which albums you can order from Mr. Walton. Prices will be close to those listed in guilders, plus the postage.

CONTENTS

The Posthorn Watermark of the First Issue of the Netherlands 1852	62
Thirty Years of Web Rotogravure Printing	64
Postal Booklet Notes	71
Dutch Designs	73
Coil Corner	74
Fournier the Forger	76
Netherlands Revenues: The 'Frying Pan' Issue	79
The Marketplace	80
Ex Libris (book reviews)	inside back cover

The Posthorn Watermark of the First Issue of the Netherlands 1852

by Fred L. Reed with Paul E. van Reyen

My original study on the position of the watermarks of the 1852 issue of the Netherlands¹ was concerned with the possibility that more than four different sheets of paper (two moulds) were used.

Following the appearance in the *Nederlandsch Maandblad voor Philatelie* (Dec. 1975) of an article by G. C. van Balen Blanken and Bert Buurman, of which the (translated) title was "An Inquiry into the connection between the shape of the watermarks and the plate positions of plate 1A - issue of 1852, 10 cent value,"² in which several photoradiographs were shown, I described my concept of the watermark in the next issue of *Netherlands Philately*³ as follows: "I doubt whether the present view that the wmk bits are made only of wire (silver or brass) is correct. I illustrate my version of a wmk bit derived from all the inferences I have gathered. I believe that the body of the posthorn is of sheet metal, to which the loop and two rings, all three bent from wire, have been soldered. The body, which may have been perforated with holes or slots, or both, to allow for the water to drip off, is then soldered to the wire frame. (See Fig. 1) As BB (Dr. van Balen Blanken) was told by paper experts, the posthorns were completely made of wire and sutured with a fine silver thread to the frame. There is possible evidence of such sutures in some positions. I prefer to suggest that such bits may have come loose and had to be reattached, or had to be taken off for repairs and replacements."

In a personal letter of February 12, 1976, van Balen Blanken stated categorically that my conclusions are wrong. My model of the watermark is "what we thought it was, but for sure it is only silverwire. ... Nothing was soldered!" No proof was offered in support of his statement nor against our concept.

In his book on the 10 Cent Plate 1A⁴ van Balen Blanken explains the composition of the watermark on page III-1.0 as follows:

Watermark: Posthorn

These signs were made of silverwire which was sewn with silverthread on to the wirecloth of the mould. They consist of two pieces:

- A. The horn. The silverwire is bent like this: From A to B etc. as far as E. Sewing stitches are visible in several places but they are different on each watermark.
- B. The cord. Consists of silverwire bent in a loop and sewn on with 3 or 4 stitches. They, too, are different on each watermark.

After all the postal horns had been fixed on, the wirecloth was turned over after which the horn was filled up. The wirecloth was beaten up with a punch until the level was just as high as that of the silverwire. See I, II and III. (See Figs. 2 and 3 below.)

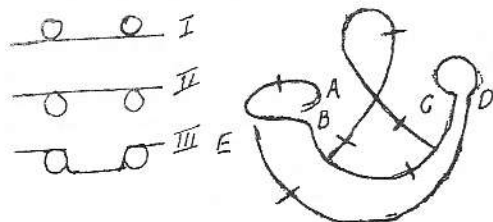
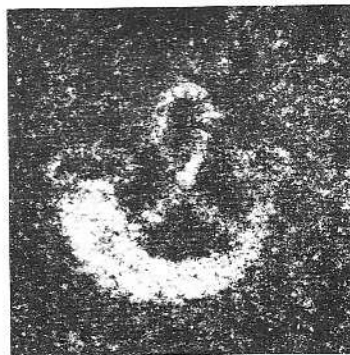


Figure 2. Van Balen Blanken's concept watermark bit.

Figure 3. Beta-radiogram (10 c Pl. X-30)



We found the posthorn watermark used by several papermills in Holland before the advent of postage stamps.⁵ They have one feature in common with the posthorn watermark of the 1853 issue of Brunswick and the 1872 issue of Norway in that the posthorns are all outlined only.

In the manufacture of postage stamps the papermakers were, probably for the first time in the history of papermaking, confronted with the problem of multiple watermarks.

Fred J. Melville, in his chapter on "Paper-Making," writes about the watermark:⁶ "The watermark is produced by sewing small pieces of metal or wire (usually the latter) on to the wire cloth. Thus in producing the hand-made paper for the first British stamps the small Crown design was fashioned at first in wire (and possibly duplicated by a mechanical process) reproduced two hundred and forty times, this num-

This article was reprinted with permission from *The Collectors Club Philatelist*, Vol. 61, No. 1, January 1982. Copyright The Collectors Club, Inc.

ber of "bits" being sewn or *soldered* (our italics) on to the wire cloth at regular intervals to conform to the positions to be occupied by the printed stamp designs."

Our research revealed further references. Jan Pontenaar:⁷ "Pas sedert het begin der 19e eeuw soldeerde men de watermerken op de bakbodem." ("Only from the beginning of the 19th century were the watermarks soldered onto the bottom of the mould.") And K. T. Weiss (translated from German):⁸ "The wire is bent with pliers and, where necessary, soldered with silver solder. It (the wire) is sewn to the mould with fine brass wire. On the wirecloth not only wires but also cut-out small sheetmetal strips having the width of several adjoining wires can be attached and cause corresponding light stripes in the paper." "About 1800 it becomes customary to form letters occasionally not in wire as outline but to cut out letters to full extent from sheetmetal and then solder them to the wirecloth. That way watermarks are created in the paper with wide white areas; the letters don't appear outlined in lines anymore, but so-to-say filled in as large solid watermark letters. They are called full-watermarks."

And Williams:⁹ "Bent wire or stamped-out brass, sewn or soldered onto mould or dandy roll." Also Dard Hunter:¹⁰ "At least one writer has stated that the wire designs were fastened to the mould surfaces by the use of soft solder; but this appears to be a mistake, as this method of securing the watermarking wires in place was apparently not used until the first part of the nineteenth century."

Scott Standard Postage Stamp Catalog:¹¹ "Watermarks ... consist of small designs such as crowns, stars, anchors, letters, etc. formed of wire or cut from metal that are soldered to the surface of the dandy roll or mold."

Now let us go back to Melville for his description of the only solid watermark listed in his book apart from the posthorn of the Netherlands:¹² "Laurel branches. - A hand-made wove paper manufactured by BebrUder Ebart, of Berlin, arranged for 150 watermarks in each sheet of 150 stamps of the first issue of Prussia. The 'bits' are stated to have been stamped out of brass. There is a watermarked marginal inscription breaking a single-line outer frame: at top, FREIWARKEIN; right, DER; bottom, KOENIGL PREUSS; left, POST."

We think this description to be important because in G.C.J.J. Ottenheim's book on the genesis of the first Dutch postage stamps 1850-1852, we read that the official in charge of the printing of these stamps was Mr. J. Pols who, in January 1851, went to Berlin to negotiate a treaty with the Prussian Postal Administration and to study the making of the first Prussian stamps.¹³ Prussia used a full-watermark (solid) and as we have seen, Melville's information was that they were stamped out of brass. It is hardly an accident that the model of the posthorn watermark which Pols submitted to the papermaker Blauw resulted in proof sheets made by Blauw showing a solid body of the posthorn. Remarkably enough, Pols in an agenda for a meeting at the Ministry of Finances, according to Ottenheim taking place on April 15, 1851, noted under "watermark": "a small crown, or something like it - discuss with papermaker - of silver wire."

The solidity of the watermark was severely criticized by Dr. A. Vrolik, at that time an important functionary at the Mint in Utrecht where the stamps were to be printed, and Mr. H. A. Bake, the Mint Master, under whose supervision the printing was to take place.

They would have preferred an outline of the posthorn of two lines instead of the massive body. Most likely, Blauw convinced Pols that such a change was impossible in the rather short time at his disposal and things were left as they were.¹⁴

Here is the first point where we take issue with van Balen Blanken's concept that the wire cloth was raised with a punch; if that had been the case it would have been an easy matter to reverse the level of the wire cloth to any desired depth and satisfactory thickness of the resulting watermark paper. That this was not possible strongly indicates that the body of the posthorn was made of sheetmetal. Furthermore, if no solder had been used, how is it possible that in many thousands of copies we have examined there never was a detachment or displacement of the wires from the body of the posthorn? It is virtually impossible that, assuming four frames were used for the manufacture of 400,000 sheets of paper, averaging 100,000 sheets per frame, no detachment and/or displacement from the pull of removing the paper sheets had occurred. (See Fig. 4.) we remain convinced that there are at least four solder joints for the mouth-

Arrows show areas of likely distortion and/or points of likely separation

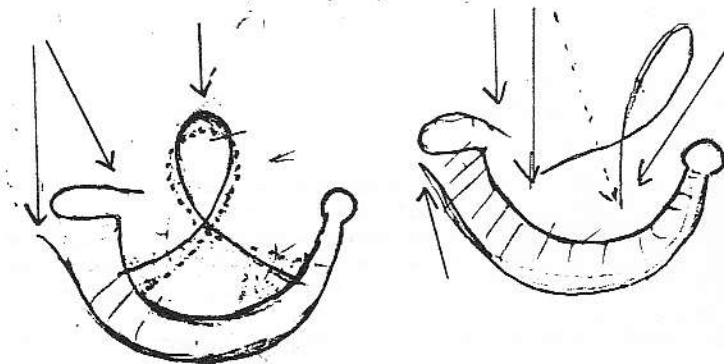


Figure 4. From van Balen Blanken's concept.

sands of constant repairs necessary and we would encounter many faulty watermarks. In our concept an occasional repair may have been necessary, but if that happened, our experience proves that the damage was discovered immediately as so far we have not seen a faulty watermark yet. Also, frequent repairs would

piece, opening, and chord to the sheetmetal body and one below the body to attach it to the wirecloth. It is most likely that there are auxiliary stitches holding the wire components to the cloth to prevent their being pulled away by the thousandfold removal of the paper sheets. Of great significance in this connection is the reference in Dard Hunter's book:¹⁵ "The wire forms may have become detached from the moulds and have been replaced by a worker unskilled in wire-working. ... Every time a wire mark came loose from a mould, it had to be attached again, and in so doing some detail naturally was slightly changed from the original outline. This alone would account for the large number of marks, similar in subject, and supposedly from the same mill, but varying to a slight degree."

It is unthinkable that van Balen Blanken's concept applies as there would have been thou-

ber of "bits" being sewn or *soldered* (our italics) on to the wire cloth at regular intervals to conform to the positions to be occupied by the printed stamp designs."

Our research revealed further references, Jan Pontenaar:⁷ "Pas sedert het begin der 19e eeuw soldeerde men de watermerken op de bakbodem." ("Only from the beginning of the 19th century were the watermarks soldered onto the bottom of the mould.") And K. T. Weiss (translated from German):⁸ "The wire is bent with pliers and, where necessary, soldered with silver solder. It (the wire) is sewn to the mould with fine brass wire. On the wirecloth not only wires but also cut-out small sheetmetal strips having the width of several adjoining wires can be attached and cause corresponding light stripes in the paper." "About 1800 it becomes customary to form letters occasionally not in wire as outline but to cut out letters to full extent from sheetmetal and then solder them to the wirecloth. That way watermarks are created in the paper with wide white areas; the letters don't appear outlined in lines anymore, but so-to-say filled in as large solid watermark letters. They are called full-watermarks."

And Williams:⁹ "Bent wire or stamped-out brass, sewn or soldered onto mould or dandy roll." Also Dard Hunter:¹⁰ "At least one writer has stated that the wire designs were fastened to the mould surfaces by the use of soft solder: but this appears to be a mistake, as this method of securing the watermarking wires in place was apparently not used until the first part of the nineteenth century."

Scott Standard Postage Stamp Catalog:¹¹ "Watermarks ... consist of small designs such as crowns, stars, anchors, letters, etc. formed of wire or cut from metal that are soldered to the surface of the dandy roll or mold."

Now let us go back to Melville for his description of the only solid watermark listed in his book apart from the posthorn of the Netherlands:¹² "Laurel branches. - A hand-made wove paper manufactured by Bebrüder Ebart, of Berlin, arranged for 150 watermarks in each sheet of 150 stamps of the first issue of Prussia. The 'bits' are stated to have been stamped out of brass. There is a watermarked marginal inscription breaking a single-line outer frame: at top, FREIMARKEN; right, DER; bottom, KOENIGL PREUSS; left, POST."

We think this description to be important because in G.C.J.J. Ottenheim's book on the genesis of the first Dutch postage stamps 1850-1852, we read that the official in charge of the printing of these stamps was Mr. J. Pols who, in January 1851, went to Berlin to negotiate a treaty with the Prussian Postal Administration and to study the making of the first Prussian stamps.¹³ Prussia used a full-watermark (solid) and as we have seen, Melville's information was that they were stamped out of brass. It is hardly an accident that the model of the posthorn watermark which Pols submitted to the papermaker Blauw resulted in proof sheets made by Blauw showing a solid body of the posthorn. Remarkably enough, Pols in an agenda for a meeting at the Ministry of Finances, according to Ottenheim taking place on April 15, 1851, noted under "watermark": "a small crown, or something like it - discuss with papermaker - of silver wire."

The solidity of the watermark was severely criticized by Dr. A. Vrolik, at that time an important functionary at the Mint in Utrecht where the stamps were to be printed, and Mr. H. A. Bake, the Mint Master, under whose supervision the printing was to take place.

They would have preferred an outline of the posthorn of two lines instead of the massive body. Most likely, Blauw convinced Pols that such a change was impossible in the rather short time at his disposal and things were left as they were.¹⁴

Here is the first point where we take issue with van Balen Blanken's concept that the wire cloth was raised with a punch; if that had been the case it would have been an easy matter to reverse the level of the wire cloth to any desired depth and satisfactory thickness of the resulting watermark paper. That this was not possible strongly indicates that the body of the posthorn was made of sheetmetal. Furthermore, if no solder had been used, how is it possible that in many thousands of copies we have examined there never was a detachment or displacement of the wires from the body of the posthorn? It is virtually impossible that, assuming four frames were used for the manufacture of 400,000 sheets of paper, averaging 100,000 sheets per frame, no detachment and/or displacement from the pull of removing the paper sheets had occurred. (See Fig. 4.) we remain convinced that there are at least four solder joints for the mouth-

Arrows show areas of likely distortion and/or points of likely separation

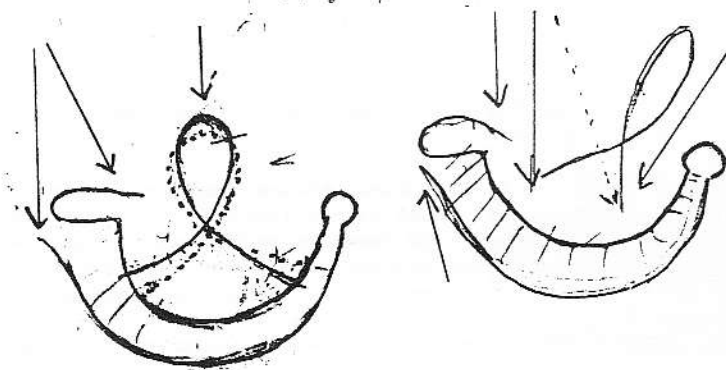


Figure 4. From van Balen Blanken's concept.

sands of constant repairs necessary and we would encounter many faulty watermarks. In our concept an occasional repair may have been necessary, but if that happened, our experience proves that the damage was discovered immediately as so far we have not seen a faulty watermark yet. Also, frequent repairs would

piece, opening, and chord to the sheetmetal body and one below the body to attach it to the wirecloth. It is most likely that there are auxiliary stitches holding the wire components to the cloth to prevent their being pulled away by the thousandfold removal of the paper sheets. Of great significance in this connection is the reference in Dard Hunter's book:¹⁵ "The wire forms may have become detached from the moulds and have been replaced by a worker unskilled in wire-working. ... Every time a wire mark came loose from a mould, it had to be attached again, and in so doing some detail naturally was slightly changed from the original outline. This alone would account for the large number of marks, similar in subject, and supposedly from the same mill, but varying to a slight degree."

It is unthinkable that van Balen Blanken's concept applies as there would have been thou-

play havoc with van Balen Blanken's theory by making numbering according to the shape of the watermark virtually impossible.

Finally, the transparent blobs in position 100 of one sheet cannot be caused by holes in the wirecloth. That would rather cause a thickening of the paper pulp, and consequently a loss of transparency, as I already pointed out.¹

And as a thought to ponder: If the numbers 1g and 2f in the *Speciale Catalogus* are authentic, then there ought to be one mould which produced ribbed paper, and not wove paper.

My research,¹ pointing out for the first time the atypical behavior of the watermark positions in some plates was criticized to the extent of complete rejection by Dutch philatelists. However, no one has bothered to check on the wealth of material at their disposal to confirm or dispute my findings, while here I have been measuring every stamp for co-ordinate deviations of the watermark. Unfortunately, we have not yet come across enough new stamps to publish additional findings.

References

- 1 "A study dealing with the watermarks of the 1852 issue of the Netherlands," *Netherlands Philately*, vol. 1, no. 2 (December 1975).
- 2 "Een onderzoek naar het verband tussen de vorm van de watermerken en de positienummers van plaat IA - emissie 1852, waarde 10 cent," *Nederlandsch Maandblad voor Philatelie*, pp.666-668 (December 1975).
- 3 "Comments and Communications," *Netherlands Philately*, vol. 1, no. 3 (March 1976).
- 4 *Nederland 1852 - 10 Cent Plaat 1A*, by G. C. van Balen Blanken, F.R.P.S.L., and Bert Buurman, Amsterdam, 1977.
- 5 H. Voorn, *Papiermolens in Noord-Holland*, Haarlem, 1960.
- 6 Fred J. Melville, *Postage Stamps in the Making*, London, 1916, p. 5.
- 7 Jan Pontenaar/Dr. Dard Hunter, *De Papierwereld*, Naarden, 1961, p. 93.
- 8 Karl Theodor Weiss, *Handbuch der Wasserzeichenkunde*, Leipzig, 1962.
- 9 Williams, *Fundamentals of Philately*.
- 10 Dard Hunter, *Papermaking: The History and Technique of an Ancient Craft* (2nd rev. and enlarged ed.), New York, 1947, p. 264.
- 11 Scott Standard Postage Stamp Catalog, New York, 1980.
- 12 Melville, *ibid.*, p. 44.
- 13 Drs. G.C.J.J. Ottenheym, *Ontstaan en invoering van de eerste Nederlandse postzegels 1850-1852*, The Hague, 1969, pp. 20-23.
- 14 Ottenheym, *ibid.*, pp. 42-43.
- 15 Hunter, *ibid.*, p. 266.

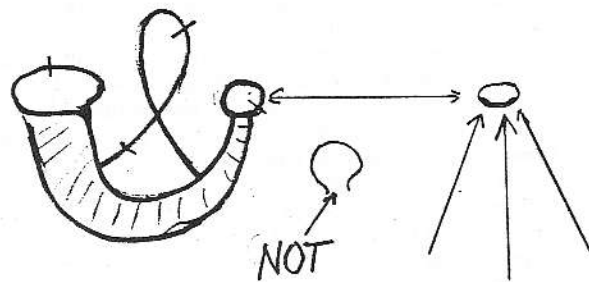


Figure 5. In photos and Beta-radiogram appearance of a complete wire loop.

Thirty Years of Web Rotogravure Printing

by Jan Dekker

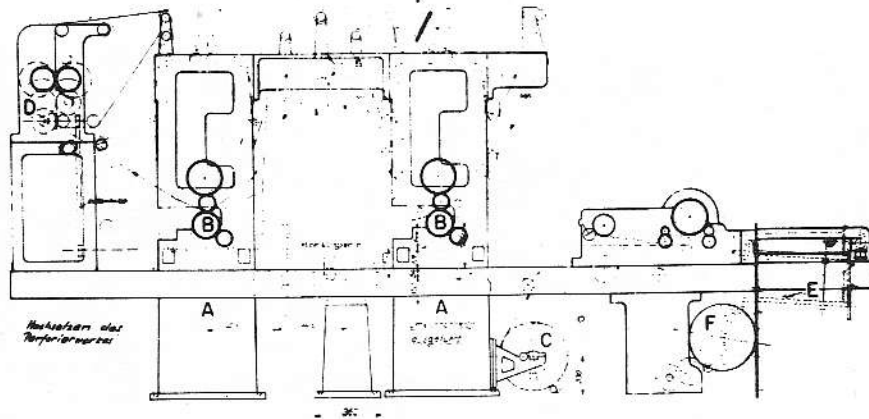
Translated by Martin Zwart

Originally published in UPHILEX, the catalog of the National Postage Stamp Exhibition held at Utrecht, 13-15 May, 1966.

This year marks a century since Enschede took over the printing of Dutch stamps from the government mint at Utrecht. To commemorate this centennial, this article shall deal with a little-known aspect: the modern development of rotogravure printing by web press in Haarlem (the location of Enschede), which we, as collectors, come into contact with every day. When we discuss new issues, we use the same kind of data: Perforation, etching numbers, counting numbers, punch marks, marking arcs, etc. Looking at these more closely, we note that the data fall into two groups:

- A. Perforation running across one long and/or short side of the sheet, with marking arcs and punch marks or incisions.
- B. Perforation running across two opposite or even three sides of the sheet, no punch holes, and nowadays no marking arcs.

Group A conforms entirely to the classic form of comb perforation in sheets. We find etching numbers with or without letters, L or R, for left or right. In the latter case the stamps are printed in double



Original schematic diagram (dated 27 Nov 1933) of the Albert two-unit rotogravure press designed for Jos. Enschede which permitted them to print stamps in sheet form on a continuous web of paper as well as coil stamps in continuous rolls.

- | | |
|------------------------------|--|
| A. Press units | D. Perforating unit |
| B. Gravure printing cylinder | E. Sheet delivery (not used for coils) |
| C. Roll of paper | F. Roll delivery (for coil production) |

niently, register crosses on the sheet edge are printed. The perforation, too, has to fall into line precisely. The correct position of printing cylinders and perforation machine is controlled electrically, and adjusted if necessary. These sophisticated and costly presses can only be used for large issues, so that the number of different formats (sizes) is limited.

The ALBERT FRANKENTHAL Press for Two Colors (1934-1961)

On this press which is not equipped with a perforation device in Haarlem, stamps for the Netherlands and Netherlands Indies, as well as airletter sheets were printed. The stamp sheets had to be perforated subsequently, so that they cannot be distinguished in this respect from the regular ones.

In the years 1939-1941 the following stamps were successively printed: the 5 ct design Veth, the 2, 5 and 10 ct Indies, design Kreisler, with watermark, the 5 ct design Konijnenburg, and six values of the German occupation overprint. These sheets show in the borders on both sides counting numbers consisting of large, double-lined blue figures, and are without control incisions. Of course, they do have marking arcs for the perforation and also show a line where the sheets had to be cut off.

While these values, printed on the single sheet press, were printed in double sheets with L or R added to the etching number, the sheets off the roll have just a number as this press was too narrow for printing double sheets.

This we also find with the 7½ ct dove design of 1941, and the 2 ct van Krimpen design of 1948-1955. Here, however, we see no counting numbers, but therefore a punch mark applied after printing but before perforating. The single cylinder number and the cutting-off line are the only marks here. The circumference of the press cylinder equaled the total height of the sheet including the borders, or about 57 cm.

The coils for automatic stamp vending machines

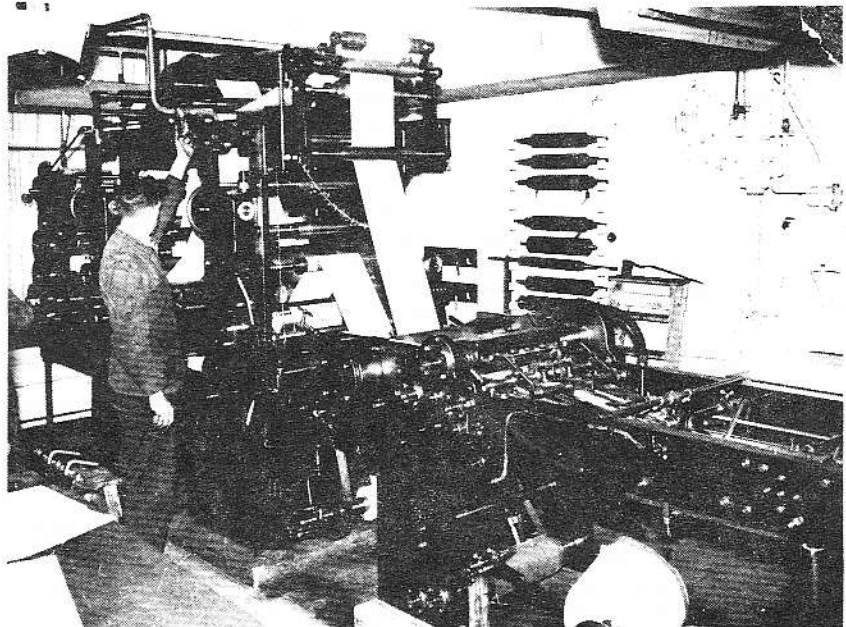
From 1936 on, this press had already been in use for producing automatic coils. The paper strip was about 38 cm wide and was printed continuously with 15 stamps in a row (side by side). In both borders, at every 10th stamp, square marks were printed to indicate perforation.

For the perforation a special quadruple A-comb was used which perforated three rows of stamps trans-

heets, but are often separated before being perforated. This is also often still being done today, the printing being done from cylinders.

Group B, on the other hand, shows aspects that cannot be explained from comb perforation on the sheet. Here we have the result of a modern development, printing and perforation on the web. The sheets are cut only after being perforated. Up to now, printing on the roll is being done in Haarlem only with rotogravure printing. Letterpress and offset is done only on single sheets, one at a time.

Printing on the web with simultaneous perforation demands exact coordination of a sequence of operations; the cylinders for the different colors must be adjusted precisely so the colors register exactly. To check this conve-

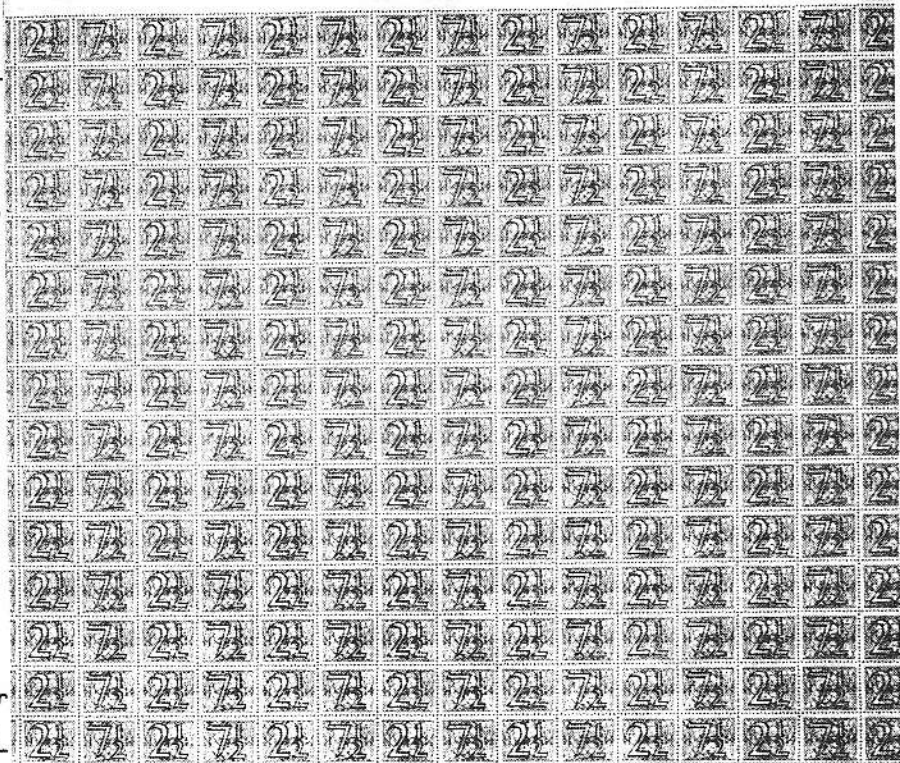


The original Albert rotogravure press in operation, the sheet delivery unit in the foreground.

versely on four sides, and the fourth on three sides at one blow. This can be noticed in the irregularity which recurs in every fourth stamp in a roll.

The circumference of the cylinder here was 20 times the height of a stamp, or 50.8 cm, the distance between stamps not always being exactly the same. With most of the values in rolls, two somewhat larger distances are found recurring every twenty stamps. Since in the 1½ ct dove design and the German overprint rolls variations in these larger distances have been observed, at least two different cylinders must have been in use for these values.

The difficulties with the automatic vending machines which often produced offcut stamps, cannot be blamed on these machines, but on the slight differences which occurred in making the rolls. This was caused by the separation of printing and perforating, the latter of which often took place much later under different atmospheric circumstances. This caused tiny differences in sizes which had some significance on the total length of the 1000-stamp coil - over 25 meters. This defect was corrected by the combination of printing and perforating.



Section of web; the 1940 coil issue was printed on the Albert Frankenthal

One consequence - already discovered earlier - of web printing was that the values of the Lebeau design were printed in rotogravure from 1936 on, while the sheets were printed in offset until 1941. This concerns the 1½, 3 and 4 ct. The 4 ct coils were never put in use due to a change in postal rate; they were all destroyed.

Also, for testing the automatic vending machines, special coil adhesives were made with a St. Andrew's cross and child's head in various colors according to the values on the coils. We have seen the St. Andrew's cross in light gray and bluish gray, and recently in burgundy, the color of today's 15 ct Juliana in profile; also the child's head in green, red-brown and blue, the colors of the 5, 6 and 12½ ct Veth design.

The automatic vending machines were not in use from May 1942 to March 1949 through the lack of coins in the required sizes.

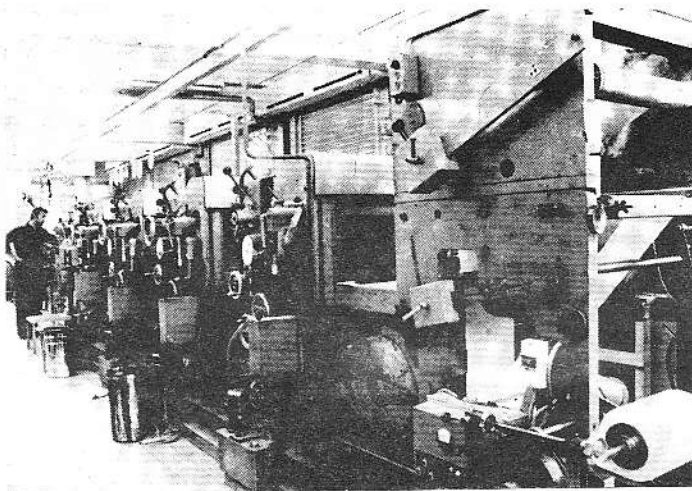
Counterfeits

There are counterfeits of miscut pairs of the gray 1½ cent Lebeau (dove). Of course, these can also be made easily with the other values. The faker, who produced a complete range of miscuts that were shifted a fraction each time, forgot, however, that the vending machine has three groups of pins to advance the stamps of the coil. These pins, seven of them, divided 2, 3, 2, normally insert themselves into the perforations between the stamps, but in miscut stamps they damage the edges. The cutting edges of the faker's pairs were entirely undamaged!

Regina and Chambon Presses

These rotogravure presses which are now in use produce sheets ready for use, resulting in a big saving of time and work, as the number of operations until final checking has been reduced to a minimum. In 1955 the Regina, a four-color press manufactured by Goebel, was put in service after having been especially adapted. The operative width is 50 cm so that two normal sheets of 200 stamps as sold at the counter can be printed side by side at a distance of one stamp width. The cylinder circumference can be adapted to the size of the sheets to be printed to a maximum of 708 mm, so that two blocks of 100 stamps of the larger formats can be etched perpendicular to the roll direction on the cylinder. The cutting device at the end of the press can be exchanged for a winding apparatus, making continuous printing of stamp coils and booklets for automatic vending machines possible.

Six years later, in 1961, the Chambon was purchased to replace the old Frankenthal. This press, which originated from a packaging machine manufacturer, is put together with exchangeable parts (like a child's play construction box). Its principal purpose was the printing of airletter sheets, one million a month



The Regina web gravure press at the Jos. Enschede plant in Haarlem

of which are being used today. On the press, these are in sequence printed, gummed, dried, cut and folded, so they come off the press ready for use.

If one removed the cutting and folding device, and replaced it with the perforating and cutting units, then the press can print stamps in three colors, which if necessary can be extended to four.

As the operating width of 32 cm is designed for the unfolded airletter sheet, only few sheets can be printed in the length of the paper strip. The model of the Netherlands airletter sheet has now been recommended by the U.P.U., a notable achievement for our postal service.

Characteristics of the stamp sheets

The main characteristic of the sheets from both presses is the perforation which runs continuously along the direction of the web. The two adjoining sheet borders together are the width of one stamp. We do find a heavy cut-off line on these borders. There are no marking arcs for the perforation, nor control incision or punch holes.

The standard sizes for stamps are:

	Size	Perforation	Description	Date of size	Date of perf.
A.	20,8 x 25,34 mm	Comb 13½:12-3/4	postage stamp	1870	1934
	25,3 x 44,2	Comb 12-3/4:13½	booklet pair	1964	
C.	31,55 x 24,15 mm	Comb 12:12½	tax stamp; "summer" 1935	1886	1895
G.	36 x 25 mm	Comb 14:12-3/4	ANVV (across)	1932	1934
G.	25 x 36 mm	Comb 12-3/4:14	same (lengthwise)		

In giving sizes and perforation the size across the paper web is given first. They are distributed over the two presses as follows:

Regina, four colors, operating width 50 cm, in use from 1965. Etching numbers.

	Classification	Circumference of cylinders	Continuous perforation on	
AA	2 x 200	21 stamps high	532 mm	both short sides and right or left, etching numbers (with L /R)
AA	21 coils	22 stamp widths	486 mm	first two, later no holes in the border of the booklet pane
	2 x 11 booklets	21 stamps high	507 mm	
CC	2 x 100 across	22 stamp widths	528 mm	both long sides
GG	2 x 100 across	22 stamp widths	550 mm	both long sides

We thank Joh. Enschede en Zonen for the photos and schematic of the presses.



The cylinder etching letter E and the printed cutting line indicate that this is a product of the Chambon press.



1952 Air Letter sheet, printed on the Albert Frankenthal



Format A
1965 Coil definitive



Format AA
TBC Seal



Format C
1955 Child



Format C (Wide)
1963 Independence



Format G
1957 Europa

All of the above examples were printed on the Regina press

Chambon, three colors, operating width 32 cm, in use since 1961. Etching letters.

Classification	Circumference of cylinder		Continuous perforation on
AA 1 x 200	21 stamp lengths	532 mm	both short sides
G 1 x 100	11 stamp lengths	396 mm	both short sides
airletter sheets	3 widths	520 mm	gummed, cut and folded

The double size letters indicate the use of double combs.

On the Regina the normal franking stamps usually are printed in two sheets, side by side. The blank strip in the middle of the width of one stamp, with the counting numbers is included in the perforating, so that these sheets with L or R before the etching number are perforated through on three sides, and the long outer side shows one or two perforation holes.

As an exception a few single sheets were printed on the Regina - such as the 6 and 10 ct landscape designs - which in that case show a single etching number. The single sheets from the Chambon, however, have etching letters, usually on the upper margin, sometimes upside down on the lower one.

Presently (1966, Ed.) the cylinders for special issues don't carry letters or numbers, although sometimes not just a single cylinder is used. For the Benelux stamp at least two sets of cylinders were used on the Chambon, which can be seen at the differences between the counting numbers and cutting-off lines on the right-hand sheet border. This cutting-off line - a sure sign of printing from the web - we find in the center of the perforated-through sheet border, so that with the double sheets of the postage stamps we have to look at the sheet corners on the perforated-through long side.

In multicolor printing we find register crosses on the outside of the paper web, which sometimes are (partially) cut away.

Modified combs

On the basis of the normal sizes A, C, E and G, for which the Regina has double combs, indicated with AA, CC, etc., there are several possible variations, which provide a certain flexibility or leeway.

First we must realize that the basic row of pins across the sheet and the fixed distances of the side pieces of the comb form the only unchangeable fact, since the distance between rows of perforation may be changed within certain limits, and can easily be adjusted. The pins, of course, can be removed and replaced as needed.

1. Removal of pins from the normal combs.

- a. The child welfare souvenir sheets 1965, Regina size G, transverse. These sheets were printed in threes, side by side, across the paper web, and show one perforation hole in the left and right border. For this twice 22 pins were removed between the sheets from the transverse basic rows, and at the outer edge a number of pins were added for the eleventh row.
- b. The I.C.E.M. strips of 1966, Chambon size G, lengthwise. Here, alternately all 15 pins for the short sides were removed from the basic row so that the white strips of the width of a stamp show no holes (four times two strips on the cylinder).
- c. The TBC Christmas labels of 1965, Regina size double A. To perforate these labels every other one of the vertical side pieces of the A comb were removed, resulting in a size double that of the normal postage stamp. This method had already been used almost 60 years ago for the 1906 TBC stamps, at that time with a perforating machine for normal single sheets. It is a curious coincidence that the purpose of both issues, the one postal, the other private, was identical.

2. Removal of pins and change of distance between rows of perforation.

- One hundred and fifty year commemoration 1963 and resistance stamps 1965, Regina size C wide. This format is in fact that of a widened fiscal stamp. Starting with the CC comb the second transverse row of pins was removed and 10 pins taken off all double-length side pieces. Thus a single comb was obtained for the almost square shape. The setting for the distance of the perforator was adapted to this. Perhaps other adaptations occurred, but the examples above illustrate the possibilities on the basis of the four standard sizes.

The well-known Ve-Ge and Spar savings stamps are also printed on the Regina. For the latter there are special combs with a thick pin in the center. The small blue "cash" stamps, however, are printed in coils in letterpress and, therefore, need not be considered here.

A transitional form of 1956-57

When we investigate various issues to see if any were printed by web, we meet with the Europa stamps of 1956 and 1957. First we notice the perforation which is the same for all four stamps, and is continuous only on one side. This is, therefore, the regular comb perforation on the single sheet, all four with etching numbers and L or R. All of them also have pierced marking arcs. The two high values, respectively 25 and 30 cent, also have punch holes in the sheet margins and were printed in double sheets on a sheet-press.

The two 10 cent stamps have no punch holes and upon inquiry turn out to have been printed on the Regina by web; as the GG comb was not available as yet, after cutting into sheets they were perforated on the regular perforating machines.

The automatic vending machine booklets

For the first printing of September 1964, which was assembled by hand, sheets were printed of 20 transverse rows with sheet margins on all sides. The stamps of both booklets - red and blue - were on the same sheets joined tete-beche. The single sheets were separated by tearing them vertically, and both parts were pasted with their vertical margins on strips of 10 booklet covers, and then folded and cut. Since the second issue of April 1965 the stamp combinations were printed continuously, after which the perforated rolls were made into booklets on the special booklet machine. The remainder of the register crosses we find in the margin of one out of 11 booklets.

Stamp coils for automatic vending machines and hand-operated dispensers in the post offices

Towards the end of 1965 the stamp dispensers at the post office stamp counters were fitted out with these 12 values: 8, 10, 15, 18, 20, 50, 60, 70 and 75 cent. The stamps of these coils are numbered on the back (on top of the gum) on every fifth stamp to facilitate accounting. Coils for automatic vending machines were made earlier without these control numbers, 21 side by side on the paper roll. The stamps of these coils are attached to each other by their short sides, so that the 8 cent van Krimpen design comes off the coil turned 90 degrees to the right. The remaining values of 10 cent and up are now all of the Queen Juliana in profile type, even the 10 cent which is no longer available in sheets. Normally the stamps leave the vending machines lower side first, but the 18, 40 and 45 cent are reversed. They are placed upside down on the coil, as it were, which can also be observed in single copies with control number, since the latter is upside down in relation to the stamp image.

Conclusion

In coil printing the perforation is always applied lengthwise along the paper web. It is irritating to collectors that this perforation is often damaged when the web is cut into coils. We wonder whether this superfluous perforation could not be omitted so that the coil stamps remain imperforated on two sides as is done, for instance, in Sweden, the U.S.A. and Canada.

It could be objected that we then would get additional variations; however, this is no longer the case since the coil stamps carry control numbers, so they are being collected already for that reason.

Omitting the superfluous vertical perforation will make the nature of coil stamps clear to anyone, which also would be accepted by collectors. We should indeed like to see this change adopted in connection with the new type of franking stamps.

It would not have been possible for me to write this article without the assistance of Mr. Huijsman, Board Secretary of Enschede, the Post Museum, and the Postal Control. My thanks to all for their cooperation. Data were derived also from the Maandblad 1939-65 and De Philatelist 1939.

(The following three lists give the values printed up to the writing of the article (1966) on the three presses, the Albert Frankenthal, the Regina and the Chambon.)

Albert Frankenthal

A. Coils for automatic vending machines, 15 in a row across the web.

1936-42 Lebeau 1½, 3 (and 4) cent

Veth 5, 6 and 12½ cent

1940 Konijnenburg 5 cent

German overprint 7½+2½ cent

1941 Lebeau 7½+2½ cent

The automatic vending machines were not used from May 1942 to March 1949 because of the zinc coins (of different sizes).

1948 Van Krimpen 2 cent

Juliana en face 10 cent

B. Sheets, single, across the width of the web.

1. with double-lined blue counting numbers, no punch mark.

1939 Veth 5 cent, printing X with etching numbers 655, 656, and Y 661

Neth. Indies Kreisler with watermark

2 cent G 145 and H 154, 5 cent H 156, and 10 cent C 140 and D 159, 163

1940 Konijnenburg 5 cent A 1, 2, 3, 4 and 6

German overprint with double etching numbers for basic stamp and overprint

Basic stamp: A 1: 5 cent 1 and 2, 7½ cent 1, and 10 cent 2

B 3: 22½ cent 2, 25 cent 2, and 40 cent 2 and without

B 4: 5 cent 2 and 3, and 7½ cent 2

2. Without counting numbers, but with punch marks

1941 Lebeau 7½ cent A 1, C 9 and C 14

1948-55 Van Krimpen 2 cent 10, 12, 14, 15, R 15, 161, 17, R 18, 19-29, 33-51
"R" with 15 and 18 placed by mistake, 37 on the bottom margin

1953 "Flood" stamp, no etching numbers, register cross in the middle right

C. Airletter sheets, first 4, later 3 to a sheet, separately finished.

1949-53 En face, one closing flap in the middle above
30 cent with, and 35 and 30 cent without PTI background

1954-61 En profil, folded in three, without "Space for closing flap" (Ruimte voor sluitklep)
25 and 30 cent with variations in color and texts
Neth. New Guinea as those for the Netherlands
15 and 35 cent with variations in paper and texts

Regina

Size A

Coils, 21 in a row without control figures (on the back)

1955-65 Van Krimpen 2, 4, 5, 7 and 8 cent

En profil 10, 12, 15, 18, 20, 25 and 30 cent

Coils with control figures

1965 Van Krimpen 8 cent

En profil 10, 15, 20, 30, 50, 60, 70 and 75 cent

Ditto 'upside down' 18, 40 and 45 cent

Sheets, 2 x 100 side by side with L and R in front of the etching number

1955 Van Krimpen 2 cent LR 55-58

1957 4 cent LR 12, 14, 17-50 (except LR47 luminescent)

1964 3 cent LR 2

7 cent LR 14, 15 and 16

1955 En profil 10 cent LR 21, 22, 24-27

LR 22 and LR 27 ALSO in sheets

1957 12 cent LR 3-28 (except LR 26 luminescent)

1964 15 cent LR 11

1962 Landscape 4 cent LR 1-3

Some sheets, only with etching number

1962 Landscape 6 cent 1 and 2

1963 Delta works 10 cent 1 and 2

Automatic vending machine booklets, both combinations printed side by side.

1964 Van Krimpen 5 and 7 cent) in sheets, later on the web 1965

En profil 15 cent)

1965 Van Krimpen 8 cent) solely on the web

En profil 10 and 18 cent)

(also with postal information (January 1965))

Size double A 1965 TBC Christmas labels

Size C with continuous perforation on the long sides

1955 Child welfare 2 and 10 cent

1956 Child welfare 2 and 10 cent

1957 Child welfare 4 and 12 cent

1960 Europa 12 and 30 cent

Child Welfare 4 and 12 cent

1962 Child welfare all values

Size C widened, perforation continuous at top and bottom

1963 150 year lib. 4, 5, 12 and 30 cent

1965 Resistance 7, 15 and 40 cent

Size G

Printed on the web, although separately perforated (marking arcs).

1956 Europa 10 cent

1957 Europa 10 cent

With continuous perforation on the long side (no marking arcs).

1964 Child Welfare all values

1965 Child welfare all values and sheetlet (modified comb)

Chambon

Size A, 1 x 200, etching letters, continuous perforation on the short sides

1963 Van Krimpen 5 cent A and B

1965 8 cent A-D

1963 En profil 12 cent A-E

Continued page 75

Postal Booklet Notes

by Frank W. Julsen

THE long-awaited Queen Beatrix booklet (P.B. 27A) has finally made its appearance. It consists of four examples of the 70 cent Queen portrait in a dull violet shade in combination with four of the 5 cent gray Crowel numeral stamp - a thoroughly unattractive production. The brightest aspect is the ornage cover color!

The price of the booklet is Hfl 3.00, and the paper is white phosphor, unwatermarked. The text on the pane tab is in gray ink.

There is, however, one noteworthy feature about the new booklet: for the first time, the "end" of the pane is trimmed so that we will now have two stamps imperforate on two sides in the various combinations. Six regular combinations are noted:

Single stamps:

Bottom side imperforate	5 cent
Left side imperforate	70 cent
Bottom and right side imperf.	5 cent
Top and left side imperf.	70 cent

Pairs:

Left and right sides imperf.	70 cent + 5 cent
Left and top and bottom and right sides imperforate	70 cent + 5 cent

A seventh combination could be included, if the cataloguers so decide, due to the incidence of the trimmed pane edge: Block of four: 70 + 5 + 70 + 5 cent.

A companion booklet, P.B. 28A, is as eye-appealing as P.B. 27A is not. The cover color is blue-green; the pane tab includes the Postcode symbol of a hand and pen, in bright rose; and there are two Andreas crosses next to the tab - one in rose and one in blue. Coupled with the two Crowel vales (50 cent rose and 10 cent blue), this is a most colorful booklet pane.

There are nine positive combinations, plus the "optional" end block of four:

Single stamps:

Bottom side imperforate	10 cent
Top side imperforate	50 cent
Bottom and right sides imperf.	10 cent
Top and right sides imperf.	50 cent

Pairs (vertical):

Top and bottom imperforate	50 cent + 10 cent
Top and right and bottom imperf.	50 cent + 10 cent

Pairs (horizontal):

Top imperforate	X + 50 cent
Bottom imperforate	X + 10 cent

Blocks of four:

Top and bottom imperforate	X + 50 + X + 10 cent
Top and right and bottom imperforate (optional)	50 cent + 50 cent + 10 cent + 10 cent

Information regarding booklets is almost a national secret, so we don't know when and whether more of this particular Beatrix design will become part of a future booklet. The most likely possibility is a rate change in the basic letter rate; naturally, the Crowel stamps fill the gap for postcards and most printed matter. In fact, the matter of rate changes is the reason the previously announced booklets of three 55 cent + three 45 cent, and four 65 cent + four 10 cent values did not see the light of day.

The stamps + texts were printed on the four-color Regina press. In deciding on the colors to be used for the texts, it must be taken into account that this press can print a maximum of four colors in one printing operation.

A roll of stamp paper has just the right width for the number of stamps + texts needed for two booklets. The booklets used to be printed in "tete-beche" position. The sheets contained in the booklets consisted of texts and stamps (in that order), so the stamps were in the center of the paper roll with the texts on either side of the printing track. In other words, texts and stamps were printed across the width of the paper in the order: text, stamps (both normal position), stamps, text (both inverted position). The two strips of booklets were separated from each other by a perforated line running lengthwise in the middle of the roll of paper. The stamps contained in the booklets were perforated on three sides only.

A new method was followed in printing the two new booklets (P.B. 27A and P.B. 28A).

The contents will no longer be printed "tete-beche," but both in the same position, so that the order will now be: text, stamps, text, stamps. In either of the strips of booklets the two stamps on the right will be perforated on two sides only. In the left-hand strip because no perforation will be provided to separate the two strips from each other, and in the right-hand side strip because excess paper on the right-hand side is simply cut off.

The new method has the advantage that it considerably improves the quality of the print, in particular for the Crowel stamp which shows a gradation in color. Since the printing ink tends to spread downwards, the tete-beche positioning caused the booklets to show considerable differences in color gradation. In the left-hand booklets the colors changed gradually from dark to light downwards, whereas in the right-hand booklets, because of their inverted position the ink spread from dark to light towards the top. Thanks to the new method, booklets from both strips are identical.

Another catalogue dealing with "Combinaties" has made its appearance, edited by A. Sauerbier, Postbus 96858, 2509 JG The Hague, priced at Hfl. 9.50. It is a very attractive and well laid-out booklet of 56 pages, soft cover. Not only are booklet combinations listed, but also those from miniature or souvenir sheets, as well as regular issues such as the Amphilex '77 varieties and the Delft Bivel stamp with tab. In addition to very clear black-and-white reproductions, a clever numbering system makes this booklet very useful as a check list. I recommend its purchase for those who are seriously involved in collecting combinations.

A final suggestion: Please note that the numbering of combinations in the 1982 NVPH Special Catalogue has been changed, due to the addition of new denominations of the stamps appearing in booklets. If your want list had been prepared from an earlier edition, as had mine (!), chaos will result.

APPENDIX

The authors of the special de Rooy/Hali catalogue of booklets for 1982 did not for nothing state that they would be grateful for remarks, suggestions, and corrections. One of the reasons the "combinations" section especially was found to be full of errors was that the authors changed their system from that used in the NVPH Special Catalogue to a much more logical system of numbering. The total number of sections could be reduced to six major ones because of this.

The following corrections should be made in the catalogue:

page 4 - under "typen" the brace behind H, M and F should be behind H and M only.
 - under "papierssoort" the brace behind W, Fg and Fw should be moved behind D and W.

page 35 - add as a variety: 19br (gum ripple)

The Combinations

page 57	D 1.d.2 D 2. 1	16b change into 16a 23a, O change into 23a, b	E2 E8	no watermark 26a should be deleted		
page 58	G 2 G 5	no watermark prices are, respectively,	40.-- 25.--			
page 59	L 5 L 6 L 10	change into add: 6d should be 6b 10a and b become:	5 .1 .2 10a 10b 10c	Fw - D2 E W wm B1 D wm B2 Fg wm B2	24a 24a 6a,b,c 6d,e 6eF,fFp	0.30 1.-- 1.-- 22.50 22.-- 22.50 22.-- 10.-- 8.--
	N N	this capital letter is lacking for the head "Los Zegel" ("Loose stamp") Number 2 occurs twice, with the 12 ct as well as the 15 ct. Juliana Profile. To begin with the 15 ct Juliana Profile all numbers should be raised by one (1).				
page 60	N 6 N 8 O 7 R2b R 3 and 4	becomes now N 7 - change D2 into B2 becomes N 9 - change at 9.1 at 9.2 3yD becomes 2H and M add: 10 + 18 ct Juliana Profile Fg should be changed into D are totally pied; this should be:	8a D wm A 3 4 4.1 4.2	D1 becomes C1 Fw - C1 C2	19a becomes 12a, 13a 19b becomes 19a,b 20.-- 14.-- 3yD 11aF, bF 15a 15a	12.-- 10.-- 6.-- 16.50 16.50
page 61	R 8 R 21 R 26 R 30.2	D2 changes into B2 change and add: 26.1 and 26.2 should be deleted move printing one column to the right	21a 21b 21c	W wm B1 D wm B2 Fg wm B2	71, bw 7bD 7bF	2.-- 1.75 2.-- 1.75 4.-- 2.50
page 62	S 5.2 S 25.2 S 27	note the indication 2 D1 to be changed into D2 change into 35 + 35 + 25 + 35 ct				
page 63		9eF change the counting block price to 900.--				

Thanks are due to the Philatelic Service at Groningen and Messrs. de Rooy and Hali.

Dutch Designs

by Benjamin Zeichick

HOLLAND - the land of tulipomania! Yet despite the centuries-long love affair between the Dutch and the tulip bulb, and the fact that tulips all but symbolize the Netherlands to much of the world, very few stamps featuring tulips have been issued by the Dutch PTT over the years. With the rise of topicals and long sets issued to show native floras and faunas around the world (including the Netherlands Antilles and Surinam), it is surprising indeed that a tulip series has never made an appearance. In fact, tulips on Dutch stamps are so few and far between that only five examples occur to me

The 12½ cent value of the 1932 ANVV set promoting tourism is the first tulip stamp to come to my mind (Scott No. B57; NVPH No. 247). The work of Paul Schuitema, this now quite expensive stamp shows both tulips and tulip fields in blue tones which make the whole thing look like a silhouette or a black-and-white photograph done in blue. With its bright color, bold graphics, natural-looking flowers, and rather novel overall appearance this stamp is certainly attractive, but it lacks something of being truly symbolic of Holland's tulip industry. This stamp shows none of the glory of a tulip field in full bloom or the delicacy of a single perfect blossom, but rather leaves one with an *impression* of the tulip instead of the actuality.



The 1952 "Summer" semipostals showed a brightly colored tulip on the 6 + 4 cent stamp (Scott No. B240; NVPH No. 585). Obviously a beautiful and effective design, its creator, D. van Felder, must have had a deep love for flowers. Of all the stamps showing tulips issued by the PTT this one comes closest to portraying all that is classic in a tulip - even the leaves are realistic - but the stamp does not name the variety (if indeed the artist copied a real tulip) and the drawing looks to me more like a stereotype than a living flower.

In designing the 1953 "Children's" semipostals, small line drawings were used by the artist, Th. Kurpershoek, in conjunction with the faces of his children. The 25 + 8 cent value (Scott No. B263; NVPH No. 616) shows a drawing of an entire tulip plant, as if growing up from the ground. Though small, pale, and simple, the drawing is effective in its way. It is not, however, really promoting tulips for their own sake.

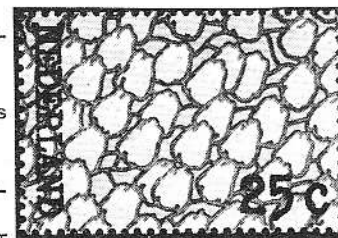


promoting tulips for their own sake.

In 1960 once again the "Summer" semipostals, dedicated to Floriade 1960, included a tulip, this time on the 4 + 4 cent value (Scott No. B343; NVPH No. 738). Like the 1952 stamp, this design by Piet Wetselaar shows a full-color tulip, though some would say (I among them), a rather inelegant one. Perhaps the "La Princesse" tulip is beautiful and worthy of representing its illustrious family on a postage stamp - if so, this drawing and the background color chosen do not do it any justice. A shame since the rest of the set is certainly well designed and attractive.



Finally, in 1973 the Dutch PTT issued what has certainly become the most controversial of the tulip stamps - the tulip field without borders (Scott No. 503; NVPH No. 1025). The only one of the stamps discussed here not to have a surcharge, the stamp is disliked by many collectors



but at least gives a good impression of a field of flowers with only minimal lettering to get in the way, particularly if one has the stamp in a block of four or more. It does not, however, do a really good job of honoring and showing off Holland's premier flower.

So, what has this review given us, beside the knowledge that the Dutch PTT has not seen fit to do much with tulips on stamps? Well, there is always the hope that the powers that be will someday remember that the last flower series was over twenty years ago and will issue a set of stamps showing various tulips. If not, there are always bulb catalogs

Afterword: The powers that be did finally issue another flower set for the 1982 Floriade, but the tulip is conspicuous by its absence! We find apple blossom, anemones, roses and African violets, but NO tulips. Perhaps the Dutch are getting tired of being known for their wooden shoes and tulips. Who knows.

The 1949 semipostal set for "Children's Welfare" shows one value that symbolizes "Spring," the 6 + 4 cent green (Scott No. B205; NVPH No. 546), which seems to show two growing tulips, and some tulips in the hands of the girl on the stamp, but since these tulips (if they are tulips) are so stylized as to be unrecognizable, they have been left out of our "Dutch Designs."

All readers who have comments and/or suggestions for this column, please write to the author, care of the editor of this journal. Just a letter of appreciation (or a post card) would be nice too. That way we know we "are doing something right."

COIL CORNER

by Laurence H. Rehm

DESPITE the confident predictions which were circulating in the Netherlands, the first Beatrix definitive to follow the variety in sheet form was not a coil but a booklet, as detailed by fellow-columnist Frank Julsen. No estimates have reached this area as to when we may expect the Beatrix coils.

A March release from the PTT Philatelic Service lists the following coils as currently available at face: Wim Crowel numerals: 5, 10, 25, 40, 45, 50, 55, 60 ct

Juliana Regina white-phosphors: 55, 60, 70, 75, 80, 90 ct; f 1.00, 2.00, 2.50

Juliana Regina on "dark" paper: f 1.50

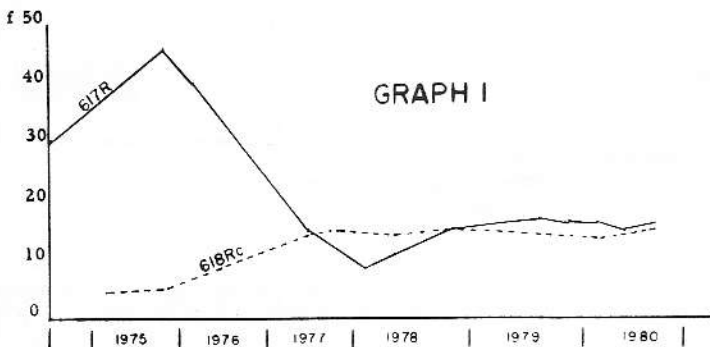
The other Gulden-value coils on dark paper are out of stock.

There comes a point at which each collector must ask himself if further acquisitions in his particular area of interest can be economically justified. Starting this month we will run a brief series in an attempt to help the coil collector to reach that decision. This is not a trivial matter, as anyone striving for some degree of completeness of the recognized varieties will find that the more elusive coils have brought as high as f 1150.00 in auctions.

An analysis has been made of prices realized in the periodic auctions of the Booklet and Coil Collectors Study Group, to which due credit is hereby acknowledged. By making this analysis, I hoped to be able to provide one with the data necessary to judge the accuracy of the prices in the specialized catalogue, as well as prices published by dealers, who may be more influenced by the condition of their stock than by true market value.

A pattern of prices for each variety can be established by reference to lists of prices realized. The first auction of the specialist group was held in May of 1974, consisting of four lots of Netherlands coils and 30 lots of vending machine booklets, plus a few foreign lots.

Out of this extensive survey, a representative selection of coils was chosen for examples in this column. Most of the coils discussed below are values of the Juliana profile series. In the interest of keeping the graphs as simple as possible, one realized price has been used for any given date, regardless of how many lots of that variety were in that auction.



All examples are for first quality coils in strips of five, with the control number on the reverse of the stamp at the end of the strip.

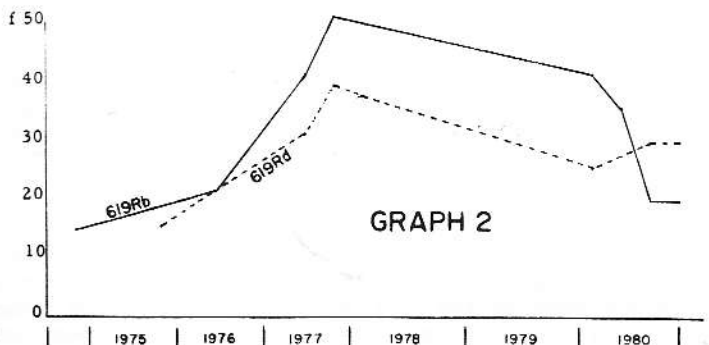
Graph 1 shows the pattern of the 10 cent coil 617R and the 12 cent 618Rc. The initial price for the 10 cent coil was 30 guilders, realized in the very first Study Group auction in May 1974. A total of twelve auctions included at least one strip of five of this coil, and after peaking at 45 guilders in September 1975 it dropped to a low of 8 guilders in March 1978, then stabilizing since then at around 16 guilders, which it brought most recently in September of 1980.

The 12 cent coil 618Rc shows quite a different pattern. Appearing in nine auctions from January 1975 until December 1980, it originally brought f 4.50, rising gradually to f 14.00 in September

1977 where it has pretty much remained to date.

Graph 2 covers two varieties of the 15 cent coil, 619Rb and 619Rd. The first time coil 619Rb was offered, in September 1974, it realized f 15. It climbed steadily to peak at f 52 in December 1977, and has dropped in price just about at the same rate to a current price of f 20.00 in December 1980.

Its close relative, 619Rd, follows quite a similar pattern. It started out at f 16 in September 1975, peaking at f 40 in December 1977, then dropping to a current f 30 at the end of 1980. The fact that both varieties peaked in the same auction is not a coincidence; this pattern may be seen in many coil histories, and I suspect is related to the very similar experience seen in the Dutch market generally, and which may well be an Amphilex-generated peak and subsequent valley.



Graph 3 shows the prices of the 25 cent coil 623Rd and the 30 cent coil 624Rb. Starting out at f 8.00 in 1975, 623Rd peaked at f 180 in the first auction of 1978, then has stabilized to date at around f 130 except for the last auction of 1980, when for some reason it brought only f 80.

The 30 cent coil 624Rb also started out modestly in 1975 at f 28.00, peaking at f 250 in the December 1977 auction. However, its subsequent drop to around f 140 has remained reasonably constant until the

June 1981 auction, when it brought f 195.00.

This discussion will be continued in the next column.

Following the rate increases on April 1, 1982, the assortment of the definitive series of Beatrix stamps has been adapted to the new rates.

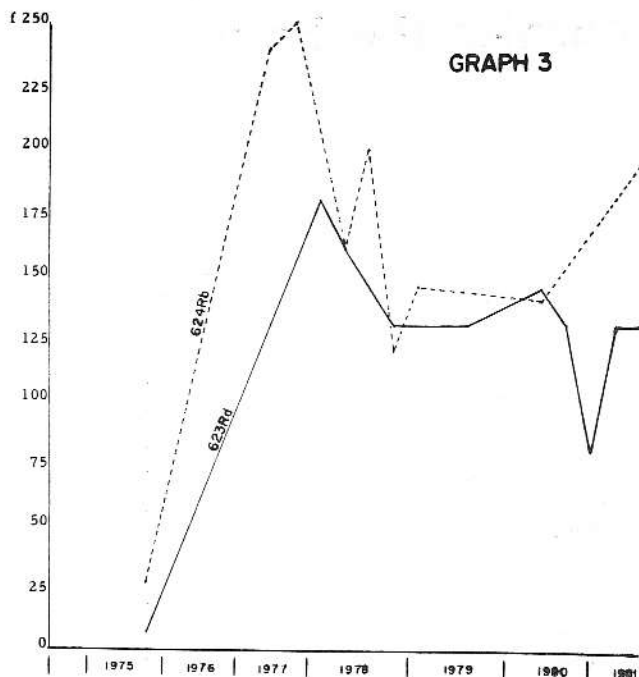
The following values are still to be produced (in sheets):

75 cent; 1 gld, 2 gld, 3 gld, 4 gld and 5 gld, as well as 1.40 gld which is the new rate for inland letters from 20 to 50 grams. The sheets will have 200 stamps.

The values of 70 cent, 1 and 2 guilder and the 6.50 gld will also be produced in rolls of 1,000 stamps, with perforation on two sides only. (It seems that the value f 1.40 should eventually also be produced in rolls.)

The value 80 cent which was announced in the April Newsletter should have been 90 cent; this mistake was caused by a misprint in the "Philatelic News" from the PTT (No. 5/82).

As of writing this column there is no indication yet when these coil stamps can be expected.



Web Rotogravure, CONTINUED from page 70

(Chambon)

1964	En profil	12 cent A-E
1965		18 cent A-D
1963		24 cent A
	Landscape	4 cent A
Size G, 1 x 100, continuous perforation in the short sides		
1961	Europa	12 and 30 cent
1962	25th wedding	12 and 30 cent
	Telephone	4 and 12 cent
	Europa	12 and 30 cent
1963	Anti-hunger	12 and 30 cent
	Europa	12 and 30 cent
1964	States General	12 cent
	Railroads	15 and 40 cent
	Bible society	15 cent
	Europa	15 and 20 cent
	Benelux	15 cent
	Statute of the Kingdom	15 cent
1965	Europa	18 and 20 cent
1966	I.C.E.M.	18 and 40 cent, strip 117 x 43 mm (modified comb)
Airletter sheets with "place for closing flap" (ruimte voor sluitklep)		
1961	En profil	30 cent paper variations
1964		40 cent
Netherlands New Guinea, never issued, same characteristics as the Netherlands		
1962	En profil	15 and 35 cent
Surinam, same characteristics as the Netherlands, but with illustrations		
1966	Brokopondo	15, 20, 25 and 30 cent, each one illustration

We do thank Jan Dekker for his permission to publish his translated article in our journal. To Larry Rehm, of course, goes the credit for the illustrations, only one of which adorned the original article. If any of our members is interested in collecting marginal inscriptions, contact the editor.

Fournier the Forger

by Paul E. van Reyen

Fournier is dead, but his works live after him, and scattered broadcast in collections all over the world, constitute a grave menace to Philately.

Fred. J. Melville

In the course of time you have seen the name Fournier several times in our fairly regular column on "Fakes and Forgeries." Most likely all of you have heard about Fournier, the "master forger," but perhaps you would like to know more about this man whose fairly well-executed products continue to trouble the world of philately. Perhaps not so much in the case of Netherlands and "colonies" stamps; perhaps "our" stamps were not "worth" forging as much as some of the earlier German and French stamps.

Who was François Fournier, to give him his full name? Lowell Ragatz, who wrote the foreword to *The Fournier Album of Philatelic Forgeries*, a photographic reprint of one album with representative selections from the forgeries of Fournier, sold in 1928 by l'Union Philatelique de Geneve, says: "Little is known of him personally other than that he was French by birth, and fought in the Franco-Prussian War. Late in the century he became associated with L. H. Mercier, who had opened a philatelic forgeries business in 1891, and in due course, he became Mercier's successor. He was, by all accounts, a quiet, kindly personage at this stage of his career, heading what he deemed to be a perfectly legitimate enterprise, and enjoying the friendship and respect of a large number of collectors and dealers. In 1906 he was operating from 6 Rue Corrairie in Geneva, but shortly after, he moved to more spacious quarters at 11 Rue Du Rhone, where he maintained his engraving and printing plant and repair shop until his death early in the First World War. It was there that his famous house organ, *Le Fac-Simile*, was produced."



We should not forget that philatelists in the 1890's were a different breed of people from that seen haunting the stamp shows and auctions of this era. I'm sure that if anybody in 1890 had mentioned the term "never-hinged" people would have looked askance at such a stupid notion. Why, it was not too long before that, that collectors with mint stamps licked the backs to stick them in their albums. Why not? Wasn't the gum there for that purpose in the first place? And probably around 1890 it was not too rare that the selvage of stamp sheets was used to fasten stamps to the album pages. We all must have seen these old stamps. In my opinion, they are not to be despised even though they are not worth as much as their never-hinged colleagues.

It is against this background of a leisurely enjoyed hobby which also did not shrink from collecting the most awfully damaged stamps - haven't we all seen some of these "dogs" in old albums? - that Fournier's work must be seen. Lowell Ragatz writes: "Fournier was exceedingly touchy respecting his status. He chose to be known as an 'art publisher,' and styled his organization an 'art publishing house.' He waxed eloquent upon the subject at the slightest provocation, mingling righteous indignation with a show of temper. He was *not* a postal forger; he reproduced only stamps from states which had passed out of existence, or which were no longer valid for postage. He was *not* a philatelic forger like Oneglia, with whom he conducted a bitter feud through many years. Rather, he was a CREATOR OF ART OBJECTS--facsimiles of stamps in such demand that the average collector might never hope to own them because of their high prices or scarcity. All were OPENLY OFFERED AS SUCH, at low prices, and many items were reworked several times until a high degree of excellence was reached." Yes, we have seen that with the postage due sets of the Netherlands and colonies, of which the first attempt contained the typical "Fournier" fault, the small circle in the left top ornament. His later efforts showed either a removed circle, or no circle at all.

Yet, even Fournier made mistakes in issuing facsimiles of stamps "which were no longer valid for postage." Perhaps the best illustration in our area is the story of the 75 cents postage due of the Netherlands Indies, which follows:

On January 11, 1910, the Ministry of Water Works informed the Ministry for the Colonies that faked postage due stamps of the Netherlands Indies and Curaçao had appeared on the market. Colonies replied on March 22 with a circular from F. Fournier in Geneva which offered 'facsimile' stamps and postage due stamps, but only of those stamps which were no longer valid. Included in the offer were sets of postage dues of the Netherlands Indies of 1882-1888 and Curaçao of 1889. It seemed that Fournier could not be prosecuted for the sale of invalid faked stamps, but ... what happened to be the case? The 75 cent stamp of the 1882-1888 set of postage dues had never been invalidated, hence was not one of those stamps which Fournier should have produced. Rather than prosecute Fournier for this one stamp, the Dutch government chose the simpler expedient, advising the Governor-General of the Indies to invalidate the "old" model postage due stamp of 75 cents as soon as possible. And this was done. By decree of the Governor-General of October 29, 1910, except for the 5-cent value all postage due stamps without the word "CENT" were invalidated per November 1, 1910. The 5-cent value was finally invalidated per August 15, 1911.

But the value of 75 cents played Fournier another trick. He hadn't really done his homework because he also included a 75-cent value in his set of postage dues of Curaçao. And if you look quickly in the

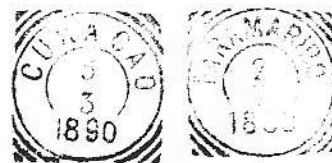
catalog, you'll see that the Curaçao set stons at the 50 cents. There never was an original 75-cent postage due stamp.

Since European collectors from the beginning paid a lot of attention - they liked them better - to used stamps, Fournier also included "postmarks and those employed were accurate reproductions of ones in use when given stamps were current, with a great variety of dates."

These postmarks may have been accurate reproductions of the ones in use, but even here we, in this day and age, are much better informed than Fournier was. Although, how could he really have known or found out that while in the Curaçao colony the squared-circle postmark was used from 1891, the same type was not used in Surinam until 1902? Fournier's examples of a Curaçao postmark, dated 5 3 1890, may be accurate, but the date is about a year too early! The sample from Surinam which is dated 2 7 1890 is some twelve years too early! As is also immediately visible, Fournier did not use the little cedilla under the last C of Curaçao, which, even if the date is not clearly visible, will give away this fake cancel on a fake stamp.

Although this postmark is not mentioned in the books on Fournier, I am also inclined to "award" him the remarkable squared-circle cancel which reads "SURINAME," and which is found on Surinam fakes. I have the impression that this postmark preceded the Paramaribo one which is illustrated here.

Fournier was the victim of a trend in philately which developed during the last twenty years of his life, and which began to frown on facsimiles which could be bought by collectors to fill their albums when they were not rich enough to afford the real stamps. Even so, you might think that this argument of his does not carry too much weight because what could have been the price of a complete set of real Curaçao or Netherlands Indies postage dues at that time?



What he failed to take into account was that even though *his* customers bought his products knowing very well that they were buying facsimiles, there was nothing to prevent these buyers from selling them as the real thing.

From *The Fournier Album of Philatelic Forgeries: A Photographic Composite for Reference Purposes*, we get in Fournier's 1914 (his last) price list, under "1st Choice" - "facsimiles of the highest degree of workmanship, produced by a new process and printed in single copies," under Curaçao:

1873-89 3 to 30 cents, 7 values for 3 Swiss francs (60¢ in 1914 dollars)
 1873-89 50 cents to 2.50 gld, 4 values for 5 Swiss francs (\$1 in 1914 terms)
 1889 postage due 2½ to 50 cents, 8 values for 2 Swiss francs (the 75 ct must have been removed from the set by that time!). Since the set contains 10 values, two were missing (the 12½ and 25 cents?)

Under Netherlands we only find:

1867 50 cents, 1 item at 2 Swiss francs. This is of course the 50 ct gold-color.

Under Netherlands Indies we find:

1882 postage due 2½ to 75 cents, 9 values for 2 Swiss francs. This set is complete.

Finally, under Surinam, we see:

1873-92 2½ to 30 cents, 10 values for 5 Swiss francs. Apart from the 25 cents occurring in the two colors ultramarine and bluish green, there are 11 stamps from 2½ to 30 cents. Which one was missing is unknown to us.
 1873-92 40 cents to 2.50 gld, 4 values for 5 Swiss francs. This is the correct number.
 1888-89 postage due 2½ to 50 cents, 7 values for 2 Swiss francs. One is missing, perhaps the expensive 10 cents.

Under second choice, "facsimiles of less skilled workmanship, often printed in sheets," we find no examples of interest to us.

His "overprinted items," "some on original base stamps and others on facsimile base stamps," in the 1914 price list do not show any examples from Curaçao, the Indies, nor the Netherlands, but only from Surinam the following:

1898 10 on 12½ to 30 cents, 6 values for 5 Swiss francs. This set includes both colors of the 25-cent stamp.
 1873-00 2½, 25 and 50 cents on 40, 50, 1 and 2½ gld, 5 values for 5 Swiss francs. This is a combination offer of NVPH No. 21, the 2½ on 50 cents, and NVPH Nos. 37-40, the two 25-ct overprints and the two 50-ct overprints on 40, 50 ct, and 1 and 2½ gld.

Even though this particular price list does not give any overprints for the Netherlands or Curaçao, the album also contains three "facsimiles" of postage due overprints, the 1/2, 6½ ct and 1 gulden on the De Ruyter stamps of the Netherlands. It is possible that here the base stamps were indeed original, and not products of the Fournier workshop.

We also find, under the illustrations of the Curaçao products, two overprints, both 2½ ct, namely NVPH Nos. 24 and 25. According to me it is possible that the block of four of No. 24 shown in a previous issue of *Netherlands Philately* was a Fournier product. As you can see on the following page where we reproduce the Curaçao facsimiles, this album was not complete, as we see only one example of a postage due stamp, even though it is known that the whole set was sold.

Finally, another overprint of Surinam, not mentioned in the price list, but

PORTZEGEL
 1/2
 CENT

PORTZEGEL
 6 1/2
 CENT

PORTZEGEL
 1
 GULDEN

illustrated in the album, is the 1 guilder overprint on 1 gld Netherlands, NVPH No. 35. It is too bad that the stamp does not appear in the price list because we might have deduced from the price whether original or fake base stamps were used. In the case of original stamps, these may also have been canceled (of course, with a Dutch postmark, not a Surinam one).

CURAÇAO

1873-1891



Before Fournier's "stamps" were placed in the albums, they were stamped "FAUX" (fake) on the front or "Facsimile" on the front or back. No album gives a complete view of Fournier's offerings.



SURINAM

1873-1892

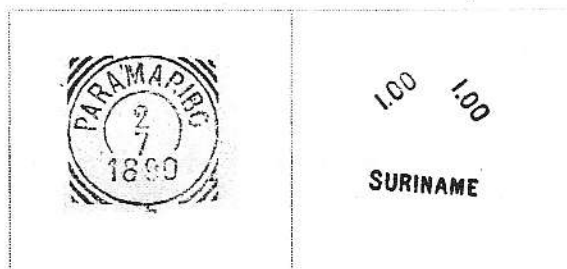


Surchargés



Oblitération

Surcharge



Examples of Curaçao and Surinam fakes

All in all, a pretty kettle of fish, as our Transatlantic friends would say. Luckily for us, Fournier did make mistakes, and as long as we are on the alert we cannot lose. Don't forget the wrong dates on the squared-circle postmarks of Curaçao and Paramaribo, nor the non-existing postmark "Suriname." Look for the cedilla under the C. Check the perforations. As far as is known, Fournier did not use comb perforations, and the perforations he is known to have used are: 11, 11½, 12, 12½, 13 (but not 13¾), 13½, 14 and 15, all line perforations. Very few of the suspected stamps are found with line perforations in the genuine products; they mostly have comb perforations. Check the corners; if they are irregular, even if the

perforation dimensions are right, you have a fake. Check the postmarks on overprints of Surinam. They may be Dutch, rather than Surinam postmarks. And finally, if the stamp represents a goodly amount of money, have it expertized. Not all the Fournier fakes are described in this article which is mainly based on the 1914 price list; there may be others, there are others which have been described in the past. Dr. A. M. Benders, in an article "The Forgeries of Fournier," in *N.C.P.*, Vol. II, No. 3 (Sept. 1, 1935), also mentioned a 50 cent postage due overprint on a De Ruyter stamp, "to be recognized by small differences in the letters O and R and especially G of 'Portzegel'." He also listed the date on the forged squared-circle postmark SURINAME as 29 4 1892, as well as other dates than 2 7 1890 for forged postmarks of Paramaribo, namely 20 2 ????, 2 7 1900 and 3 5 1889. (We may later come back to this article in a subsequent issue of our journal.)

For extra reading we like to refer you to previous issues of *Netherlands Philately*, Vol. 2, No. 1 (Curaçao NVPH No. 10, most likely a Fournier product); Vol. 3, No. 2, p. 32; Vol. 3, No. 4, p. 63; Vol. 4, No. 1, p. 8 (possibly also Fournier); Vol. 4, No. 2 (some Fournier products here too); Vol. 4, No. 3 (Fournier postage dues of the Indies); Vol. 4, No. 4; Vol. 5, No. 1, p. 14; and especially Vol. 5, No. 4, pp. 63-64.

In October 1981 the ASNP exhibited a small part of its fakes collection at NOJEX 81, one frame of 16 pages. We hope that those of you who live in this neighborhood (northern New Jersey) will have seen this exhibit. We are always anxious to add to our fakes collection, and we are even willing to buy forgeries, if it is understood that we are buying them AS fakes. We are especially interested in acquiring examples of the first Fournier printing of postage dues, with the little circle in the top left-hand ornament. This easy-to-spot fake must have been weeded out some time ago because we have never seen these yet! Any member who is willing to part with one or more forgeries, please let your editor know.

References

The Fournier Album of Philatelic Forgeries, edited by Lowell Ragatz (Worthington, Ohio: 1970)

A. M. Benders, "De 75 cent port Nederlands-Indië van 1882-1888," *Ned. Maandblad voor Philatelie*, July-August 1979.

A. M. Benders, "The Forgeries of Fournier," *N.C.P.*, Vol. II, No. 3, Sept. 1, 1935

Netherlands Revenues: The 'Frying Pan' Issue

by Harold F. MacDonald

THE "Frying Pan" is actually the third issue of revenue stamps and is the last issue of colorless embossed pieces of paper. The name comes from the obvious shape of the stamps (see the photo to the right). Forbin's Catalogue (1919, third edition) lists 53 values from 15 cents to 20 guilders. However, two values - 5.25 gld and 5.75 gld - have never been found and are said to have never been issued by such authorities as E. J. Enschede. The selling prices as listed by Forbin are still valid today with the word "dollars" being substituted for the word "francs." In some cases this is adjusted up or down by a percentage.

These stamps (the pan part), including scallops, measure 33 mm in diameter, and the handle (the straight part) measures 15 mm long and 18 mm wide. The center embossed design is the same as that of the two previous issues which were introduced in 1829 and 1842. The "Frying Pan" stamps were issued in 1862 and were used



until the introduction of the next issue, in 1870, which was a straight-sided vertical rectangle in three colors. All of these issues were used on documents.

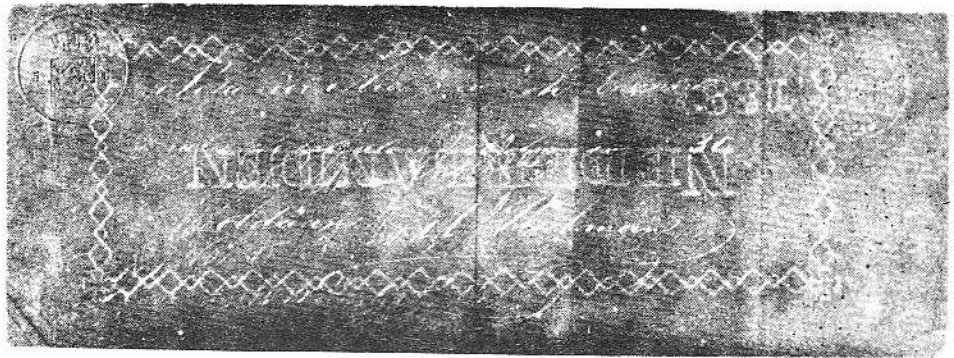
The watermark is the same as that used for the first two issues (both circular embossed ones) and on the paper that was used for stamped bill forms. It consists of alternating large and small squares (touching at the points) in the shape of a large horizontal rectangle, measuring 20 cm by 7.2 cm. (See the photo on the next page.) At the corners in place of the squares there is a maltese cross. In the center is the word "Nederlandsen," with the first N larger than the other letters, and below the large N is the year date (see also the photo at left which shows the watermark of one stamp).

The design on the stamp shows the Netherlands coat of arms and offers a chance for someone to do some interesting research, as several dies were made for several values. The easiest way to tell the dies apart is to note the difference in location of the small rectangular blocks around the lion. Some questions still to be answered are:

1. How many dies are there for each value, and how can the differences be

- described easily.
2. Which values are on a different thickness of paper?
 3. How many were issued for each value?

Any member with an interest in Dutch revenue stamps, please contact Harold F. MacDonald, 2354 Roan Lane, Walnut Creek, CA 94596. Perhaps we can establish a 'revenue section' within the ASNP.



The Marketplace

What is happening to the prices of Dutch stamps? According to *Linn's* "Trends," "prices generally continue to move downward for most of the stamps of the Netherlands." We must take into account that these "Trends" are based on selling prices in this country, and as is understandable, dealers don't like to push their prices down too much, if at all. *Linn's* notes that the lightly hinged material did not go down as much as the MNH stamps. This is understandable since the MNH material was grabbed mostly by speculators who helped to push up the prices of this material, while the lightly hinged stamps appealed mostly to real collectors only. The used stamps also went down, but less than the MNH material. Again, understandable.

If we turn now to what we consider the price-setting auction in the Netherlands, the Van Dieten auction, and of March 1-5, 1981, we are in for some surprises. Based on the transmitted realizations, without auction fees, we find that only a very few, and unusual items made more than 50 percent of catalog. For instance, a MNH block of four of No. 4B, in superlative condition brought 5100 guilders against a catalog price of 6500+ (The + is for the MNH state!). A used block of four of No. 4 in superb condition on the other hand brought only 1350 against a catalog price of 2500. A 5 ct No. 7IIC, MNH, brought 160 gld while the catalog for a mint copy is 175! A real rarity, but with rust spots (only two blocks known), a 20 ct type II, No. 10IA, brought 5200 gld against a catalog value of 20,000. The imperf Nos. 8vII, 10vII, and 12vII, not too common, brought only 110, 180 and 620 gld (cat. 400, 700 and 1750). Rare cancellations came up to estimate or above for the most part. Another surprise was a collection numeral cancels which was estimated at 3000, but which brought 7000! The Postmuseum paid a lot for blocks of four of some 1891 issues, all MNH, No. 39 720; No. 40 960, No. 41 640, and No. 42 1800 gld; they were also all corner blocks too). A complete set of the "fur collar" stamps, Nos. 50-76 MNH did go above catalog, 2200 v. 1630 for mint stamps. The "coronation" guilder MNH went for less than catalog, 560 vs. 600 gld. The 10 gld, No. 80, MNH brought 2100 gld (cat. 2800+), the lightly hinged copies all went for below 1000. A superb used copy of No. 80 went for 1000 gld! Think about that if you are in the market for one!

Another speculator's dream, the No. 101, showed about the same pattern: a MNH copy brought 2200 v. 2600+ in the catalog, an almost NH copy brought 1000 and a lightly hinged one the same. A canceled copy brought 1050, but others ranged from 650 to 900. A used broken "E", No. 101f, which catalogs for 3250 gld, brought 2200.

We could go on and on, but the trend seems clear. The 1924 exhibition issue of three (nos. 136-38) did not drop as much, even though the MNH set never made the mint catalog price of 450, but 320 and 310 was not that bad. The famous 9 ct without value imprint, which occurs too often in auctions for it to be a legitimate collection object, but has been caught up in the speculation fever of buying now and selling in a year's time and doubling your money (!) did not too well. It brought 27,000 in MNH condition against a catalog value of 38,500! To enlighten you, the Surinam airmail rarity of which only four copies exist, the 24fb, IS a collector's item and has not appeared in any auction for the last ten years (and perhaps longer). The Konijnenburg set, Nos. 322-349, MNH, brought 980 and 820 (cat. 1495 mint). This could very well be a reasonable price for this set which was brought to dazzling heights by the speculators. The complete Juliana 'en face' set, Nos. 518-37, MNH, made 1950 and 1850 vs. a catalog price of 3020.

The Floating Safes went for 1700 (cat. 3000), used copies of piece for 5200 (cat. 9000). The 25 ct Telegraph stamp mint brought 2000 and 1500 (cat. 6000), a used copy 2000. The very rare (possibly unique) 1 ct No. 1v, brought no more than 1550 (cat. 10,000+).

In the Neth. Indies a block of ten with faults, but mint, brought no more than 800 (estimate 1500!). A rare 1810 letter with VOC marking brought 350 (estimate 250). The 2½ gld "Bezit Buiten" (Invert) No. 98f, mint, brought less than half of catalog, 1950 vs. 4500.

In Curaçao a numeral cancel 209 for Saba on 3 ct, No. 2A, brought 190 gld. The Postmuseum, after a lively auction, brought home the "Haw" stamp, used without Haw, for 4100 gld. Possibly a unique copy. The last airmail set brought 320 gld (cat. 750) mint.

Covers and cancellations of Surinam were high, in many cases above estimate. A 10 ct overprint, No. 32a mint, brought 700 (cat. 1300), but a block of four in which two copies perf. 11½:12, brought 3400 vs 5600+ in the catalog. A ditto block of four in which two are type I and two Type II, brought 3200, a very nice price for a very rare block. The imperf, used, copy of No. 68va, very rare and not priced in the catalog, brought the estimate of 900 gld.

The Do.X set mint brought 310; blocks of four in which the variety without dot, came to no more than 1400 gld. The 5 gld, No. 18, MNH margin copy, brought 450 gld, while the inverted 22½ mint brought 370. However, the same on cover brought 900 gld.

As you can see, a great time to buy, but not to sell. We wonder, though, if the NVPH will take the consequences of these drops in prices to lower the catalog prices too. Even though the trend was visible last year, of course the catalog never showed a decline.

Ex Libris

Tom R. Bleeker, *Japanese Occupation Issues of the Dutch East Indies (1942-1945)*. Cockrill Series Booklet No. 27. Price 5 E. pounds, or \$10 postpaid from our distributor, Harry B. Walton, Jr., 930 Martha Avenue, Lancaster, PA 17601.

This is the first catalog of the Japanese Occupation issues which has appeared for about seven years. To get a "complaint" out of the way first, I was somewhat disturbed by the € used for ct, but that is a minor drawback in a catalog which promises not to get out-of-date too soon, since no prices are given, but comparative rarity indications, which at this time correspond to certain dollar figures, but even if these change, the user can make a ready comparison between rare, scarce and common stamps. The author has had the invaluable help of Vic Esbensen in Canada, and Jo de Kruyf in the U.S. We can recommend this issue to all those who want to get an easy but trustworthy guide to the many issues the Japanese Occupation forces overprinted in the Indies. (Even so, your editor is still somewhat skeptical about a really used 25 guilder stamp!)

Paul Hefting, *Nederlandse Koning- en Koninginnezegels van 1852 tot en met 1981*. Published by the PTT at The Hague. Price is \$6.25 postpaid from Mr. Walton (for address, see above).

Paul Hefting belongs to the Easthetic Service of the PTT, which probably explains something of the text of this book of 72 pages. We first find examples in color of all types of definitive stamps, and the few irregularly appearing stamps with the portraits of the kings and queens of the Netherlands. We then get a detailed story of the various issues, all accompanied by photos of proofs which were not chosen or which were modified. We did "escape" some pretty awful designs as stamp collectors!

For the first time it is stated that the "Princess Wilhelmina" portrait on her stamps of 1891 and following years was based on a wood engraving, which your editor has always maintained. Perhaps the proofs in this book prove that great artists were lousy stampdesigners! Not always, but sometimes. In the case of the 1927 Red Cross set we see some proofs which are far better than the executed stamps. It also occurs to us that the stamps that Piet Zwart designed in the early thirties, except for the airmail stamp, were too small to show all the detail on them. In the size they appeared, they were a "flop." Did you know that there were plans to issue a new definitive set with Wilhelmina in a widow's veil for the Netherlands too? The book shows the proof drawing, or the essay. Here we see, too, that the stamp for Juliana's 70th birthday was based on a design by Otto Treumann for her 25th jubilee which was not accepted at that time.

The best part of the book are the interviews with the four artists who were invited to design the new Beatrix stamp. Unfortunately, these interviews are in Dutch, of course, which does not make for easy understanding, but perhaps in the future we may use some of this material in our journal.



Mail Bid Sales

Covers of the World

includes much Netherlands & O.R.

For illustrated catalog send \$1 to



THEO VAN DAM P.O. BOX 26 BREWSTER N.Y. 10509

