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From the interim Co-editors:

A progress report to our members:

This issue of your Journal, following on the heels of an August issue, is a continuing step in the Society's promise to re-establish a quarterly publishing rate.

It is our intention to follow this issue with another in January 1984, thus getting back to the normal sequence of issues.

In the meanwhile, the Society President, Reinder van Heuveln, repeats his invitation to any member who would be in a position to take over the permanent assignment of Editor of the Journal.

President van Heuveln also takes this opportunity, personally and in behalf of the complete membership, to express the collective thanks and gratitude to member John Van Buskirk for his efforts and contributions in behalf of the Society during his 8-year stint as Treasurer and as an officer.

CONTENTS

Surinam 1947: 1½ cent on 7½ cent Purple (NVPH #245)

Frans H. A. Rummens

In Netherlands Philately (Vol.3, #2) Garrett De Mots related the existence of some varieties of this 1947 local overprint. Although he had two large parts of sheets available, complete analysis could not be made at that time. One thing this article did achieve, however, was to stimulate interest and arouse curiosity, at least with the present writer.

As we could find no additional literature on this subject, some research was needed. We were fortunate in locating photographs of two full sheets and that proved sufficient for a positional analysis. The first observation was that the overall measurements of the 10 x 10 set of overprints matches very closely the overall measurements of the sheet of stamps. Therefore, any shift of the overprint must be due either to misalignment of the sheet of stamps relative to the printing form of the overprint types, or to variations of individual overprint types. The former possibility is barely interesting, even if applicable, but the latter is of some greater interest, if only to further study the origin of the variety NVPH 245a, 'distance obliterating bar to large numeral 1 about 5mm'. That these two kinds of type could shift independently stands to reason since they are vertically separated and were clearly made up on different rules of type. Luckily, most of the type is well lined up vertically, so that for each column of overprints one can determine the 'normal' position as well as the deviation from this norm by one or two or three of the types. These deviations or shifts are counted positive if they are in a direction as to increase the distance between bar and 1½, and negative if in a direction as to decrease that distance. Figure 1 shows the general idea.

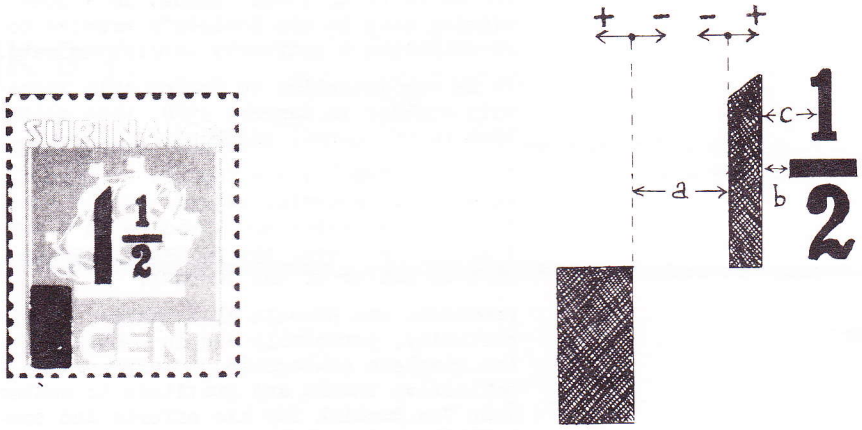


Fig. 1

The experimental data.

We will label as Exhibit I the two large blocks of Mr. De Mots; they could easily be identified as being an upper half-sheet minus the 10th column (see Figure 2). Exhibit II (not shown) is an entire sheet of 100 minus selvedges loaned to us by Frank Julsen. Exhibit III (not shown) is composed of two postmuseum photos, one of an upper half-sheet and the other of a lower half-sheet (but both halves obviously once having been one sheet).

The basic data relating to the distance "a" are related in Figure 3. The strongest out-of-column displacements of the obliteration bar and the 1½ cymbol are indicated by + and - signs as per convention of Figure 1. It turned out that this qualitative information was the same for all three exhibits. Next, the distances "a" were carefully measured. Each individual measurement carries a possible maximum uncertainty of ± 0.2 mm, but with a probable uncertainty of ± 0.1 mm. It was found that all corresponding data for exhibits II and III were within ± 0.2 mm of each other, meaning that the data for II and III were the same within measurement error. Figure 3 therefore list the average distances "a" for II and III. Finally, the distances "a" of I have also been indicated in Figure 3 (lower number).

Inspection of Figure 3 now makes it clear why this complicated measurements method was needed. One may see, for example, that in the entire first and sixth row all the 1½ cent types are strongly shifted to the left, but that in positions 5-8 and 55-58 the bar is also sub-

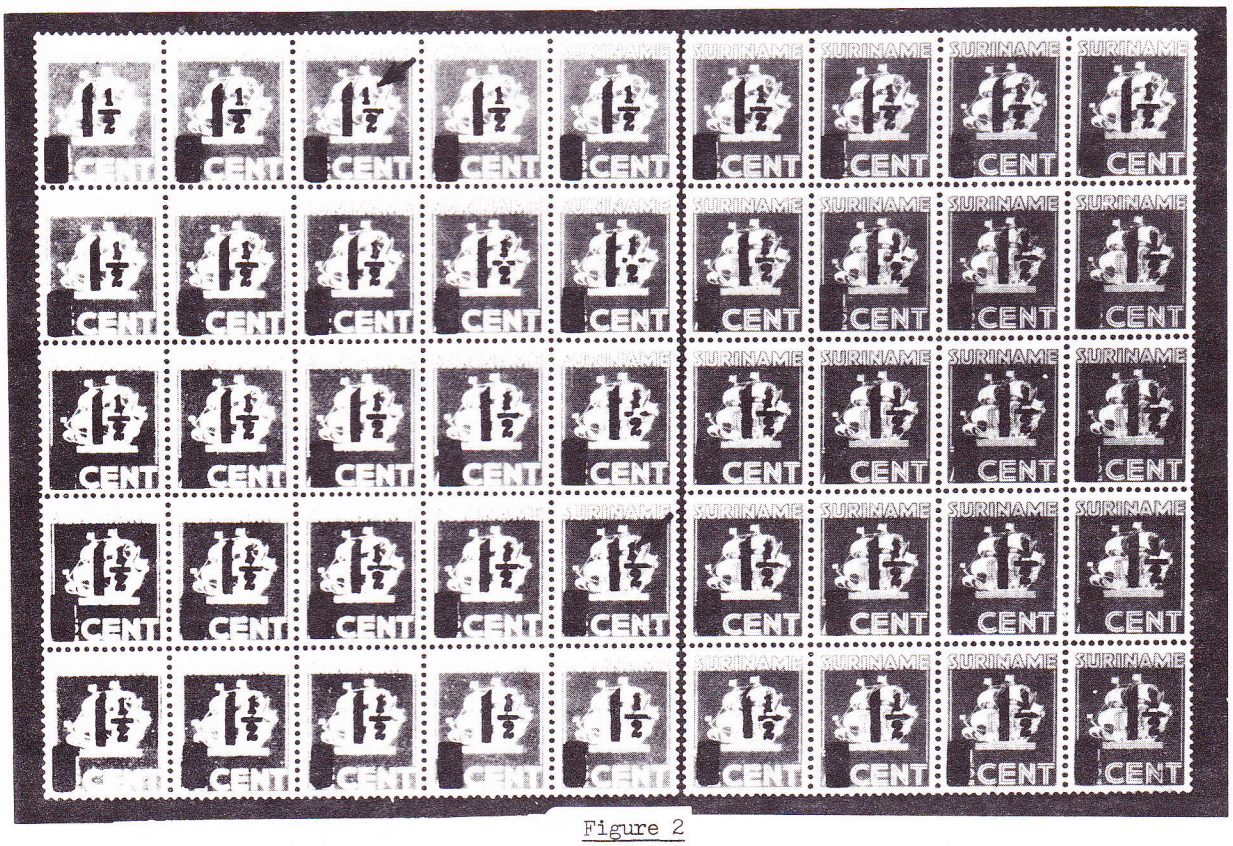


Figure 2

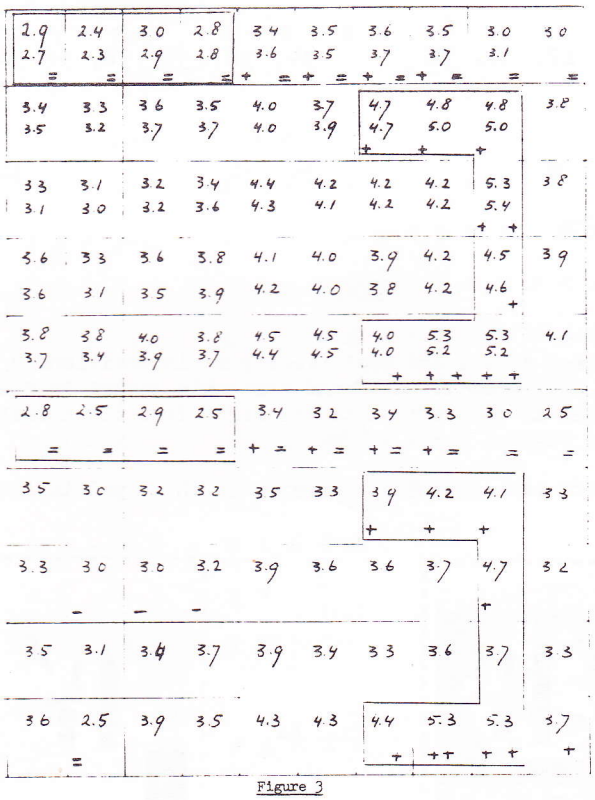


Figure 3

stantially shifted to the left, so that for these stamps the distance "a" is normal; the "deviant" behaviour being only visible in relation to neighboring stamps.

The distance "b" between large 1 and division bar is normally 1.0 - 1.2mm, but there are some notable exceptions, as indicated in Figure 4. Also in Figure 4 are the positions where the division bar itself is shorter than the normal 0.4mm. This bar appears often dented or even broken, due no doubt to a combination of underinking an d a somewhat raised curl of the numeral 2 just underneath. The positions where this effect is most clearly visible are also listed in Figure 4.

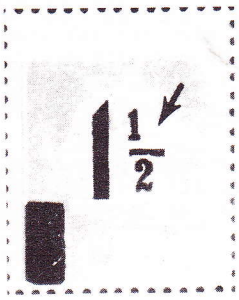
	I	II	III
b = 0.5 - 0.7 mm	37	37, 50, 87, 100	37, 50, 87, 100
b = 1.5 - 1.7 mm	--	44, 96	17, 24, 44, 96
b = 2.0 mm	3	--	--
length of division bar = 3.2 mm	16, 17, 44	16, 17, 44, 50 66, 67, 94, 100	16, 17, 44, 50 66, 67, 94, 100
broken or clearly dented division bar	14, 15, 17, 18 25, 33, 36, 46	15, 18, 20, 25, 33 36, 46, 64, 68, 74 75, 83, 86, 97	15, 18, 20, 25, 33 36, 46, 64, 68, 74 75, 83, 86, 97
c smaller than 2.7 mm	3, 35	20, 29, 50, 100	20, 29, 50, 100
c larger than 2,7 mm	17, 34, 38	34, 38, 59, 90, 96	34, 38, 59, 90, 96
split obliteration bar	39	39, 89	39, 89

Fig. 4

The fraction ½ seems sometimes skewed and most clearly so in positions 3 and 35 of Exhibit I (see Figures 2 and 3). In all cases it was found that this effect is due to the little numeral 1 being displaced either to the left or to the right from its normal distance c = 2.7mm to the large numeral 1 (see Figures 1 and 4/ 4a.

Finally, a split obliteration bar (probably a scratch on the type) is found in positions 39 and 89.

Fig. 4a



Conclusions.

From the data of Figures 3 and 4 it is abundantly clear that the original mother block of type was 5 x 10 in size. There appear to be some minor exceptions to this pattern of upper-half, lower-half reproduction (which will be discussed later), but on the whole it can be said that for Exhibits I and II every upper-half feature finds its counterpart 50 position numbers further on, on the lower half.

Several possibilities can be excluded rather quickly. The two equal halves did not arise by passing the sheets twice through the press aince in that case the two halves should be exact replicas. The most notable exception to exactitude can be seen in distances "a" = 3.8 and "a" = 2.5mm for positions 42 and 92 respectively. The latter example also disproves the possibility of two stereotypes copies (either papier maché or electrolytic) having been used. We therefore conclude that one half of the printing block was made up of loose type, whereas the second half consisted of a solid 5 x 10 block. Additionally we will show that the upper half of the printing form was loose type while the lower half was a solid copy, probably made by the papier maché method. Note, for example, how all the differences between I, II and III relate to upper half positions; there are no differences between the lower halves of II and III. Note also that in position 42 the only occurrence of variation in distance "a" occurs; 3.8 mm and 3.4 mm are different beyond the error of measurement. Note also how the distances "a" around positions 15 - 19 and 25 - 30 and 36 - 40 are systematically somewhat larger (by 0.5mm to 0.8 mm) than their lower-half counterparts: this kind of distortion is liable to occur with papier maché stereotyping. With this technique it also happens sometimes that the mold does not come off in one piece, in which case one has little choice but to work with the original mother-form plus one copy.

Since the obliteration bar and the 1½ symbol are set on different rules, one would expect the distance "a" between them should vary in a rather random fashion. For that reason the Figure 3 (ii and III) data were summarized into a histogram (see Figure 5):

Figure 5

distance "a" in mm	Frequency of occurrence
2.4 - 2.5	x x x x x
2.6 - 2.7	
2.8 - 2.9	x x x x
3.0 - 3.1	x x x x x x x x x
3.2 - 3.3	x x x x x x x x x x x x x x x x
3.4 - 3.5	x x x x x x x x x x x x x x x
3.6 - 3.7	x x x x x x x x x x x x x x
3.8 - 3.9	x x x x x x x x x x x x x
4.0 - 4.1	x x x x x x x
4.2 - 4.3	x x x x x x x
4.4 - 4.5	x x x x x
4.6 - 4.7	x x
4.8 - 4.9	x x
5.0 - 5.1	
5.2 - 5.3	x x x x x

This shows that indeed there exists a separate variety a = 5.3mm, but in addition there exists also the separate variety a = 2.5mm. These two varieties are (just) separated from the continuous distribution curve between 2.8mm - 4.8mm. How can such a strange distribution arise? As an example we will have a closer look at the fifth row, where the distances between the obliteration bars are 17.7, 17.5, 17.4, 17.2, 17.4, 17.7, 16.1, 17.5 and 17.6 mm, respectively. This means that the distance is normally about 17.5mm which, after correction for the base width of the type comes to 48 points (= 4 pica) of leading. There is also one distance of 16.1mm, this being 1.4mm (= 4 points) less than normal where obviously a 44-point lead was used (mix-up in the boxes?). This would have as effect that in positions 48, 49 and 50 the obliteration bar is displaced 1.4mm to the left. The symbols $1\frac{1}{2}$ of the same row are spaced at the following distances: 19.6, 19.8, 19.5, 20.0, 19.5, 19.5, 19.4, 19.6, 18.3 for a normal leading of 54 points ($4\frac{1}{2}$ pica) except for the last one which is 1.3mm (= 4 points) shorter.

This has as effect that the $1\frac{1}{2}$ on stamp 50 is displaced 1.3mm to the left; the combined effect is an increased distance "a" in positions 48 and 49. One notices that there is sufficient scatter in the distance data (due to worn type, etc.) to cause the semi-continuous distribution for "a" between 2.8mm and 4.8mm, but the extra short and extra long distances "a" are due to leadings that were 4 points too large or too small.

Who exactly did the overprinting?

The date of issue might lead one to assume that the printer was the same who did the other 1947 and the 1945 overprints. But there were several considerations that initially appeared to point to another source. Firstly, there is the fact of printing two times 50 per sheet, which reminds one immediately of the provisionals of 1909 and 1912, produced by H. B. Heyde by passing the sheets twice through the press (see Netherlands Philately 1 (3) 1976 and 3 (2) 1977). One is also reminded of the 1931 DO.X. air mail overprints produced by the Government Printer in Paramaribo (the plate error DO.X. without dot occurs in positions 41 and 91, so obviously a 5 x 10 mother form was used here as well). Then there is the very peculiar shape of the large numeral 1, that had not been seen on any other overprint. Thirdly, Enschedé & Sons had to be considered since it is a virtual certainty that these stamps were printed in 1940, but did not get shipped to Surinam until 1946 or 1947. As evidence, one can point to the fact that in 1941 the $7\frac{1}{2}$ cent stamps were already running short in Surinam hence the order to Kolff, Batavia, which resulted in the NVPH #196, which in turn ran out, thus causing the $7\frac{1}{2}$ on 10 cent overprint of 1945 (NVPH #213). One can also point to the selvedge lettering F (see Figure 6) which--at one printing per year starting in 1935-- will point to a printing date of 1940. Finally, since selvedge lettering was abandoned by Enschedé some time during the war, we also know that these stamps are not from a postwar reprint.

However, we are now satisfied that the overprint on NVPH #245 is from the same source as the 1942 Red Cross overprints, the 1945 overprints (with still as possible exception the $2\frac{1}{2}$ on $7\frac{1}{2}$ cent #211) and the other 1947 overprint, the $2\frac{1}{2}$ on 10 cent #246. We cite the following points:

(i) the small 1 and the 2 of the fraction $\frac{1}{2}$ are exactly the same type as on NVPH #210, the $\frac{1}{2}$ ct on 1 ct. There exist some specific flaws in these numerals on #210 (Neth. Phil. 7 (1) 1981), but these could not be found, unfortunately, amongst the type used for #245.

(ii) the obliteration bar on #245 is exactly the same as used on #246, except that it is turned by 90°. Not only are the dimensions the same, but the specific split bar occurring in positions 39 and 89 of #245 (see Figure 4) is found in position 49 on #246.

(iii) the large numeral 1 measures 9.0mm (longest side) by 1.4mm. This is not only exactly 24 x 4 points, but it is also exactly the dimension of the obliteration bar in the two-equal-bars variety of NVPH #210, the $\frac{1}{2}$ ct on 1 ct (See Neth.Phil. 7 (1) 1981). It takes only two small cuts with a sharp knife to produce these strange numerals 1 from a 24 x 4 point bar!

These arguments do not form absolute proof by themselves, but added together they form-- in our opinion-- pretty solid proof.

For the other links between the overprints mentioned see again Neth. Phil. 7 (2) 1981.

The following "Legend of Figures" will aid the reader in using the various exhibits within this study.

Legend of Figures

Figure 1 Normal horizontal separation "a" between bar and "$1\frac{1}{2}$" and possible deviation thereof, and other structure elements.

Figure 2 Upper half sheet minus last column of Exh. I.

Figure 3 Distances bar - $1\frac{1}{2}$ in the sheet of 100. The upper numbers are the average data from sheets II and III, whereas lower numbers refer to Exhibit I. Some of the stronger individual displacements of the bar (at left) and the $1\frac{1}{2}$ numeral (at the right) are qualitatively indicated as well.

Figure 4 Other special characteristics of the overprint and their locations in Ehbibits I, II and III. Definition of distances "b" and "c" as per Figure 1.

Figure 5 Histogram of the distances "a" (upper numbers from Figure 3).

Figure 6 Upper left corner of the Postmuseum sheet (Exhibit III) showing letter F and punch type 14.

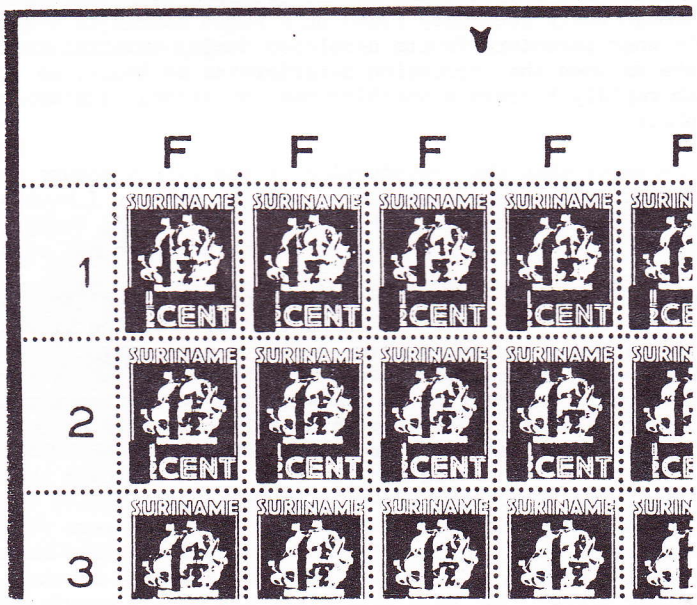


Figure 6

It is a pleasure to acknowledge the help afforded by Garrett De Mots, Frank Julsen, Larry Rehm (who produced superb photos) and Mr. A. R. Kamphuis, curator of the Netherlands Postmuseum.

HOLLAND - 1872 to 1891 - A Study in Serration

By W. E. Gerrish, O.B.E., F.R.P.S.L.

(A paper read before the Royal Philatelic Society, London, on March 3,1955)

This concludes the three installments of Mr. Gerrish's authoritative study, reprinted here through the kind permission of Mrs. Gerrish.

V. PRODUCTION (Cont'd)

A similar explanation would fit the case of the abnormals found around 1878 to 1880. Perhaps the plate of these earlier settings was made up from fifty loose cliches locked together in a forme which was then backed with metal for greater solidarity and convenience in printing, but which would not make the replacement of individual cliches a matter of too great difficulty.

I am no student of mathematical odds, but my block of thirteen with eleven stamps in their correct places relevant to one another, and with two substituted cliches, clearly indicates something more than the haphazard use of a matrix of loose cliches, even when the evidence does not entirely support the normal setting.

After this date I have found no evidence at all of abnormalities, but infrequently there are cliches showing signs of severe damage. Some of these appear to have been repaired by having molten metal poured on them which was then roughly cut away so that the remainder which would take the printing impression roughly resembled the original design of the stamps. This theory is strengthened by evidence that in some cases a rough stippling has taken place to produce on the remaining metal a series of small but perfectly clear dots which have no relation to the original design. (Fig. 1).

Throughout the liefe of this stamp there are a very few cliches which, by the constant repetition of the same fault, give the impression of a double strike during the manufacture of the cliche. There are, of course, the usual large variety of double prints caused by the normal cliche striking twice during an individual printing.

The number of printing plates used and their reconstruction is, of course, an interesting subject. Mr. van Woerden had made a considerable progress with this, but the blending together of pieces through their secondary flaws on a known matrix is a matter of great complication, particularly when secondary faults developed during printing and only appear on some stamps from the plate or when the impression deteriorates so badly, as it did around 1884-85, that the whole stamp rapidly becomes a seething mass of secondary flaws added to at each printing from the plate.

One has further to remember that the reproduction of the matrix occurs four times on each of the plates, and although the state of impression will be similar I have an unused block of sixty which necessarily repeats certain of the stamps and on some occupying a corresponding position on the matrix there are small secondary faults which do not appear on the other.

In order to make an estimate of the number of plates of the 5 cent that were used, I sorted a large number of matrix flaw IV -- the wll-known bald spot on the King's head. My sorting yielded five hundred and three copies on which definite secondary cliche flaws could be observed. A classification of these five hundred and three flaws shows forty-eight varieties of which thirty-eight are in the earlier blue shades and ten on the pale blue shades seen during the last two years of the issue. Something will naturally depend on the date of the evidence sifted, which seems to be a fair cross section from about 1876 to the end of the issue. A very few examples of van Woerden's Plate J, which followed the first printing with no obvious cliche flaws, are included. After this twelve distinctive secondary flaws are found in quantity, which, I suggest, is an indication that they were found on each of the settings of fifty comprising the printing plate of two hundred. The remainder of the earlier blues are limited in quantity. Could they perhaps have anly developed on one setting of fifty of the printing plate? The pale blue flaws are mainly minute coloured dots on the white part of the stamp, and I think it quite likely, again, that these may have only applied to an individual setting of fifty. I fear this evidence at the moment is still in an elementary state, but in my view it justifies an assumption that a minimum of twenty-five printing plates were used for the 5 cent value, and perhaps twice as many if each secondary flaw represents one Plate.

Evidence of matrix flaws on other values is very similar, although the numbers printed would become progressively less and I therefore assume far fewer plates would have been required.

The 10 cent shows through its life: -

- A split T to Cent.

- A conspicuous vertical white line through the stamp in front of the King's face, which I have all the way from the $13\frac{1}{4}$ x 14 perforation to the $12\frac{1}{2}$ large holes and obviously from a number of different cliches.

- The final D of Nederland broken.

- A white patch south-east of the King's nose.

- A blur on the right arm of the T of Cent.

...all of which from their duration are undoubtedly matrix flaws.

The $12\frac{1}{2}$ cent specialises in a treble top frame, of which I have noted six separate varieties --one of these on the left vertical row starts with $11\frac{1}{2}$ x 12 in, I think, an early shade, and is found also in the $13\frac{1}{2}$ x $13\frac{1}{4}$, the $12\frac{1}{2}$ small holes and the $12\frac{1}{2}$ x 12C which would cover a period of at least nine years and is presumably a matrix flaw.

- North-east corner rounded.

- Broken frame under EN of Cent.

Among matrix flaws on the 15 cent I would list: -

- Damaged N and E of Nederland.

- White spot on last N of Nederland.

- White spot on second E of Nederland.

- White spot to left of cross on right crown.

- Coloured blotch on south-east corner.

- A kink in bottom frame near south-west corner (left vertical row).

- Break in frame above A and above RL.

- White spot on King's head.

- White spot on King's ear.

The 20 cent produces one of the most interesting matrix flaws of all. It has been identified as position 41 on the cast. It consists of a prominent stop after 20 and four other specks of solid colour on the lower part of the stamp. I find this in five clearly recognisable varieties, representing, no doubt, five printing plates, starting with $11\frac{1}{2}$ x 12 SH perforation and concluding with a copy perforated $12\frac{1}{2}$ large holes.

Other matrix flaws on the 20 cent are: -

- Break in bottom frame near south-west corner.

- Break in right frame two cliches at two different places.

- Large cut under 2.

- Break in left frame line.

- Break in right frame line.

- White spot on King's head.

- Pearls above EN of Cent.

- There is a fairly conspicuous dot in the value tablet below the left of C which I assume to be a cliche flaw.

The 25 cent through all its perforations shows a split T in Cent, different from that recorded on the 10 cent: -

- White spot on beard.
- Spot in top of the King's head.
- Breaks in left frame; two cliches.
- Break in bottom frame; two cliches.

The 50 cent is not an easy stamp on which to detect flaws, but a break in left frame adjoining the upper leaf is undoubtedly a matrix flaw. Worn value tablets showing the tablet as an ellipse and not as oblong can be found on the 50 cent and also on the 5 cent. I assume these merely to be printings from a worn plate.

CONCLUSION

This issue covers twenty years of not the most popular period of philately, and there is undoubtedly much interest to be derived from a further study of these stamps which, fortunately, can still be obtained in reasonable quantity without serious financial outlay. If to this is added an interesting study of the cancellations: -

- Head Office numerals running from 1 to 257.
- Sub-offices with names in straight line--which were normally struck on the letter, leaving the Head Office to cancel the stamp, unless the missive was for local delivery or went directly from one Sub-office to another.
- A wide variety of railway cancellations embracing some seventy-three different routes.
- A few steam trams.
- Offices at Railway Stations.
- The development of Branch Offices at bigger towns.
- A variety of trial cancellations.

-- there can be great interest in the study of these stamps.

One puts forward views with the thought of provoking discussion, and the writer will be only too grateful for fresh facts, criticism or suggestion.

May I conclude this paper by listing my sources of information and paying my tribute to those, many unhappily no longer with us, with whom I have spent so many enjoyable hours in discussing the history of these poor relatives to the Classics.

Sources of Information

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"De Philatelist of Rotterdam": No.88. A. van der Wiel, 1933

"De Philatelist of Rotterdam": No. 118. J. van Woerden, 1935

"Gibbons Stamp Monthly": Vol. VIII. W. Darwen, 1935

A considerable private correspondence with E.W. Wetherall

A private correspondence with J. van Woerden of Holland.

Suggestions from Dr. H. L. Cronk, F.R.P.S.L. of Winchester, and A. F. Gill of Nottingham.

* * * * *

THE LIBERATION STAMPS 1944-46

A. F. Holleman

Originally published in Mijn Stokpaardje; reprinted with permission

Translated by Reinder van Heuveln

Part Two - Conclusion

2. The technical preparation; designer; designs and proofs.

Shortly after the Cabinet in early 1943 decided to issue stamps, Professor B. Romein was approached to make the initial designs. Mr. Romein was 48 years old and since 1938 professor of decorative and applied arts at the National College of Arts in Dublin.

On May 12, 1943 Secretary van Boeyen thanks him for his help and provides him with the necessary information, such as the face value, color, size, execution and especially the presentation of subjects. To avoid repeat of subjects he also sent Professor Romein a complete set each of Polish and Norwegian warstamps.

The War Department had come up with the following design ideas: a soldier with helmet behind a machine gun; a pilot with helmet and headphones in a Spitfire cockpit; an attack of planes on an airfield with a burning hanger; but these suggestions were inappropriate because they too closely resembled subject matter already used on the Polish and Norwegian issues. Also plans were proposed to use various pictures of the Queen as well as a stamp for the Merchant Marine featuring the "Oranje" or the "Nieuw Amsterdam" ships.

All in all Professor Romein made about forty sketches. These are now in the Netherlands Postal Museum. Of his sketches only three were used: for the $1\frac{1}{2}$ cent, $2\frac{1}{2}$ cent and 3 cent stamps plus a border for the Queen Wilhelmina values. The engravers also made a few alterations. For the 5 cent value a photo of Her Majesty's Cruiser "De Ruyter" was used. This design plus Professor Romein's accepted designs were turned over to the British printer Bradbury, Wilkinson & Co.,Ltd.

Of the $1\frac{1}{2}$ cent, $2\frac{1}{2}$ cent, 3 cent and 5 cent designs the Postmuseum has a stamp-size sketch, of the Queen type two pencil sketches of the approved border with a rejected picture and an engraving of the border with another portrait of the Queen; this last design was approved by Her Majesty. These items were the product of the staff of Bradbury, Wilkinson.

And now the proofs. In the Postal Museum are:

$1\frac{1}{2}$ cent: one imperforated proof of the engraving

$2\frac{1}{2}$ cent: two imperforated proofs of the engraving

3 cent: one imperforated proof of the engraving

5 cent: two imperforated proofs of the engraving

Queen values: nine color proofs including the final colors, dated April 11 and 13

The "Catalogus Proeven" (1966) by J. L. Van Dieten mentions and illustrates on pages 76 and 77 a set of the engraving in the chosen colors, imperforated, with gum, and perforated "SPECIMEN", all mounted on a card with the company name in a box at the bottom:

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Queen values: nine color proofs including the final colors, dated April 11 and 13

The "Catalogus Proeven" (1966) by J. L. Van Dieten mentions and illustrates on pages 76 and 77 a set of the engraving in the chosen colors, imperforated, with gum, and perforated "SPECIMEN", all mounted on a card with the company name in a box at the bottom:

3. Paper.

The paper for this stamp series was supplied by Samuel Jones & Company. The Postmuseum has the correspondence on this. The paper is unwatermarked and has multiple black spots in it. It was understood that higher quality paper was not possible due to wartime problems and therefore was accepted.

4. Issue, circulation, total amounts.

a. Issue: By order of the Secretary of the Interior, dated May 1, 1944 (#2722), these stamps became available on June 15, 1944. First Day cancellations are known on letters with the well-known Navy cancellations:

In the "Maandblad" of July-August 1946 (page 82) is mentioned a cancellation with a date of March 20 or 21. This must be a forgery or else a cancellation in which the date had been set back. From all kinds of correspondence, and taking into consideration the proofs of April 11 and April 13, it is quite clear the stamps did not exist in March. See also NVPH for April 1949, page 66.

It is not absolutely clear when the stamps were available in the liberated part of the Netherlands during 1944. The NVPH Catalogus mentioned that they were available in October and November 1944 in the southernmost provinces, but this cannot be true. Correspondence in the Archives tells us the following: on order of the Chief of Staff Military Occupation at Brussel, the Netherlands Postal Service started immediately to operate after the German occupation forces were driven away. A temporary office was created for the Netherlands P.T.T. in Eindhoven, and under somewhat difficult circumstances some order was restored. On November 16 the Chief of Section XII of the P.T.T. requested the Military Occupation authority to write to the Secretary of Interior in London to send immediately the stamps printed there and they would turn them over to the P.T.T. The answer was that the stamps were transferred already on November 14 to the Directorate of the Netherlands Air Forces. When the stamps were flown over and when the Bureau Military Forces turned them over to the temporary P.T.T. is not known. However, by Order H5 of the P.T.T. on January 3, 1945 the arrival of the stamps was confirmed.

We further read: "Providing stamps to the postoffices, when requested, will be taken care of shortly. However, they can only be sold to the public after the old stock is gone." This directive proves very clearly that the distribution of these stamps could not have taken place during 1944. In the NMVP of July/August 1946 (page 82) the date of appearance is mentioned as January 10, 1945, which is the same date as the history charts of the Controle Postwaarden show. It is possible that these charts took this date from the "Maandblad".

It is possible that these stamps, through Military personnel or stamp dealers in England, reached the Netherlands in 1944 and were cancelled or used for postage. A very interesting question then arises: was the use of these stamps valid? They were officially issued by the Netherlands government-in-exile but never officially distributed to the temporary Postal Services in the liberated part of the Netherlands nor declared valid.

b. Printing and quantities: it is fairly certain that the Netherlands government in Lon-

don sent two orders to Bradbury. Of the first one very little is known. From order sheets, now in the Postmuseum, we find that on June 12, 1944 250,000 series of nine stamps were delivered to the Ministry in London and on June 21, 1944 an additional 100,000 of the 1½ cent were furnished. From the first delivery of 250,000 series several hundreds were turned over to a few highly-placed officials and official authorities, for example, foreign postal administrations. The Royal Navy received 6000 series and the financial administrator in Curacao received 5000 series. In the correspondence we also find requests by stamp dealers in England and Ireland and the United States for about 100,000 series.

We have already mentioned that in the winter of 1944-45 a certain amount was flown over and transferred to the temporary P.T.T. in Eindhoven. We know how many stamps were involved. It is curious, to say the least, that by adding the stamps delivered in England plus those in the Netherlands, we end up in round figures, with the exception of the 1½ cent and 2½ cent.

(Ed. note: because of space limitations it is not possible to reproduce a rather complex chart prepared by the author to trace the numbers of stamps produced in the two printings by Bradbury. Rather, presented below are his reported quantities for each printing adjusted for remainders destroyed in June 1950. It is to be noted that his calculations vary from those recorded in the NVPH "Speciale Catalogus" for 1983:)

Item	1st Printing	2nd Printing	Destroyed	Issued
1½ cent	5,000,000	9,000,000	53,859	13,946,141
2½ cent	3,000,000	5,500,000	6,188	8,493,812
3 cent	3,000,000	5,500,000	175,849	8,324,151
5 cent	3,000,000	5,500,000	3,080	8,496,920
7½ cent	10,000,000	19,500,000	4,788	29,495,212
10 cent	2,000,000	3,445,400	3,588	5,441,812 **
12½ cent	4,000,000	7,500,000	3,837,578	7,662,422
15 cent	-	1,500,000	2,326	1,497,674
17½ cent	-	1,500,000	8,261	1,491,739
20 cent	1,000,000	1,500,000	3,475	2,496,525
22½ cent	-	1,500,000	287,116	1,212,884
25 cent	-	1,500,000	2,294	1,497,706
30 cent	1,000,000	1,500,000	12,829	2,487,171
40 cent	-	1,500,000	22,031	1,477,969
50 cent	-	1,500,000	7,354	1,492,646

These totals conform with the declarations of Bradbury about the deliveries of stamps, with the exception of the 10 cent denomination (**above); 39,600 less stamps were delivered than ordered, and we have no explanati on for this.

5. Sale in London.

According to the correspondence of the Ministry of the Interior, the sending of these stamps was delayed because Bradbury offered to do that for them without cost. However, after some deliberation the Secretary correctly kept this matter in his own hands and ordered Bradbury to deliver part of the order to his department in London and the rest to the Royal Netherlands Air Force for transportation to Holland. The Department of the Interior was to process orders for the stamps from stamp dealers. As a result, from various sides complaints arrived at the Department. Some dealers complained that packages with stamps arrived damaged and that sheets arrived folded through the designs. Secondly, there was no communication with the liberated part of the Netherlands. This was the reason that five of the six additional values, ordered from Bradbury on April 10, 1945 and of which the first delivery during 1945 was made to the Department of the Interior, arrived at the stamp dealers before they got into the Netherlands. This is mentioned in the "Maandblad" of December 1945, page 22. These stamps are known as the notorious "Belgien Series". The value of 22½ cent was late in arriving and this stamp was not sold to the stamp dealers in England, but together with the rest of the stamps was turned over to the Controle Postwaarden (see also under "6" below).

Conspicuously, more 20 cent and 30 cent values were sold in England. Perhaps this was be-

cause only 750,000 of each denomination was available in the Netherlands. The stamp dealers took this into consideration and ordered extras in London. The Government reacted by increasing the second order for Bradbury by 100,000 stamps each.

6. Sale in the Netherlands at Eindhoven.

As was mentioned before, the stamps were not available until January 1945 in the Netherlands. Until July 1, 1945 a temporary arrangement was in force and some of the postoffices requested stamps and other money-related papers from the temporary P.T.T. head office in Eindhoven. After July 1st these requests were handled by the Controller of Postal Papers in Haarlem. Originally, most of the stamps available in Eindhoven were to be distributed to the rest of the Netherlands after liberation; but before long they were out of stock. Therefore, in July 1945 only a very small amount was transferred to the Controller of Postal Papers. The rest was already sold.

The controller of Postal Papers did not distribute to the postoffices either these left-overs or the stamps of the second issue. The latter, destined for the firm of Enschede in Haarlem, arrived by Royal Netherlands Air Force between October 23, 1945 and February 28, 1946. On request, series of these stamps were available for members of recognized stamp clubs in the Netherlands at the rate of two sets per member.

We should not be surprised that genuinly used stamps, with cancellations dated before April 1, 1946 seem rather scarce. Consider the total numbers of stamps available at Eindhoven since January 1945, when stamp collecting started in full force again with investment in the same; also, there was very little need for the high values 10 10 - 12½ - 20 and 30 cent issues.

After April 1, 1946 every stamp was available at all the postoffices in the Netherlands.

7. Plate Numbers.

Since the appearance of the Bradbury stamps there has existed much confusion concerning plate numbers. After 1946 some information was published in the "Maandblad" and from 1950 also in the NVPH Catalogus. The history charts of the Controller of Postal Papers are very incomplete and Ms. Raeder of that office mentions the following: "The information of these English issues is very vague. The totals are quite accurate. They were sent in small quantities, so we do not have definite issues and plate numbers. Most of the sheets had no numbers at all."

Sometimes we noticed very wide margins without any numbers, so we have to assume that some of the printing rolls had no plate numbers.

As far as cutting off the numbers is concerned, Mr. Jan Dekker showed very distinctly that because of the scarcity of paper during wartime, some sheets were so narrow that if plate numbers were involved, they would not show up. There is no record these sheets were cut after printing.

Also, Mr. Dekker's assumption seems justified that during printing of the 22½ cent with the plate number 1 something happened to the cylinder and the printing was stopped. After months, a second cylinder was fabricated without a number. This was used and these stamps with a few of the first one were delivered. The part of this that went on to the Ministry in London arrived so late that none was sold there. All 15,000 stamps were transferred to the Controle Postwaarden in the Netherlands.

Furthermore, it should be mentioned that besides plate numbers, which are in the middle of the top border, the bottom border has the name of the printer. This is, until now, the only occasion that the printer's name is on sheets of Netherlands stamps.

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Book Review

Die Internationalen Antwortscheine de Nederlande und ihrer uberseeischen Gebiete (The reply coupons of the Netherlands and Overseas Areas) by P-A Koch and Wim V.M. Wiggers de Vries. Published by "Internationale Antwortscheine", 1981.

One of the most obscure corners of philately, reply coupons, have undeservedly been kept out of all handbooks and catalogues, so here then is a specialized catalogue just for them. In 51 pages we learn all there is to know about reply coupons, their design, denominations, varieties in texts, overprints, coupons with stamps affixed (to make up for new postal rates) and even a photo of a reply coupon used as a franking stamp pasted on a letter. This booklet is in German, for Hfl 15 postpaid from W. de Vries, Singel 282, 1016 AD Amsterdam (giro 45663).

POSTAL BOOKLET NOTES

Several queries recently from fellow members indicate there is some confusion surrounding Booklets 9, 13 and 14 (deRooy-Hali catalogue)/ Booklets 64, 68 and 69 (NVPH Speciale Catalogus), 1983 editions, especially in regard to the 25 cent Juliana Regina stamps in these booklets. I'll use Speciale Catalogus numberings from this point on to make it easier to relate to the individual stamps and designs.

First of all there are two basic designs of the 25 cent Juliana Regina. The earlier design, stamps 939 and 939a, appear only in the booklet series #64 and #64a, page 186 in the Speciale. Stamp 940 occurs only in booklets #68 and #69.

It is relatively easy to separate the two designs, and in the process properly classify the stamps:

illus. "a"

illus. "b"

Illus.	#	Color	Paper Type	Design Characteristics
a	939	orange-red	yellow phosphor	(Irregular background surrounding
a	939a	orange-red	whitish phosphor	(the Juliana bust
b	940	rose-red	whitish phosphor	Juliana bust within a solid block of color

I use the following procedure to identify single copies: if, under a UV lamp, the stamp is on yellow phosphor, then of course there is no problem: it has to be #939. If the stamp has a whitish phosphor coating under the UV lamp, then I compare the colors--and if need be I look for the solid block of color around the bust. However, the rose-red color is the key to #940, especially if one does not have access to the UV lamp. There is even another test, of course: if the 25 cent stamp is se-tenant with a 5 cent Krimpen or a 35 cent Juliana Regina, then it must be the rose-red #940 from booklets 69 or 68 respectively. And, just to be as complete as possible, bear in mind that booklet 64b was printed exclusively on whitish paper, more familiarly known in the States as "hi-brite". So, if you happen to possess a full booklet with the tab inscription "Betaal Giraal", it can be used for a certain comparison.

Another cause of confusion centers around the use of the word "gewoon" in the Speciaal and the word "normaal" in the deRooy-Hali catalogues to describe the type of paper (coating) involved in these and other booklets. Both words in this context mean "usual" or "normal". And this is where much of the problem originates. As one member mentioned to me in a telephone conversation, how can deRooy-Hali use the word 'normaal' in reference to their booklet #1 (in the Speciale it would be booklet 57) which appears only on untreated, or 'dof' (dark) paper under the UV lamp and at the same time refer to the paper used in booklets 3, 4 or 8 as also being 'normaal' when in fact the so-called normal paper comes either in 'dof' or with a whitish cast that is quite distinct a difference? The only response I could make was to the effect that apparently deRooy-Hali use 'normaal' only to distinguish the paper from the 'fosforescerend' (or yellowish coating). But then the member, who is surely not a dummy, came back with the comment: then why don't they continue to use 'normaal' when we move into the period when the yellow phosphor coating was prevalent. He had me there!

Without attempting to take sides in the matter, but surely recognising the confusion that arises by the use of these terms, I pass along the notes I have made in my copy of the de-

Rooy-Hali catalogue: in the box at the top of the appropriate page, I have deleted the word 'normaal' and have added --

Booklet 1	'untreated' paper (or 'inert' paper)
Booklet 2	'untreated' paper
Booklet 3	'untreated' and 'whitish' or 'speckled white' paper
Booklet 4	same as #3
Booklet 5	'untreated' paper
Booklet 6	same as #3; also, I substitute "yellow phosphor coating" for 'fosforescerend' because later they use 'forforescerend' to designate the whitish Harrison phosphor also.
Booklet 7	same as #6
Booklet 8	same as #6
Booklet 9	'whitish' or 'speckled white' paper
Booklet 10	same as #6
Booklet 11	'yellow phosphor coating' only
Booklets 12 through 28:	'white phosphor' (Harrison)

There are similar revisions to be made on 186 of the Speciale. I think both publishers would do us collectors a service by replacing the terms 'gewoon' and 'normaal' with the more descriptive terms used above.

One last word: there is another aspect of Speciale booklet 69 (deRooy-Hali # 14a,b) that merits a mention. The 5 cent Krimpen, in this and in a few subsequent booklets, is on unwatermarked paper, creating to my mind a quite distinctive and major variety. However, on page 189 the editors of the Speciale reference this stamp to original 5 cent Krimpen #465, which is watermarked circles. Unless my eyes fail me, nowhere in the Speciale is this 5 cent unwatermarked stamp assigned a regular catalogue number, creating all kinds of questions from collectors trying to find a non-existent watermark. True, on page 189 this stamp is listed in the "combinatie" section covering unwatermarked issues, but they reference the stamp back to #465. Also, the same question can be asked about why a number 794 was assigned to the watermarked 10 cent "Delta" stamp but not for the unwatermarked version that appears in Speciale booklet #67 (deRooy-Hali #12)?

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Special notice: I have been informed by Messrs. deRooy-Hali that there will not be a 1984 edition of their catalog, due to the fact that no new booklet issues have appeared since the last edition was published. At the time they made this decision, the new "Red Cross" booklet (see below) had not been scheduled or at least announced.

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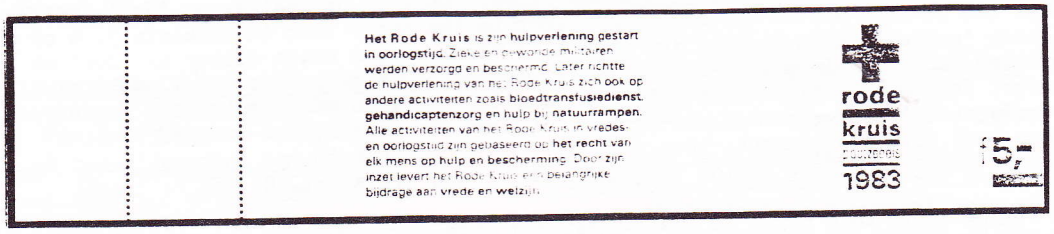
New Red Cross Stamps Booklet

The latest booklet stamps, issued on August 30, 1983 in conjunction with the regular Red Cross issue in sheet form, make for a very attractive series of "combinaties".



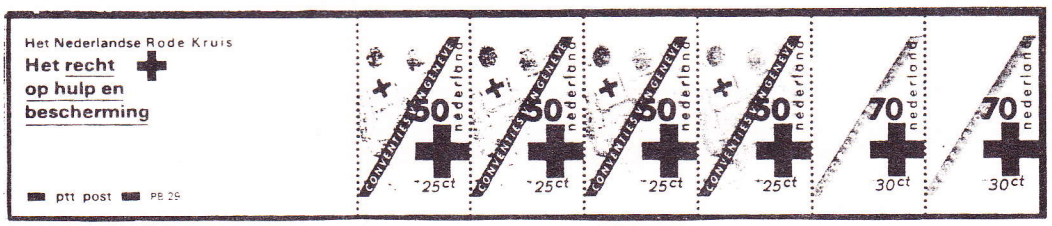
The cover for the booklet is in light yellow stock, with the inscriptions in red:

Following is a translation of the text on the back cover:

> The Red Cross started its assistance during war-time. Sick and wounded soldiers were taken care of and protected. Later, the assistance of the Red Cross was also directed to other activities, such as blood transfusion services, the care of the handicapped, and aid in cases of natural disasters. All activities of the Red Cross in times of peace and war are based on the right of every human being to help and protection. Through its work, the Red Cross makes an important contribution to peace and well-being.

The text on the front cover naturally identifies the contents as "Red Cross Postage Stamps - 1983" with a booklet price of Hfl. 5.

The two stamp designs which make up the booklet pane of six units (four examples of the 50 + 25 cent in red, blue, black and gray and two examples of the 70 + 30 cent stamp in red, black and gray) are the work of Jan van Toorn:



The usual tab to the left of the stamps bears the (translated) inscription: "The Dutch Red Cross - the right to aid and protection" in black ink along with the designation that this is PTT Postal Booklet 29. The Cross is, appropriately, in red ink.

The printing cylinder, by Enschede, consists of two vertical rows of eleven booklet elements-- in other words a master sheet of 22 booklet pane units. In keeping with recent production techniques, the master sheet is divided vertically with a knife cut rather than with perforations; this results in a natural straight edge on the right-hand stamp (70 + 30 cent).

The gum is the current "E - PVA dextrine", dull, white. The paper is unwatermarked and "Fw - Harrison phosphor" treated. Perforation is $13\frac{1}{2}$, unlike the sheet stamps which are apparently perforated 12 3/4 : 14 16/25 (!), according the Het Maandblad.

Next, we now reach the interesting portion of this report -- the combinations that will accrue from this new booklet pane:

Single stamps:

50 (+ 25) cents	imperf top and bottom
70 (+ 30) cents	imperf top and bottom
70 (+ 30) cents	imperf top, bottom, right side

Combinations:

50 + 70 cents	pair: imperf top and bottom
70 + 70 cents	pair: one imperf top and bottom; other imperf top, bottom, right side

And for those who are so inclined, there is justification for considering a strip of 3, consisting of one 50 cent and the pair of 70 cent stamps.

In conclusion, this is a very welcome addition to the collections of our members interested in the vending machine booklets. FWJ.