

# NETHERLANDS PHILATELY



JOURNAL of the American Society for Netherlands Philately

Volume **10/2**

# ASN P



A non-profit organization registered in the State of Illinois

# Netherlands Philately

THE JOURNAL OF THE AMERICAN SOCIETY FOR NETHERLANDS PHILATELY  
Volume 10, Number 2

Founded 1975 by Paul E. van Reyen

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## Tenth Anniversary Issue

Dear Fellow Members:

This year marks the 10th Anniversary of the founding of ASN P by Paul E. van Reyen, and is a date we can all celebrate proudly. Of course, there have been problems, but thanks to the generous help of various members, the Society is now in good shape. We are regularly publishing four Journals a year and between them, informative Newsletters.

A far-flung organization such as ours depends on these publications. The Editors are constantly in need of your help in filling the pages with good articles. Also, let us know what your particular interests are so that we can address them.

Do you need translations from Dutch publications? We can locate someone to do this for you. We continually check Dutch periodicals for any suitable articles which would be of interest to our members, and have enjoyed excellent cooperation from the publishers, who grant us permission for reprinting.

Advertising space is available, and our rates are published on the title page. Send your ads to our Advertising Manager, Don Peters.

While printing and mailing costs continue to escalate, we are making every effort to keep the dues as low as possible, and we ask your understanding when we do find it necessary to adjust the dues in order to keep the Society solvent.

I am sure that I speak for the entire membership when I say that we are looking forward to the next ten years of ASN P, which provides us with a deeper understanding and appreciation of this fascinating area of philately.

*Reinder van Heuveln*  
President

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HET NEDERLANDSE

# POSTMUSEUM

To the Board of the American Society for Netherlands Philately

onderwerp:

datum: September 23, 1985

uw nr:

ons nr: Pfi 850923

Dear Sirs,

Please accept my warm congratulations on the 10th anniversary of your Society.

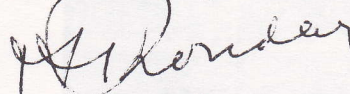
At the same time I would like to express my appreciation for the way in which you advertise and promote stamp issues of the Netherlands and her ex-colonies in your quarterly Journal and Newsletter.

We shall be pleased to continue to provide you with information for these issues.

I hope many of your members will have the opportunity to visit the new Postal Museum in the near future.

I wish your Society every success in the decade to come !

Yours sincerely,



Drs. H.J. Runday,

director

# NEDERLANDSCH MAANDBLAD VOOR PHILATELIE

waarin opgenomen „De Philatelist“

RUBRIEK-REDACTEUR

Mr. Reinder van Heuveln.  
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The Netherlands

RUBRIEK

UW BRIEF

ONS KENMERK

DATUM

Oct.28-1985

Nov. 5-1985

Dear members of the A.S.N.P.,

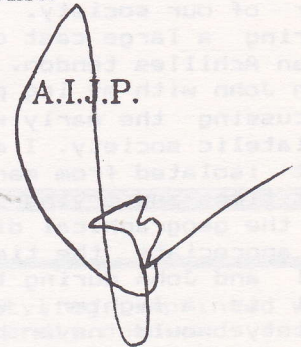
In a world full of misunderstanding between nations, I always felt that people of all kinds and of all different countries should make and keep peace between them by taking interest in each others ways of life, work, happiness and sorrow. Not in the least in their hopes for the future.

One way to do so is dealing with each others spare-time hobbies. That's why as a philatelic journalist, I never failed to promote philatelic societies in other European countries and abroad, devoted to the Netherlands Philately.

It was easy and a great pleasure to do so for your society. Your memberlist shows a good of names of keen collectors of covers and stamps of the Netherlands and their former colonies. They surely do their part to make the Netherlands Philately known in the United States by writing noticeable articles in your fine "Journal of the American Society for Netherlands Philately". And ... you never fail to take interest in the "Maandblad".

So I am sure that my congratulations on the tenth Anniversary of your Journal, goes to friends and colleagues in philately. I surely hope that your interest in the Netherlands Philately and our support in making your work known in the Netherlands will add to mutual understanding between our two nations. May the "Journal of the American Society for Netherlands Philately" have a prosperous future and lots of volumes to come.

J. Ph. de Leeuw. A.I.J.P.



In recognition of our tenth anniversary, our first President, Rev. Richard J. Bennink, sends us these interesting comments on the early days of ASNP:

My involvement with ASNP goes back to the beginning, and even before the actual "birth." As a novice collector of Netherlands and Colonies I began to search for a society which could provide information and research articles. I became aware of the group of Netherlands philatelists in the Chicago area who published a monthly journal. I subscribed even though I did not reside in the immediate area and was not interested in the reports of the meetings I appreciated their articles. In early 1972 I became aware of Paul van Reyen's publication known as N.C.S. (Netherlands, Curaçao, Surinam) which soon became N.A.S. (Antilles). This provided me with access to material via auctions as well as information about Dutch stamps.

Whatever the motive for Paul's initiating this newsletter (his "Argument For Change" -- N.A.S., Vol. 4, No. 1, Jan/Feb 1975 contains some interesting revelations), Paul provided a definite service to those of us who were interested in Netherlands philately but did not reside near New York City or Chicago where there seemed to be active Netherlands collector groups.

I responded to Paul's invitation that a society be formed to unite collectors of Netherlands philately expressing my interest in his suggestion. For reasons that only Paul knows, he responded to my letter with an invitation to become the organizing president. I balked, offering two reservations: I considered myself a novice collector (still am) and I lived in an area I believed to be outside of the main stream of philately (at that time Denver, Colorado). Evidently John Van Buskirk had agreed to be the society's first treasurer and, having attended college in Denver, resented my casting aspersions on that city (which I have since regretted -- having become a die-hard Bronco fan).

In the course of his travels John visited me in Denver during the first year of our society. At the time I was wearing a large cast due to the rupture of an Achilles tendon. I remember sitting with John with my leg propped in the air discussing the early woes of beginning a philatelic society. I must confess that I felt isolated from many of those difficult times and trying situations because of the geographical distance and learned to appreciate the time and efforts of Paul and John during those early days. Paul is a fighter, without whom this society would never have survived its infancy. He gave of himself in a way that insured that the job would be done when there was no one else to do it.

Fortunately other individuals have been willing to assume major responsibilities in the organization in the intervening years. As demands have increased

so have committed volunteers, several of whom I have had the privilege to meet personally. My own personal and professional obligations have forced me to become less active in the last few years. I feel honored to have had a minor role in ASNP and continue to watch its growth and development with pride and satisfaction.

October 22, 1985

To the officers of ASNP:

Dear Friends:

Noticing that our ASNP has achieved its tenth anniversary, I offer my heartiest congratulations to the membership. Having been a member from the start, and knowing how the procedures often go with a hobby-club, this jubilee is really an achievement! When a club is new, the first five years are not to difficult, as everybody is very enthusiastic.

However, then comes the time when nobody has any time left for such activity and everyone realizes how time-consuming and how much work is involved to keep the club going. We then realize that producing society publications regularly is not a hobby anymore, but is a "task".

It should be recognized that the Journal and the Newsletter are really the spirit and virtually the only contact between the members of ASNP, who now spread over a whole continent (and beyond). Their contents should appeal to many individual tastes.

Knowing that these ten years have had their share of difficulties, I am sure that its officers will strive toward completing another decennium. Although I now live rather far from the source, I promise you that you can count on my cooperation when needed.

Permit me to wish the ASNP very very good luck for the next ten years as well as many interesting issues of the Journal and Newsletter.

J.L. van Dieten

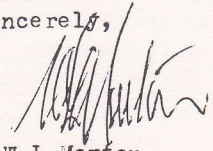
And finally, a note from our British Representative:

Dear Editors:

I have just received my copy of Netherlands Philately. I enjoy the Journal very much indeed, and have the annual pleasure of meeting your Director, Fred Reed, when he comes to our British Netherlands Philatelic Circle Annual Congress. It was also a pleasure to meet Hal McDonald when he stayed for a night with us a few years ago when visiting Great Britain.

Yours sincerely,

11 MORVEN ROAD  
BEARSDEN  
GLASGOW G61 3BU

  
W.L. Morton.

# Proofs of the Early Curaçao Post Cards

by: Pieter F.A. van de Loo

*Editors note: This article represents a first for Netherlands Philately, as author van de Loo sent it to us in the form of a floppy disk. This of course saves our compositor, Jan Enthoven, a great deal of time, but it presented your editors with a bit of a problem, as neither of us have a home computer which apparently is fast becoming a necessity. The Newsletter, incidentally has been on floppy disk for some time.*

By Royal Decree of January 24, 1876 the opportunity was created to use postcards for the correspondence between Curaçao and the Netherlands. Cards could be sent per mail only, not by ordinary sea post.

On March 9, 1876 the first announcement regarding postcards, was given by the Government office in Curaçao. In the announcement the full text of the original Royal Decree was included. The "Curaçaosche Courant" (Newspaper) published the following details regarding the postcards on March 11th, 1876, No. 10:

"On behalf of the administration of this Colony it has to be announced that in accordance with the Royal Decree of January 24th last, Nr. 9 henceforth the following tariffs will be applicable for the mailing of letters, postcards, printed matter and sample post using the following routes between the Netherlands and the Netherlands Colonies in the West-Indies.

Because of the correspondence to and from the Netherlands by way of Southampton and St. Nazaire.

- a. For prepaid letters ...
- b. For unfranked letters ...
- c. For postcards 15 cents.
- d. For newspapers ...

Unfranked or understamped postcards will not be mailed abroad.

Further notice will be given regarding the date after which the cards will become useful in the postings between the Netherlands and Curaçao<sup>1</sup>."

It is most probable that in February 1876 printing orders had been issued to Joh. Enschedé and Sons for the preparation of a postcard design in the value of 15 cents. The design is very similar to the current postcard of the Netherlands, to collectors commonly known as Nr. 2b with narrow dotted lines.

Early March (the exact date is unknown) the first proofs are printed in Haarlem. On one of the proofs, presently in the collection of the Dutch Postal Museum, is written: "March 7th, 1876".

During the study for more information in archives, etc. it has been discovered that NO attention has ever been given to the printed proofs that preceded the definitive printing of the actual postcard.

Similarly no mention was ever made of proofs in the variety of publications regarding postcards of Curaçao prior to December 1979.

The first mention of proofs appeared in the Netherlands Philately, Volume 5-2. In a write-up of Dr. A.M. Benders the first hints on the existence of several postcard proofs is given. The said information was forwarded by the known stationery collector J.H. Broekman<sup>2</sup>.

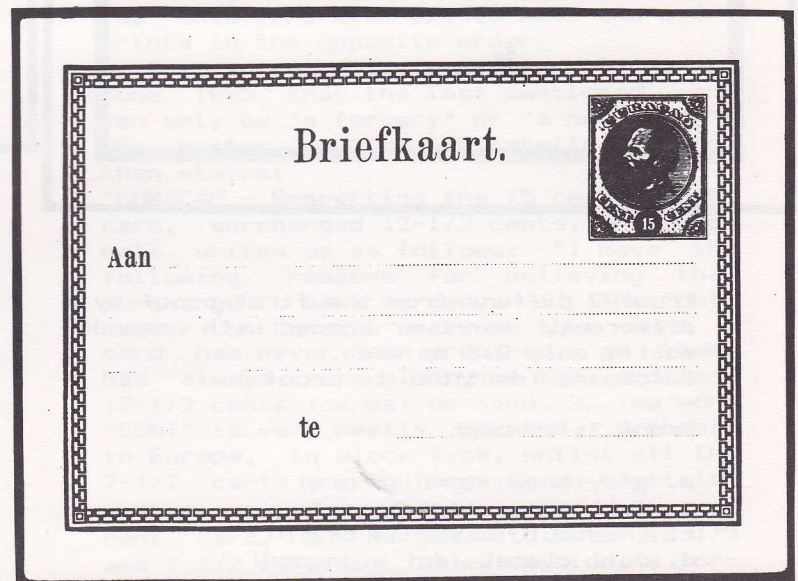
Following this article I started on the now published study concerning the proofs of the small sized postcards.

## Proof 1.

Proof of a postcard in the value of 15 cents, **Wide border.**

The previous description is written on the cover containing the proofs in the mentioned collection of the postal museum. (Proeven ener briefkaart van 15 cent, Breede rand".)

Similar notations are also written on covers of the other proofs.



Border in Grecian styling; imprinted with "Briefkaart" (Postcard); downwards 4 dotted lines for address locations preceded with the words "Aan" (To) and "te" (in); the same design as of the stamp of that value issued for Curaçao in 1889. (Series issued from 1873 to 1889)

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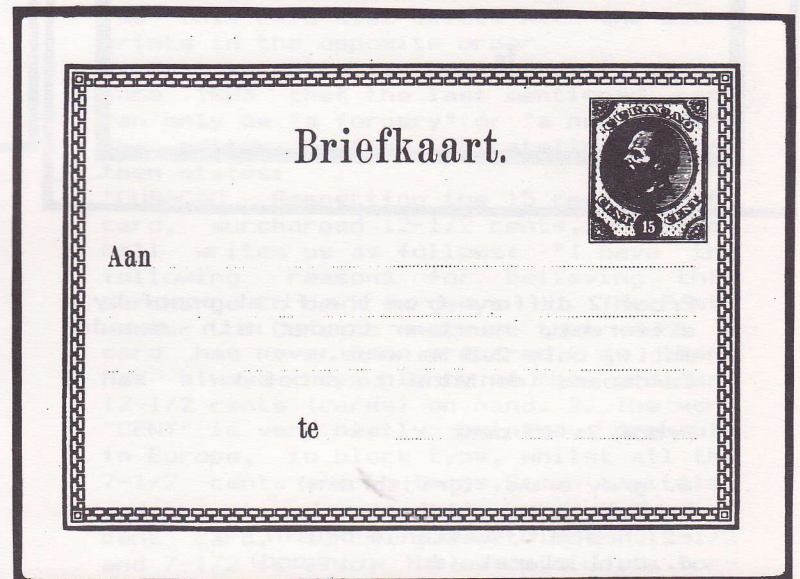
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Similar notations are also written on covers of the other proofs.



Border in Grecian styling; imprinted with "Briefkaart" (Postcard); downwards 4 dotted lines for address locations preceded with the words "Aan" (To) and "te" (in); the same design as of the stamp of that value issued for Curaçao in 1889. (Series issued from 1873 to 1889)

The following colors have been printed on yellowish cardstock, thickness 0,25 mm.

Proof 1: 15 cent

- a. grey brown (grijsbruin)
- b. dull green (dof groen)
- c. chestnut (kastanje bruin)
- d. dull claret (dof wijnrood).

Proof 2

Proof 2 is most probable printed in combination with Proof 1, although no official evidence has been found yet. We base this on laboratory studies giving identical paperfibers, printing inks, etc.

On the cover of the documentary collection is written:  
"Proofs of a postcard of 15 cents, Narrow border

Accepted Proof".

(Proeven ener briefkaart van 15 cent, Smalle rand / Goedgekeurde proef)

Proof 3

Proof 3 is identical to proof 2 without a stamp impression.

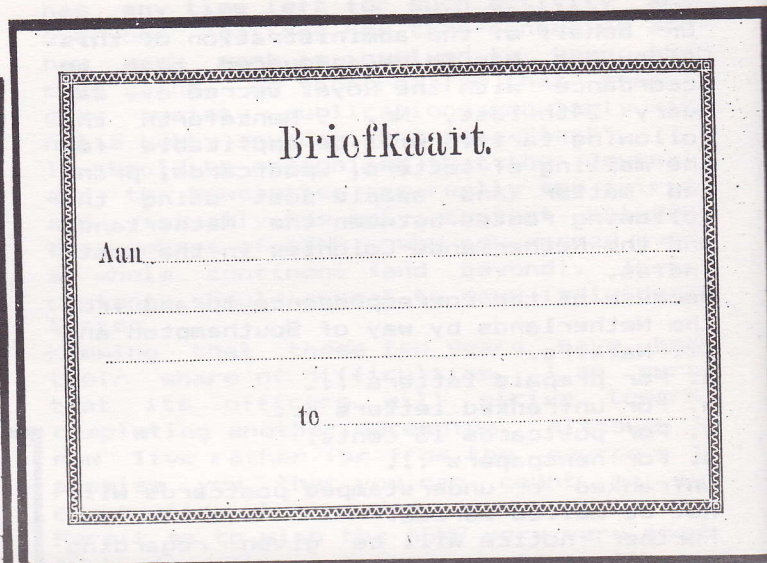
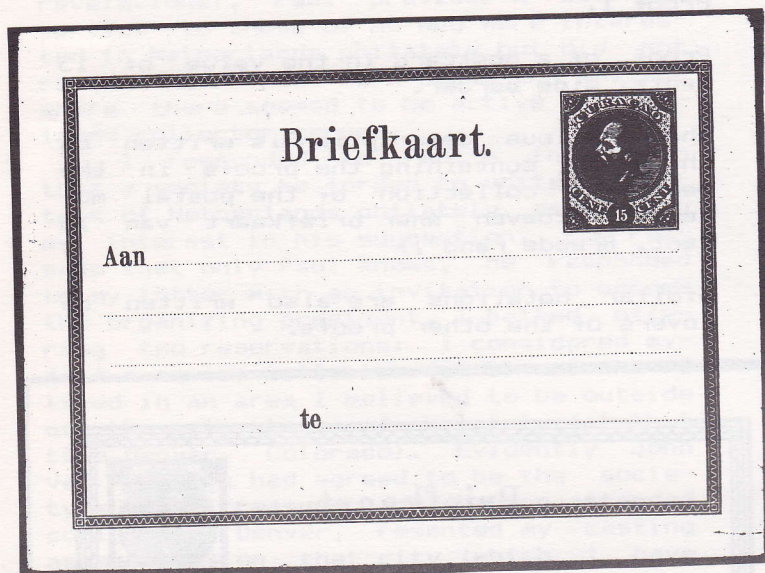
The cover in the museum collection follows directly proof 2, its markings are:

"Cover 6: Proofs of a postcard without stamp."

(Fol. 6: Proeven ener Briefkaart zonder zegel.)

That this must be the correct sequence can be determined with the discovered postcard on which the official green printing of Card I is overprinted with several shifted blue impressions of proof 4, listed under 4fa.

These proofs are printed on similar stock as the proofs 1 and 2.



Proof 2 differs from the first proof by a different, narrower border with meander motif, only 2,3 mm wide. Cardboard identical to proof 1.

Proof 2: 15 cent

- a. grey brown (grijsbruin)
- b. dull green (dof groen)
- c. chestnut (kastanje bruin)
- d. dull claret (dof wijnrood)

Note: In the publication of Benders/Broekman the color blue is mentioned. However proof 2b is missing in the list. We were unable to find a trace regarding the blue color during our whole study.

Known are:

Proof 3: Formula I

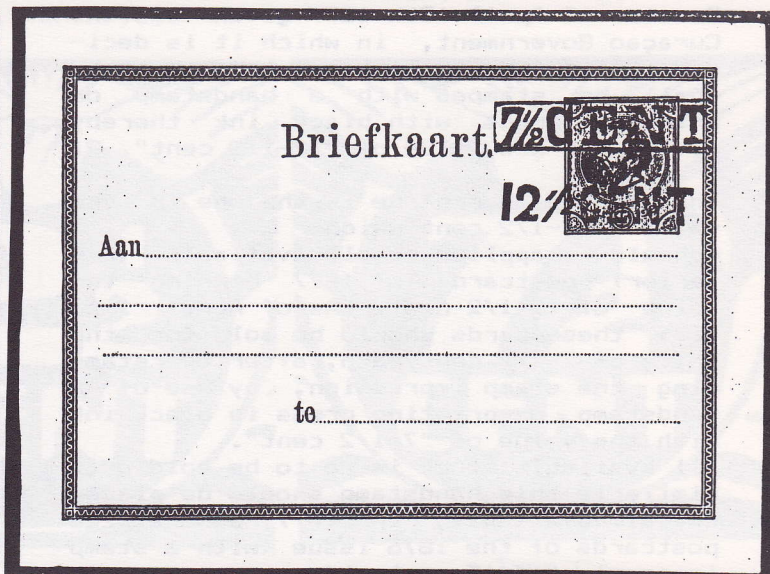
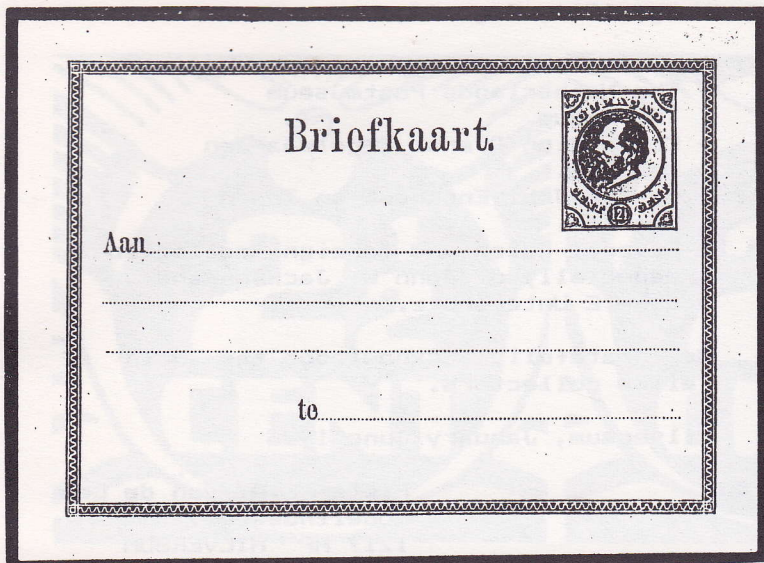
- a. yellow (geel)
- b. pale orange (bleek oranje)
- c. bright orange (oranje)
- d. orange brown (oranjebruin).

Proof 4

Proof 4 is described in the documentary collection as:

Proofs of a postcard with the value of 12-1/2 cent.  
("Proeven ener briefkaart met den stempel van 12-1/2 cent.")





The design of this card is identical to proof 2, the only variation can be found in the value of the stamp impression.

The proofs are printed on light yellow stock, thickness 0.25 mm.

Proof 4: 12-1/2 cent

- a. yellow (geel)
- b. bright orange (oranje)
- c. same, printed on whitish stock
- d. orange brown (oranjebruin)
- e. gray (grijs)
- f. dull blue (dof blauw)\*
- g. green (groen)
- h. red (rood)

\*) In the collection of the postmuseum several cards are present which probably have been used to register the printing press.

4fa) Formula I (green) with double overprint 4f in upside down position.

4fb) Impression 4f overprinted on a card preprinted with the Javanese text of the Netherlands-Indies postcard Nr. 1 in brown.

The proofs numbered 1-4 are all printed by Joh. Enschedé.

Proof 5

Proof 5 or could it be a regular postcard?

The Curaçao postcard Nr. 2 is genuinely known with an handstamped overprint of 12-1/2 cent over the original value of 15 cent. Of several copies of this card it is known that a second handstamped overprint of 7-1/2 cent has been applied<sup>3</sup>.

In the publication "A Postal History Of CURACAO" this card is listed as a possible proof.

The card could also have served as model or proof in order to obtain the permission for usage of the second handstamp of 7-1/2 cent.

It has been established that both handstamps are genuine in form, ink specs, etc.

On the here shown card the overprint of "12-1/2 cent" is positioned below the value of "7-1/2 cent".

According to the 1928 write-up of Costerus<sup>4</sup> this card also exists with the overprints in the opposite order.

A British collector however declared in June 1885 that the last mentioned card can only be "a forgery" or "a non-emise". The editor of "The Philatelic Record" then states:

"CURACAO - Respecting the 15 cents postcard, surcharged 12-1/2 cents, Mr. Campbell writes us as follows: "I have the following reasons for believing this surcharge to be a forgery: 1. The Postmaster of Curaçao wrote me that such a card has never been prepared, as there has always been plenty of the ordinary 12-1/2 cents (cards) on hand. 2. The word "CENT" is very neatly printed, probably in Europe, in block type, whilst all the 7-1/2 cents are in large Roman capitals, and are always coarsely printed. The 15 cent card, surcharged with both 12-1/2 and 7-1/2 is also, in my opinion, a forgery as regards the former value. The counterfeiters have selected for their experiment cards, in which the authentic surcharge of 7-1/2 cent happens to be printed over the bottom of the stamp, and they have added the fictitious surcharge on the upper portion of the stamp."

Mr. Campbell has most probably reached this opinion lacking the knowledge of the Decree of April 13th 1877 given by the Curaçao Government, in which it is decided that the imprint on the postcard shall be stamped with a handstamp or printing press with black ink thereby giving the new value of "12-1/2 cent". 2)

The second surcharge is the one in the value of 7-1/2 cent which: "should be applied on all available (exterior) postcards of 1877 bearing the value of 12-1/2 cent. As of April 1st, 1879 these cards should be sold for the price of 7-1/2 cent each, after over stamping the stamp impression, by use of a handstamp or printing press in black ink with the value of "7-1/2 cent". All available stock is so to be sold out. Similarly this handstamp should be placed on all available, in 1877 demonetized postcards of the 1876 issue (with a stamp impression of 15 cents.)"

These instructions can be found in a Government decree dated January 31st, 1879 that was mailed from the Netherlands to Curaçao and Surinam<sup>5</sup>.

Using the herewith given decrees it can be explained that the combination of handstamps follows according to the instructions of 1877 and 1879.

The shown postcard was in 1882 in the possession of the world famous Belgian stampdealer Moens who sold the card to the notorious stampcollector Ferrari. Costerus did obtain this card in the twenties. Broekman had it in his collection until 1981 when I was able to obtain it for my stationery collection.

As we will never be able to give full proof that the card was an "ordinary useable postcard", we catalogue this card for the present as:

Proof 5: Card 1 with two surcharges  
a. brown (bruin).

Notes:

- <sup>1</sup> Standaardwerk over de Postwaarden van Nederland en zijne Koloniën, Deel IV; Amsterdam, June 1895, page 21.
- <sup>2</sup> Netherlands Philately, Volume 5 (1979) Nr. 2, Pages 19 and 20.
- <sup>3</sup> A postal history of Curaçao, by Frank W. Julsen and Dr. A.M. Benders; Den Haag, 1976, Page 589-590.
- <sup>4</sup> Nederlands Maandblad voor Philatelie; 1928, page 212/213.
- <sup>5</sup> Archive Ministry of Colonies.

Literature:

- Geuzendam's Catalogus van de postwaardestukken van Nederland en overzeese rijkdelen, 5e ed.

- By the description of the printingcolor we used the "Stanley Gibbons Stamp Colour Key"; 1974, the Dutch translation for the

colors is taken from the article in the Jubileebook "50 jaar Philatelica"; Den Haag, 1961, Page 34, etc.

Recorded Collections:

- The Netherlands Postmuseum  
The Hague.
- Collection Dienst Zegelwaarden  
Haarlem.
- Museum Joh. Enschedé en Zonen  
Haarlem.
- Several Dutch and foreign collections,  
especially of John W. Jackson and  
Gene E. Unterschutz.

We gratefully acknowledge the help of fellow collectors.

Hilversum, January/June 1985

Pieter F.A. van de Loo  
Godelindeweg 9  
1217 HP HILVERSUM  
The Netherlands.

*A slightly condensed version of this article has appeared in De Post Zak, organ of Po en Po, the well known stamp society of the Netherlands.*

Philatelic Curiosa.

or:

Is "Stadspost" a Philatelic Collectible?

We all know that the Netherlands did not issue any stamp to celebrate the visit of Pope John-Paul II. Or did they after all? The figure below would leave you to believe so, but close scrutiny shows that this is an example of STADSPOST (local post) of the city of Eindhoven. Should we collect these things? Admittedly this piece is "maak-werk" (deliberately created for philatelic reasons). However, the stadspost does exist, although it normally does not use stamps at all, and mostly does not even use a cancel. But then, the piece was mailed, with pre-paid franking and it was hand-delivered at the addressee's home. So, undoubtedly, this is a postal service of some kind. Whether you want to collect these, is a personal choice, but one may do well to realize that local post services are much older than the PTT.

11/15 mei 1985

F.R.

PAULUS JOHANNES PAULUS II IN NEDERLAND.

Na de landing op Eindhoven Airport zal de paus een bezoek brengen aan de steden: Den Bosch, Utrecht, Den Haag en Maastricht.



## There are Three Types in the Lebeau Dove Stamps

Paul E. van Reyen



Type A

Type B

Type C

In 1972 the Stanley Gibbons catalogue for Europe, Part 2, which includes the Netherlands, included in its listing of the later Dove stamps, designed by Lebeau (those perforated 12-3/4:13-1/2) three different types, designated A, B and C.

Type A was described as "Flat head to pigeon, thick curved line at foot." Type B as "Flat head to pigeon, thin line," and Type C "Rounded head, thin line." Another characteristic of the Types A and B is that the "eye" of the dove consists of a "V", while the eye of the dove in Type C is a dot. See illustrations.

Originally all the Dove stamps were printed by offset (Type A), but starting in 1936 the original drawing was also used to produce photo-engraved stamps, also in Type A. (See Rotogravure Varieties of the Dove Numerals, Netherlands Philately, Vol. I No. 4, pp. 50-51). Type B only occurs in photo-engraving, and in only one stamp (see below), and Type C represents a completely new drawing of the Dove for photo-engraving (rasterdiep-druk).

While the NVPH Special Catalog does mention on page 64 (1986 edition) that the 1, 1 1/2, 2, 3 and 4 cent stamps were also issued in photo-engraving, they don't list them, nor give prices, but merely state that "distinguishing them is difficult."

What does this mean for the "specialists" among us? Well, interestingly enough, it seems that the 1 1/2 cent already in 1936 was printed in photo-engraving, but the 1938 printing in the same manner produced a darker color, called "slate" by Stanley Gibbons. The 3 cents also appeared in 1938 in photo-engraving; however, in the same green color.

These two values were joined, after 1941, by the 1 cent photo-engraved (1943), the 2 cents (1943), the 2 1/2 cents (1941), and the 4 cents (1946).

These dates are the ones given by Stanley Gibbons.

All these values show Type A, the flat-headed dove with the thick curved line at the bottom, and the eye in the shape of a "V".

However, the 2 1/2 cents dark green also shows up in Type B, the flat-headed dove with a thin line at the bottom. These 2 1/2 cent stamps came from booklets and the combination 2 1/2 + 7 1/2 cent. And, to anticipate a little, the combination 2 1/2 + 7 1/2 cent shows a Type B and a Type C se-tenant.

Finally, Type C, the dove with a dot for an eye and a rounded head, shows up in the 1941 set, beginning with the 5 cents and ending with the 50 cents (NVPH Nos. 380-391).

From the facts given above it should not be too difficult to distinguish between the two kinds of 2 1/2 cents dark green, but it still may be fairly difficult to separate the offset-printed low values (1, 1 1/2, 2, 3 and 4 cents) from those printed in photo-engraving.

Once these have been found, it might be interesting too to hunt for earlier cancellations than 1941, such as a 1 1/2 cent grey from 1936, and the slate 1 1/2 cent from 1938, as well as the 3 cents from 1938.

Those of you who can read Dutch may wish to consult the Maandblad of November 1984 and of March 1985 in which Mr. R. C. Bakhuizen van den Brink mentions (among other things) the listing by Stanley Gibbons, and wonders why almost 15 years later the NVPH "Special" Catalog still hasn't seen fit to mention these three types. Should a foreign catalogue be more "special" than the Special Catalogue? If the NVPH had been willing to borrow these facts from Stanley Gibbons, they could very easily have accommodated them in the 1986 catalogue, because of the two above-mentioned articles by Mr. Bakhuizen van den Brink, the last of which appeared in March, which seems to have given the Editors enough lead time.

Frans H. A. Rummens



"Courage, Prudence and Loyalty"; that is how we might translate the title's quote. These are also the words on the "William's Cross", the highest military decoration of the Netherlands. "Now, what has that to do with philately", one might ask? The answer will be given forthwith, and we shall see that a fascinating piece of postal history is lurking behind it all.

For us the intrigue began when we got the post card of figure 1 into our hands. The front was common enough: identical with that of post card 19 from the Geuzendam catalogue<sup>1)</sup>, bearing a 5 ct blue Wilhelmina long hair imprint (correct postage for international mailing). The cancel date is noteworthy: Oct. 3, 1898, just four weeks after Wilhelmina had officially ascended to the throne. Next, we noticed that the paper was much thicker than that of the normal G-19; it is really a rather stiff cardboard. What is more; while the front has the customary light blue color, the flip side is white. The surface is hard and glossy and can easily be scratched or broken; the generally used term is "chalky", we believe. About half of the back is printed up, as we can see in figure 1. It says, that this card was issued on the occasion of the inauguration of Queen Wilhelmina, and that the issuing was done by a "Moed, Beleid en Trouw" society. This society's aim was, to financially help those William's Cross bearers or their families, who had fallen on hard times; indeed, under the queen's portrait at left we see

a picture of the William's Cross. In the right top corner there is a reproduction of a painting by C. Bisschop. To complete the story regarding this point, there exist four such cards with different reproductions, notably of sketches by Jacob Maris, Jozef Israëls and H.W. Mesdag. There also exists a second set of these four cards, but now with a front of the G-12 post card, the 2 1/2 cent numeral for national mailing. The cards were not available at the post offices; they were sold exclusively by bookstores, for prices of 15 and 12 1/2 cent, respectively. The extra 10 cent on each card went, apart from the bookstore's cut, to the aforementioned society.

At this point we said: "This must be a privately (over)printed post card". Such privately printed postal stationery exists in the Netherlands since 1883. Fortunately, there is now another Geuzendam catalogue, that lists these products<sup>2)</sup>.

How did this system of privately overprinting work? Very simply, indeed. One would buy, say 500, standard post cards at the post office, and had them next printed up by a private printer. Sometimes the left side of the front was printed up, sometimes the back, sometimes both. There are several main categories in these cards. The first group are touristic in nature (hotels had them, for example) or they had to do with special events. The second group had text and pictures related to philatelic events (exhibitions, day of the stamp and the

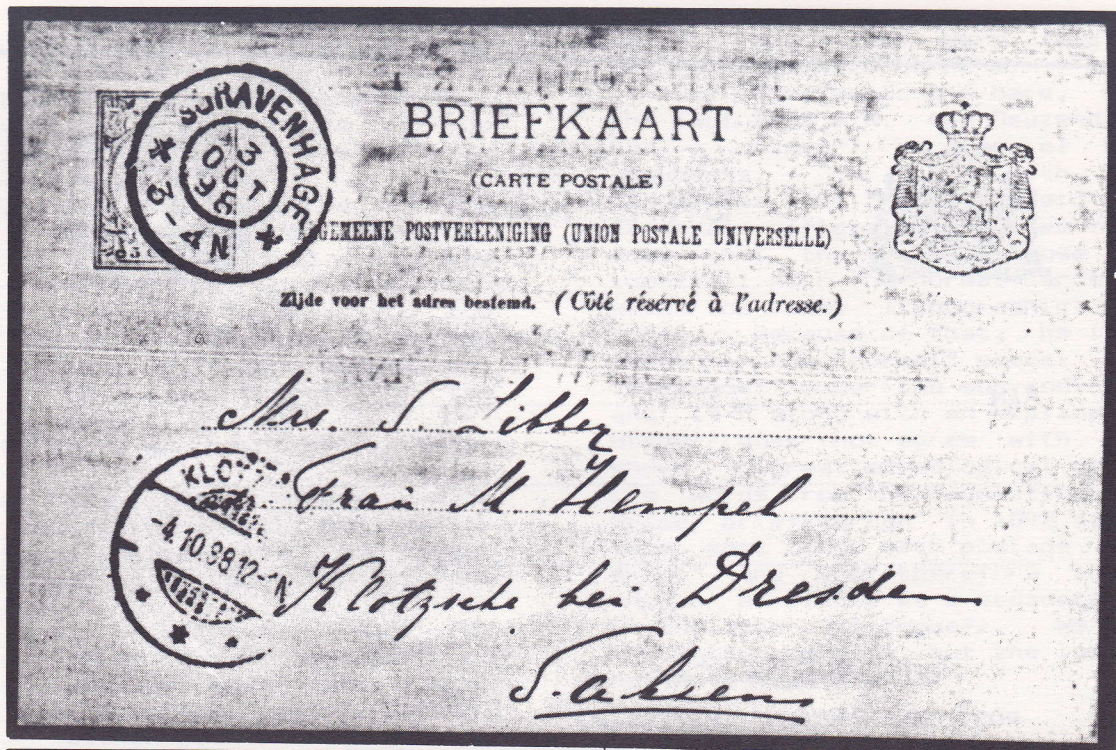


Fig. 1: front and back of post card G 19-P

like), while the third category was sold for prices either higher or lower than the face value. Our card of figure 1 could therefore be one of the latter category privately overprinted post cards. However, remember that, by definition, all such cards started out as normal post cards, purchased at a post office. The card of figure 1 was never available at any stage from any post office, and they must have been abnormal from the start, witness the thick chalky paper.

Then, could it be, perhaps, a "particulier postwaardestuk" (private postal stationery) as also catalogued by van Geuzendam<sup>2</sup>? What are these anyway? Figure 2 shows one. For a short while, from 1909 till 1916, the PTT would print post cards or envelopes with one's name and address on it. There was no extra charge for this service, but there was a minimum order of 1000 (later 500). Note that this type of stationery must have been printed separately; no simple overprinting would do, since the original text



# BRIEFKAART



AAN.....  
.....  
.....

BOHLM EIJER EN Co.,  
POSTZEGELHANDEL — AMSTERDAM.

1147

Fig. 2: private post card of BOHLM EIJER & Co.

"naam en adres van de afzender" with the customary dotted lines had to be taken out. Of course, by the very nature of it, this kind of postal stationery was not available from the post offices, but there is no doubt that it concerns an official issue. This latter point is important to stress because in several countries (Austria, German States, Great Britain, France but not in the Netherlands) there existed yet other entities called "Privatganzsache", "private postal stationery" or "carte (envelope) non-officielle". These consisted of anyone's stationery of any design or quality, overprinted by the postal service with a "stamp". Note that in the English language there appears to be no difference between the two kinds, whereas in the Dutch language "particuliere briefkaart" could very well have the latter meaning, except that these items did never exist in the Netherlands. Our card of figure 1 could not be of either kind because a) part of it was indeed printed by a second printer and thus could not be classified with the former kind illustrated by figure 2 and b) the front was printed by the PTT, thus it was not a "Privatganzsache", to use the (clear) German nomenclature for the latter kind.

We now have discussed three different kinds of special postal stationery, while concluding that our mysterious card of figure 1 belongs to none of these categories. Then, what is it? That question has been debated from its early beginnings in 1898, starting with the same Bohlmeijer, whose name and address is shown on the card of figure 2.

The story is not only old, but also complicated; it remained for C. Stapel to put the entire story together in a recent presentation, the text of which appeared in last year's catalogue to the Filacento stamp exhibition<sup>3)</sup>. It turns out that it concerns a totally unique happening, made possible by article 21 of the Postal Law of 1891. It arose from a private meeting (thus no archival documents) between the president of the "Moed, Beleid en Trouw" society and the Director-General of the PTT. The PTT agreed to print sheets consisting of four post cards and to deliver these to another printer: Mouton & Co in the Hague, who would then print the backs of these sheets with the four different pictures, then cut them and distribute them to the bookstores (this sequence of events is important; it shows that at no stage did they ever exist as post cards G-12 and G-19). Early experiments quickly showed that the paper (cardboard) used by Enschede was unsuitable for the recess printing, the Mouton firm had in mind. Therefore, Mouton & Co supplied to Enschede the art paper required, one side light blue or pink and the other side white. Enschede then printed the colored side with stamp, text and coat of arms and then sent the sheets back to Mouton for the vignette printing and cutting. All this was strictly according to the law. Article 21 of the Postal Law of April 15, 1891 says (in part and in translation):  
Article 21: "For the use of post card forms, other than those issued by the State, permits will be issued by us,

on such conditions as to be determined by us."

The Royal Decree (required in the Netherlands to validate any Law) came out on February 11, 1892, and it was a little more specific:

Article 10.6: "It is permitted to use post card forms other than those employed by the State, on condition that they are similar to the latter with respect to the heading, the dimensions, and the strength of the paper".

Clearly, the Dutch wanted no "Privatganzsachen"!

Finally, the "Regulations" were issued by the PTT, describing exactly how the law was going to be implemented. And there, under the heading of "post cards" one finds:

"...Those, who for their own account wish to produce post cards with imprinted postage stamp, either with or without text on the reverse side, may ask the intervention of the (postal) Administration. Requests to that end will be brought to the attention of the Director General."

The interesting thing is that the above Regulation was never withdrawn. Yet, when in 1900 the Samsom printing company (yes, the same one as of the "Filatelie Informatief" product!) asked whether the opportunity still existed, to have privately produced post card forms imprinted with the postage stamp, the Director General replied that "the opportunity no longer exists", thus stating a pertinent non-truth. The postal Administration had remembered the "Moed, Beleid en Trouw" case and had made up its mind not to allow any further such activities. Apparently, it came too close to "Privatganz-

sachen" and these were (and remained forever) definite no-no's.

Our story would end here, except for the fact that A.W. ten Geuzendam published a retort<sup>4)</sup> on some of C. Stapel's arguments. To start with, Geuzendam underlines that "Moed, Beleid en Trouw" cards are official. He bases this on the fact that the front of those cards are identical with the normal cards, printed with the same (typographic) printing forms. Because of that, he lists these cards in the "normal" postal stationery catalogue<sup>1)</sup> under the sub-codings of 12-P and 19-P along with an explanatory note. Stapel does not agree with that. He shows in great etymological detail that the words from the Regulations "gestempelde briefkaarten" in 1892 meant "private post cards with postage stamp imprint" and that therefore these cards should be listed as a separate category in the other catalogue<sup>2)</sup>. We agree with the latter opinion, but the last word may not have been spoken!

#### Literature:

<sup>1)</sup> "Catalogus van de Postwaardestukken van Nederland en Overzeese Rijksdelen" by A.W. ten Geuzendam.

(For a review of the 5th Edition, see June 1985 Journal; the catalogue is available from the ASNP bookstore at \$10.00)

<sup>2)</sup> "Particuliere en Particulier bedrukte Postwaardestukken van Nederland en Overzeese Rijksdelen" by A.W. ten Geuzendam.

(For a review see the May 1983 Journal, Vol 8, No 1, page 8; the catalogue is available from the ASNP bookstore at \$8.50).

<sup>3)</sup> C. Stapel; Het raadsel van de "Moed, Beleid en Trouw": kaarten uit 1898. Filacento catalogus 1984, pp 62-66.

<sup>4)</sup> A.W. ten Geuzendam in "De Postzak" No 142 of December 1984, pp 548-551, with postscriptum by C. Stapel pp 551-552.

Thanks also to Frank Julsen for the loan of the post card of figure 1.

#### Van Putten's Catalogus Zomerpostzegels 1985-1986.

(Catalogue Summer Stamps). G. Huisman, (Ed) 116 pages, ASNP price \$7.00.

We have recently reviewed already the Van Putten Child Welfare stamps catalogue. The present one is very similar in content, except that it now refers to the Summer stamps of the Netherlands, starting in 1935. So, in this catalogue we find not only all the Summer stamps, but

also the First Day Covers (NVPH and all others), all special cancels and slogan cancels, maximum cards, booklets, carnets, and a lot more. Background information is limited (though a little better than the NVPH catalogue), but we are also promised a Volume 2 on background, some time this Fall.

If anyone wants to set up a specialized collection of Summer stamps, this is a good place to start.

F.R.

# THE BLUE BAND CANCELLATIONS OF 1924

## Part III

by Gert Holstege

Translated by Reinder van Heuveln

This is the third and concluding part of the article which was originally published in the September 1984 issue of *Filatelie Informatief*, and is being reprinted here with the express permission of the publishers, Samson Uitgeverij B.V. Full information on how to obtain each issue of this fine new publication, has been given in detail in the April 1985 issue of the ASNPN Newsletter.

### Aftermath

On September 30, 1924 the Blue Band advertising disappeared from the cancellation flags. In the November issue of the Netherlands Monthly Journal for Philately we find that on September 30, 1924 the Flier cancellors in Amsterdam carried the Blue Band advertising in the afternoon but in the evening they were replaced by the "Royal Mail Great Britain - Flushing, etc. (see fig. 3). The blue ink they had talked about never showed up. What was left to be done was to consider the processes for the regular judge. The Government lawyer who was involved in the first trials asked the Secretary of Transportation on October 3 if he wanted to continue the cases, since the Blue Band cancellations were already stopped. If the Secretary would like to do this, the lawyer advised him to appeal to a higher court against the convictions. The Postal Service, mainly Van Royen, told the Secretary that the strong condemnations the Blue Band advertising received, were mainly about the contents of the cancellations and not because of the existence of advertising in postal cancellations (a judgment, that was not expected by members of the Van den Bergh's factories). But this viewpoint was not entirely correct as is shown in the writings of Mr. Paul Rijkens. Because the Postal Service planned to continue advertising for trade fairs, congresses and other institutions for the public welfare, - for which advertising

the involved institutions would have to pay - they decided to continue the processes, to avoid future conflicts with the law. Advertising for private firms was not considered any more. Because the Secretary agreed with this advice the Government lawyer was informed to appeal the case and also to bring the



Fig. 15 Nice letter with Flier cancellation with Blue Band in flag. Amsterdam, September 29, 1924

suit into a regular Court. Later in October 1924 the lawyer talked to Mr. Van Royen about this continuation. Furthermore a new suit against the State about the Blue Band cancellations was started by a certain Mr. P.H. Klop. After this the lawyer advised those concerned to drop the case and pay the fines. He pointed out that the Postal Service had a weak case because the public and the judge seemed to be very upset about the



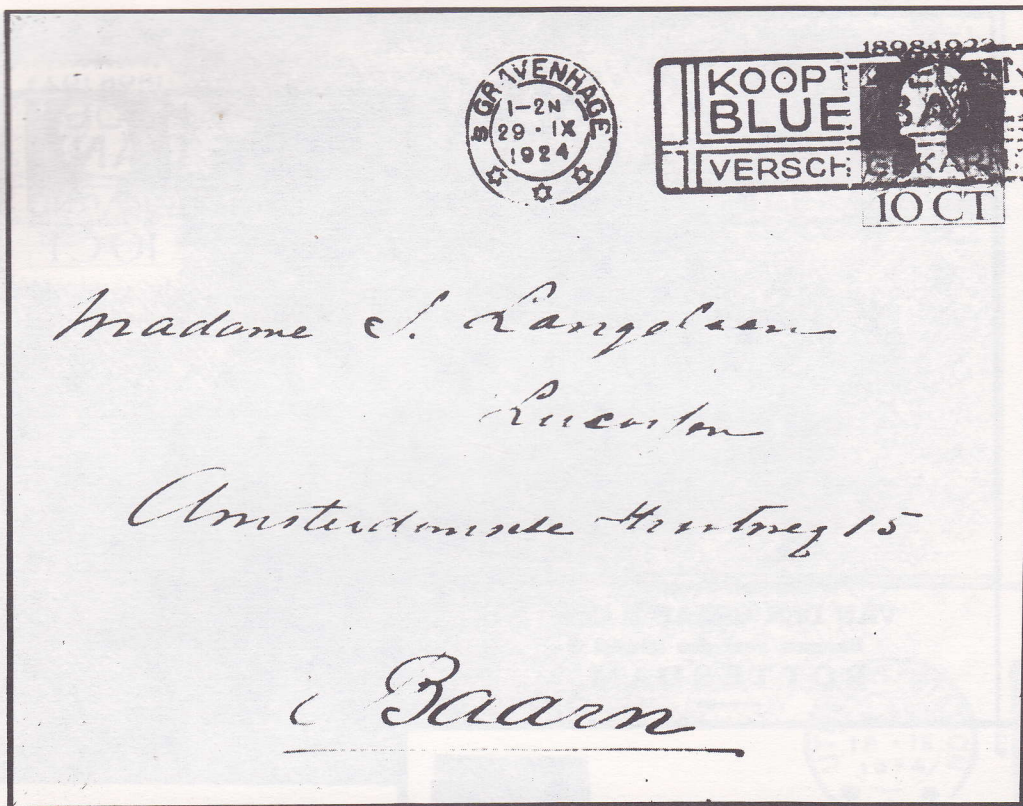


Fig. 16 Letter with Flier cancellation, the Hague Sept. 29, 1924 type 1

contents of this special cancellation. For the same reason it would be difficult for the State to get a favorable decision to the question if the Postal Services could use private advertising in their cancellations.

The State Attorney also observed that the advertising cancellations for private concerns in Italy had been discontinued, and that the examples used by the Postal Service to show the international usage had come from that country.

The Postal Service agreed with him and all five suits were terminated.

This ended the Blue Band affair. The Postal Service continued to use advertising for exhibitions, congresses and institutions of a general interest to the public but not for private competitive concerns.

Recapitulations

By the end of 1922 until early 1923 the Postal Service started to think about implementing their income by making their cancellation flags available for the advertising of private concerns. Although hand cancellors were considered, only machine cancellors were actually used. At the Head Office of the Postal Service a serious discussion started about the legal aspects of this operation. It was thought a solution had been found by introducing the item "advertising in postal cancellations" in the budget of the Postal Service. With approval of the budget by the "Tweede Kamer" (Congress of the Netherlands Government) this would amount to official confirmation. Mr Van Royen

was the driving force behind the decision to make the cancels available for private advertising. In March 1924 a contract was signed with Van den Bergh's Factories, allowing them to use advertising for

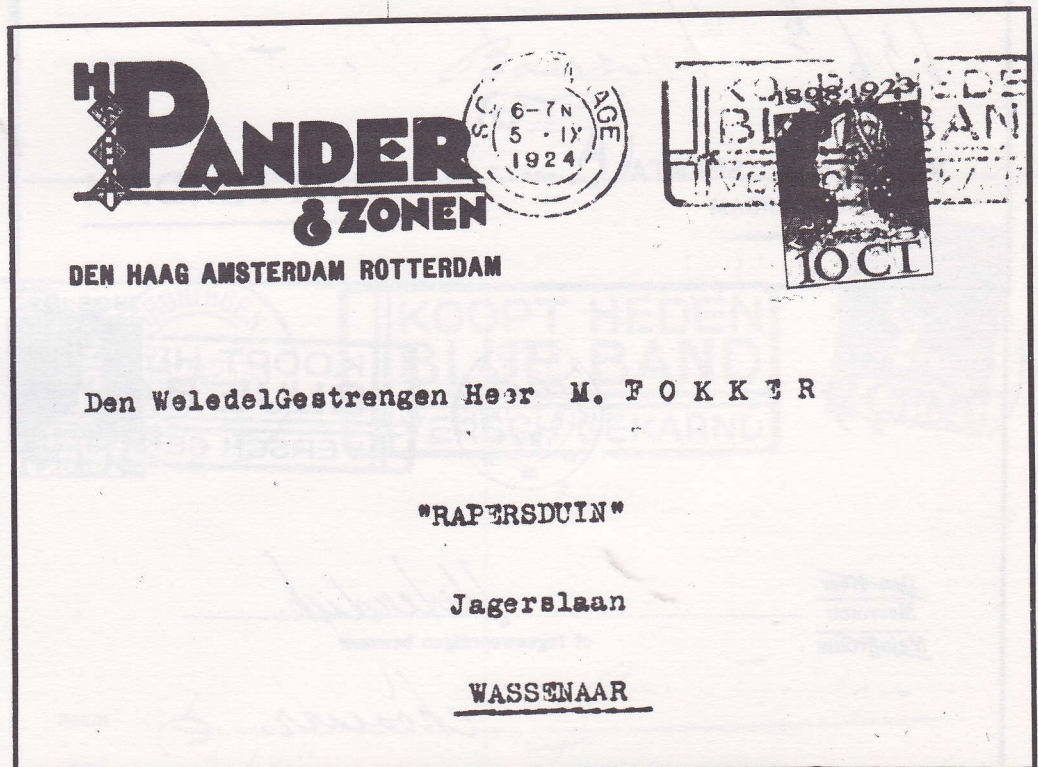
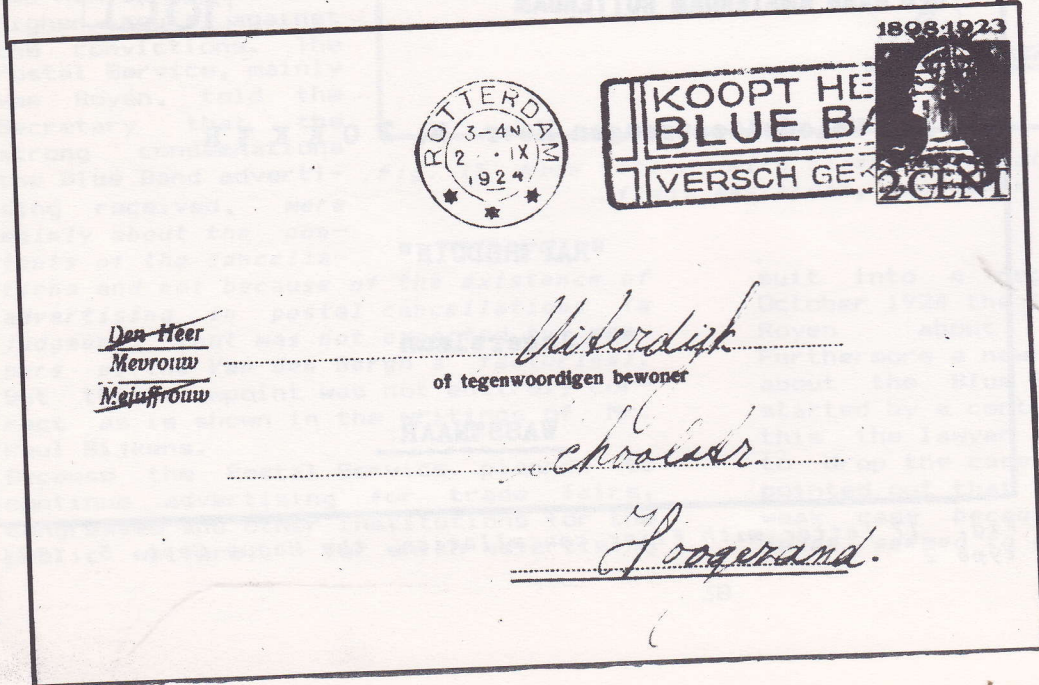
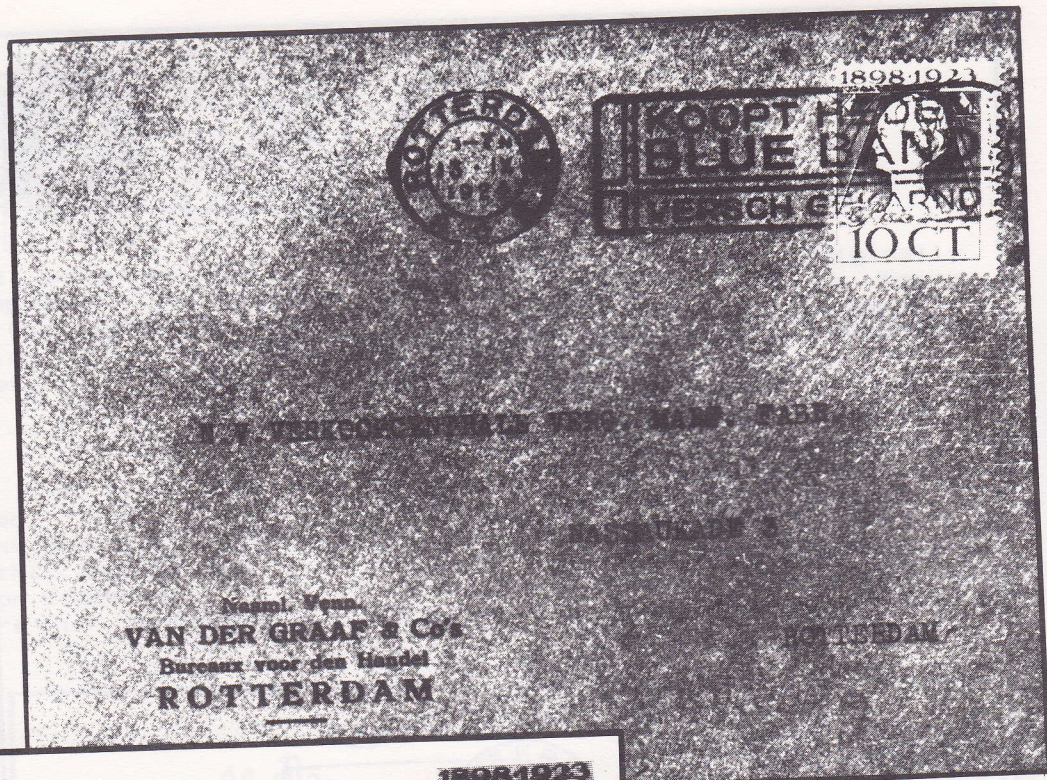


Fig. 17 Letter with Flier cancellation, the Hague Sept. 5, 1924 type 2

Fig. 18 (top) Letter with Flier cancellation, Rotterdam Sept. 13, 1924, type 1

Fig. 19 (middle) Post-card with Flier cancellation, Rotterdam Sept. 25, 1924, type 2

Fig. 20 (bottom) Letter with Flier cancellation, Rotterdam Sept. 2, 1924, type 3



their margarine "Blue Band" in 10 cancellor machines for a period of six months at the payment of F1 21,000. Van den Bergh produced the design of the cancel and it was agreed that blue ink would be used. A fierce public discussion about the admissibility started as soon as the cancels appeared on August 31, 1924. The Dairy concerns were the main objectors to this kind of advertising on their letters. Two processes for immediate judgment against the Postal Service were initiated and they lost both cases. It turned out that the idea of approval of "advertising in postal cancellations" as a budget item by the Netherlands Congress did not have any judicial significance. On September 30, after oral deliberations between the Postal Service and Van den Bergh's Factories, the use of the Blue Band cancellations was terminated. The blue ink never saw the light of day. However, Van den



Fig. 21 (top) Letter with Flier cancellation, Rotterdam, Sept. 23, 1924, type 4 (This type is rare)

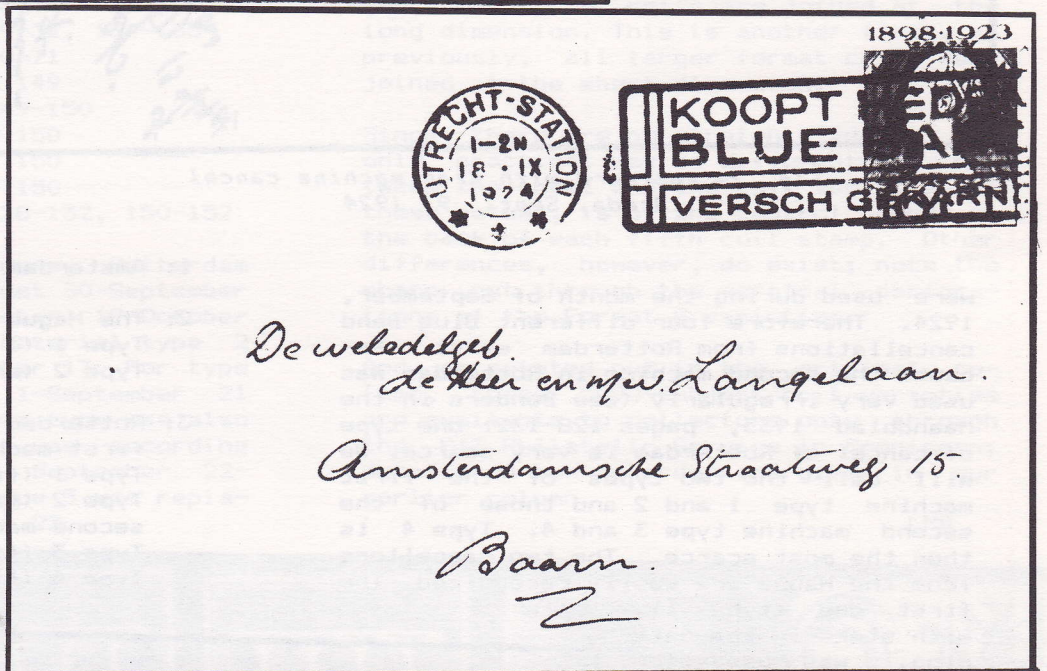
Fig. 22 (middle) Letter with Flier cancellation, Utrecht Station, Sept. 18, 1924

Fig. 23 (bottom) Postcard with Krag machine cancel, Groningen, Sept. 10, 1924

Bergh's Factories never scored a better effect with any method of advertising than in this particular campaign.

The Blue Band cancellations

As mentioned before, the Van den Bergh's Factories ran some proofs of a cancellation that later would be used as the flags in the cancellation machines. These proof cancellations are therefore of private and not of postal origin. They exist on letters with Jubilee stamps of 1923 and also with the artist stamps of 1923 (NVPH # 110-113) and are rather scarce. The postal Blue Band cancellations were used in eight cities. The Flier cancellors were used in Amsterdam, Rotterdam (two cancellors), the Hague (two cancellors) and Utrecht (Utrecht-Station). An extensive and very good description of these Flier machine cancellations by the late Dr. A.M. Benders was published in a series of articles<sup>10</sup> in the Maandblad. From these publications we find that in Rotterdam two different date-logos



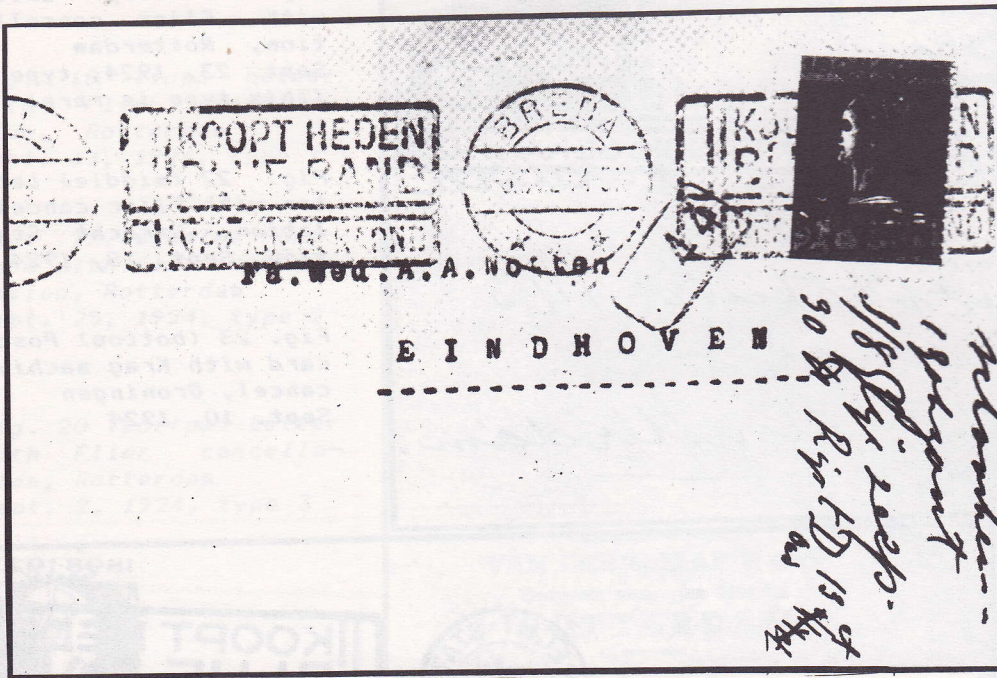


Fig. 24 Postcard with Krag machine cancel  
Breda, Sept. 9, 1924.

tising and use the following classifications:

- N = normal
- S = scarce
- R = rare
- RR = very rare

Blue Band cancellations

A: Proofs of Van den Bergh's Factories Rotterdam

Blue flag cancels without city name on envelopes from the Van den Bergh's Factories Rotterdam (fig. 10) RR

B: Postal Blue Band cancellations (Flier)

were used during the month of September, 1924. Therefore four different Blue Band cancellations from Rotterdam exist. Because the second machine in Rotterdam was used very irregularly (see Benders in the Maandblad 1933, pages 128-132) one type of cancel of Rotterdam is very scarce. We will call the two types of the first machine type 1 and 2 and those of the second machine type 3 and 4. Type 4 is then the most scarce. The two cancellors from the Hague are easily recognized. The first one (type 1), with stars in the date ring, was used for letters mailed in the city letter boxes. The second one (type 2), with a curved line in the date ring, was used for letters mailed in the post office. This type is more scarce than the first. The Krag cancellors, used in Groningen, Zwolle, Nijmegen and Breda, were continuous cancelling machines (they cancelled uninterrupted over the top of the letters) and all are more scarce than the Flier cancellations. Of these the Zwolle cancellations are very rare.

We will now list all existing cancellations with Blue Band adver-

- |                            |   |
|----------------------------|---|
| 1: Amsterdam (fig. 15)     | N |
| 2: The Hague               |   |
| Type 1 (3 stars) (fig. 16) | N |
| Type 2 (arc) (fig. 17)     | S |
| 3: Rotterdam <sup>1</sup>  |   |
| first machine              |   |
| Type 1 (fig. 7 and 18)     | N |
| Type 2 (fig. 19)           | S |
| second machine             |   |
| Type 3 (fig. 12 and 20)    | S |
| Type 4 (fig. 21)           | R |

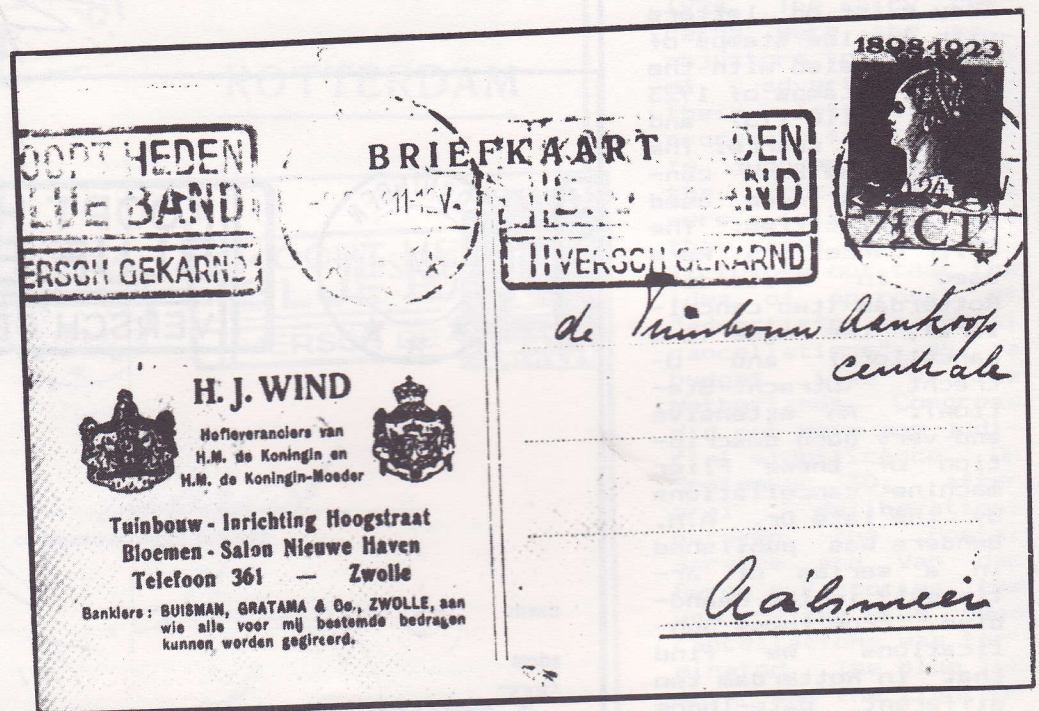


Fig. 25 Postcard with Krag machine cancel  
Zwolle, Sept. 2, 1924 This cancel is very rare

4: Utrecht-Station (fig. 22)

Krag continuing machines

- 5: Groningen (fig. 23) S
- 6: Nijmegen (fig. 11) S
- 7: Breda (fig. 24) R
- 8: Zwolle (fig. 25) RR

Notes:

<sup>10</sup> Mr. A.M. Benders has described the use of the Flier machine in several articles in the "Netherlands Maandblad" as follows:

Amsterdam C.S.	1931 pp 141-142, 169-170;
	1932 page 134
's-Gravenhage	1932 pp 29-32, 134-135
Utrecht-Station	1932 pp 70-71
Arnhem-Station	1932 page 149
Eindhoven	1932 pp 149-150
Groningen	1932 page 150
Hilversum	1932 page 150
Haarlem	1932 page 150
Rotterdam	1933 pp 128-132, 150-152

<sup>11</sup> According to Mr. Benders, Rotterdam type 1 was used from August 30-September 17 and type 2 from September 19-October 1. According to my own material type 2 was already in use September 17. For type 3 Benders has September 1-September 21 but my material shows this type was also used September 22. Type 4 was according to Benders in use from September 22-September 30. Therefore type 3 was replaced by type 4 on September 22.

Furthermore type 1 (1st machine) (Benders type XIX) is probably the same cancel as type 4, but mounted in the 2nd machine.

=====  
Coil Corner

As announced in a previous column (Netherlands Philately Vol. 9 No. 4), a new series of coils are now being made available. There are a number of interesting aspects to this series. To recapitulate briefly, they are the first to be produced in rolls of 5000 for use in special high-speed stamp affixing machines, and made available to collectors. These are the first Queen Beatrix coils to be perforated on four sides.

Note from the illustration that while the Queen Beatrix definitives in Format A are joined at the short dimension, the larger, Format G coils are joined at the long dimension. This is another first, as previously, all larger format coils were joined at the short dimension.

Since there are no straight edges, the only practical way to differentiate between the sheet and the coil varieties of these values, is by the control number on the back of each fifth coil stamp. Other differences, however, do exist; note the sharp cut through the vertical perforations of the Format G varieties.

And as pointed out in the original column, these 5000-subject coil varieties are available to collectors only through the PTT Philatelic Service in Groningen; details on how to order are given in our earlier column.

LHR



**Philatelic Curiosa.**

or:  
The Smallest Stamp of the Netherlands.

Take a hard look at the stamp in figure 1. It says "Nederland 55 c", it appears to have perforation at the bottom and left and right, but this "stamp" is only 5 mm high! The postal employee who got this piece in his hands cancelled it and started to write T (for postage due), but then he thought again, perhaps asked his supervisor, and then scratched out the T. This little 5 mm high piece of colored paper was considered to have fulfilled the then 55 cent franking (inland first class mail in 1979). If you now look at figure 2, you will see what the origin is of all this. As you can see, NVPH 1183, the women's suffrage stamp, has part of its design repeated on the selvedge. That is standard procedure at Enschedé when it is printing stamps where the design is running right into the perforation. If they did not do so, the stamps on the outer periphery of the sheet could end up being slightly different, particularly if there were but the tiniest color shift. Figure 3 shows what happened when we, very recently, tried essentially the same trick. After all, NVPH #1183 was still valid. The franking was now 55+50+25 = Hfl 1.30, the present single rate airmail to Area 5 (North America). Not only did it pass, our piece also got an extra hand cancel on the 25 ct stamp, and so again passed human inspection.

F.R.



*de heer [redacted]  
Sporthaven 7  
2402 SH Riedwijk*

Fig. 1

Fig. 2

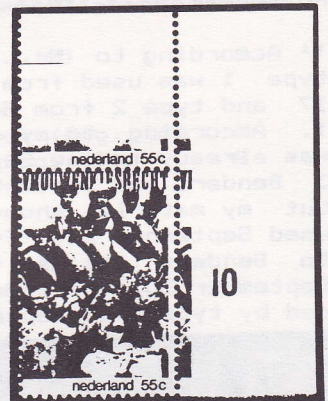


Fig. 3

NL - 2403 XP Alphen aan den Rijn



LUCHTPOST  
PAR AVION  
P 4573 PT

*Mr. Frans H.A. Rummens  
94. Monroe Place  
Regina S4R 54S4P7  
Canada*

**Philatelic Curiosa.**

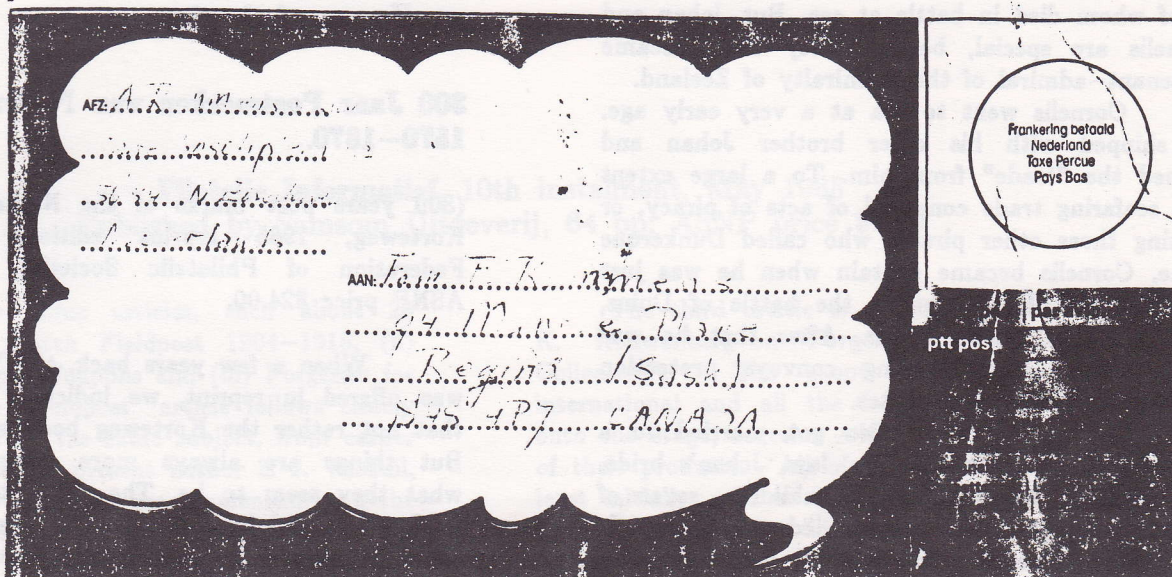
or:

The Talking Letter, a New Kind of Postal Stationary.

In the July '85 ASNP Newsletter we mentioned this novelty. Here is the picture of it. This piece was sent by us from the Netherlands to Canada. It was cancelled with a 's Hertogenbosch roll cancel over the taxer perçu "stamp" in the upper right corner. Below it is a sticker which was supplied, but which we had to affix. The top part of this sticker is blue and carries the "airmail" designation. Then

there is a red "Petit paquet" strip, followed by the required green customs form. To the left of this postal part is the real envelope, soft-sided with air-bubbles-in-plastic. At the bottom the text: "Cassettepost, dat spreekt" (cassette post, it speaks for itself); the address part is a balloon from that slogan. The price, at the post office, is Hfl 5.00, but that includes a 2x5 min. cassette tape, which, according to the customs form, has a value of Hfl 1.00. Therefore Hfl 4.00 for mailing a 40 g small packet by airmail to anywhere in the world. Not a bad deal.

F.R.



**A Careless Forgery**

Member Henk de Boer sends us a fine example of a forged overprint (NVPH #117) in which the forger was indeed careless.

As the illustration shows, the overprint appears only on the left stamp of a pair of the 1899 5 ct. rose. As Mr de Boer points out, the tip-off that this is a forgery is the clear date of the cancel - 15 Mei 00 (1900) - while the overprints were not issued until 1923. The forger either did not note the date, or felt it was unimportant.

Mr de Boer makes several additional comments. First, the overprint was applied to the very light pink shade of the first printings of the 1899 issue. Second, there is a small section of mirror image of the top of the "0", on the right hand stamp, which was probably caused by folding the pair together while the overprint ink was still a little wet.

Finally, he tells us that this forgery was probably produced in 1924 or 1925 as it has been in his family since that time.

This is the first of the two recognized forgeries of this overprint which are described in considerable detail in P.F.A. van de Loo's book, "Forgeries of Netherlands Stamps and Former Colonies". Copies of the complete English language edition of this invaluable reference book are still available through our Bookstore Manager, Fernand Mollenkramer, at \$21 postpaid.

Our thanks to Mr de Boer for sharing this item with us.



## HERO OF THE SEA

Cornelis Evertsen, the Elder  
(1610-1666)

by: Frans H.A. Rummens

This is the story of the 10-year younger brother of Johan Evertsen, whom we discussed earlier. In fact there were five brothers Evertsen, all of whom died in battle at sea. But Johan and Cornelis are special, because they both became lieutenant-admiral of the Admiralty of Zeeland.

Cornelis went to sea at a very early age. He shipped with his older brother Johan and learned the "trade" from him. To a large extent that seafaring trade consisted of acts of piracy, or fighting those other pirates who called Dunkerque home. Cornelis became captain when he was just 26 years old. He fought at the battle of Duins, serving under Tromp senior. After that he was busy giving Dutch trading convoys protection against the Dunkerque pirates.

In that time he also got married to a younger sister of his sister-in-law, Johan's bride. This marriage produced twelve children, seven of whom died young. Two sons died at sea, but it was son Cornelis, who became famous again. Cornelis (the Elder) became a commander, then vice-admiral of the Zeeland fleet. After the battle of Lowestoft he became even lieutenant-admiral, to replace brother Johan who was fired in disgrace. Barely a year later he died on June 11, 1666 during the four-day battle. He was buried



in Middelburg. About fifteen years later a white and black marble mausoleum was erected in the St. Peter church in Middelburg and the remains of the two famous brothers Johan and Cornelis were transferred to that mausoleum. In 1818 the mausoleum was brought over to the New Church and after May 1940 it was moved again, this time to the so-called Wandel Church, where it still remains.

*This concludes Dr. Rummens' fine series on Heroes of the Sea.*

### 300 Jaar Postmerken van Nederland 1570-1870.

(300 years post marks of the Netherlands) P.O. Korteweg, 1985 reprint edition, Netherlands Federation of Philatelic Societies, 329 pages, ASNP price \$24.00.

When a few years back, the Vellinga book was offered in reprint, we indicated our surprise that not rather the Korteweg book was reprinted. But things are always more complicated than what they seem to be. The rights to Korteweg's book were held by J.K. Rietdijk (well-known by his Auctions which are regularly advertized in the Journal). By transferring these rights to the "Bond", a reprint became feasible. We should well thank Mr. Rietdijk and the "Bond", because Korteweg's book is a masterpiece and an absolute necessity for any collector who wants to go a little beyond "filling the squares".

Why is this book so good? First of all, it defines "post mark" as any mark on a postal piece, related to the process of getting that piece from A to B (apart from the written address and sender). As Korteweg says, almost every mechanical marking device ("stempel") had its precursor in hand-written markings, so the latter are a fundamental part of postal history. Whereas Vellinga only lists post marks made by a mechanical device ("stempel"), Korteweg also lists all the handwritten marks, in all their detail and variations that have been encountered. His book starts with a beautifully caligraphed page of variants of the 16th century mark "den brenger zijn loon". Part I covers the period 1500-1830, part II the 1833-1870 period, with all the post offices, auxiliary post offices and "bestelhuizen", part III deals with military and administrative marks, including those of border offices, while part IV deals with postal transports outside of the official Postal Services. All of this is explained extensively, so that one really is dealing with a



handbook of postal history. Finally, where Vellinga only listed what he personally owned, Korteweg made very extensive comparisons between his own material and that of other collectors. As a result, Korteweg's book is as close to "complete" as anyone can ever make it.

The best thing is to have both Vellinga's and Korteweg's book, but if you decide to have only one of them, the Korteweg reprint is our clear choice, and not only because it is so beautifully hard-bound with gold embossing.

F.R.

**Filatelie Informatief, 10th instalment, May 1985**  
Published by Samsom Uitgeverij, 64 pp; ASNP price \$7.50

This time three articles, each about 20 pages: (i) The Dutch Fieldpost 1904-1918, (ii) International Reply Coupons and (iii) Forgeries for Collectors. The "Veldpost" article follows closely an earlier article on the same subject, from earlier times till 1906. The present author is J. Voskuil, who manages to maintain the momentum and the quality of the earlier article. Again, it looks very comprehensive, with many (full-sized) illustrations. The period treated is very interesting, because from 1904 onwards, attempts were made to devise a scheme of postal deliveries, should a general mobilization be called. Till 1914, the September maneuvers acted as trying grounds but then, for the next four years, the preparations paid off. All of this left its philatelic traces, as faithfully recorded here by the author.

The second contribution is by W. Wiggers de Vries. It starts with two beautiful pages of illustrations in full color. The text begins with a historical introduction on the development of the idea and the practice of international reply coupons. This piece of UPU history is followed by specific information re the use of such coupons by the various postal administrations. The discussion of the Netherlands and "Colonies" is the largest of these, but even so consists of only four pages. Therefore, if you want to collect these coupons, you will still need a specialized catalogue. Such a catalogue for the Netherlands and Overseas Areas does exist, also authored by Wim Wiggers de Vries. It is in German, though: "Die Internationalen Antwortscheine der Niederlande und ihre Ueberseeischen Gebiete", published in 1981 (see our review in Netherlands Philately Vol 8, No 3, p 60).

The third article is a general discussion by K. Kouwenberg on "Forgeries for the Benefit of Collectors". The scope of this article is international and all the famous forgers are put onto the stage, together with illustrations of some of their products. All of these products were, at least initially, sold as facsimiles, and often carried printed information, identifying them as such. However, Francois Fournier is also discussed. True, he advertised truthfully, that his products were not genuine; he even had a price list and a journal (called "le Fac-Simile") describing his "editions d'art". It is also true, that the selvedge of the sheets he produced, bore some warning that these were imitations. Unfortunately, the individual stamps of Fournier never had such markings (except those sold in albums after his death) which, coupled with his high craftsmanship, made these products really into forgeries that fooled many a collector. Therefore, if we take the title of the article seriously, Fournier should not have been discussed in this article. All in all, one should recognize the very peculiar 19th century attitude of collectors, who indeed were willing to pay prices for facsimiles, hardly lower than those of the real stuff; anything at all to fill those empty squares.

In summary, again high quality reading and therefore highly recommended. The only quandary we have is that this first instalment of 1985 really came out only in July, which makes one wonder whether Samsom can keep up the promised pace of three instalments per year.

F.R.

## Speciale Catalogus 1986.

Published by the NVPH, 45th edition,  
ASNP price \$9.00.

Year after year, the NVPH committee, charged with the publishing of this specialized catalogue, writes in its foreword: "The current market condition continues to create problems for the Committee, but, in general, there is no reason why additional price changes should be made." This, of course, is a "contradictio in terminis," but that has apparently escaped the NVPH. What cannot have escaped their attention, though, is the fact that actual stamp prices have pretty well collapsed in the last four years. When one now sees full-time stamp dealers advertising at 30-50% NVPH, then that is actual proof that additional price changes should have been made. One cannot escape the conclusion that the NVPH is knowingly perpetuating an untruth. In other words, the 1986 catalogue, with its minimal price changes, is a missed chance again.

For the Netherlands itself, a few mint-never-hinged (MNH) prices for the period 1900-1940 went up 5-10%, whereas the high values Konijnenburg of 1946 lost fl 50.00 each, in MNH condition. A 10% decrease was also noted for other MNH stamps of the periods 1946-57 and 1968-74. The recent information on coil stamps with four perforated sides (see Neth. Philately of June '85) is present in this catalogue, but that some stamps, such as 1307-08, exist in two perforations, is still not recognized. The syncopated perforation varieties of the definitive types similarly registered losses of about 10%, both for used and unused, singles and pairs. Booklets and combinations show decreases of 20%, but even this is no true reflection of the market.

We find it strange that the NVPH First Day Covers are still shown in full color, using up some 25 pages, this in spite of the fact that the Avezaat-Okker catalogue of FDC's has now become an official NVPH publication.

We found no changes whatsoever in Netherlands Indies, but Dutch New Guinea shows some price decreases, the most notable one (of about 20%) of the "Watersnood" overprints.

Similarly, no changes in Curacao, but some in the Netherlands Antilles, beginning with a 20% (fl 7.50) drop in the prices of the Ojeda stamps of 1949. Relatively the largest decrease is found with NVPH 275, the unused 6 ct Disberg stamp, which fell from fl 17.50 to fl 11.00, after already having lost fl 8.50 the previous year. We are personally proud of this, because we published in the Dutch "Maandblad" of April and May 1984 an extensive article about this Disberg issue, including a little side story on why this particular stamp was so



vastly overpriced. Clearly, quite a few people read that story and some considerable panic selling must have occurred. There are a few further decreases, of about 5-10% in the unused prices, particularly in the 1970-1976 era. Booklets went up by fl 1.00 or fl 0.50, continuing a long but slow ascendance.

Surinam shows many decreases, but the surprising part here is, that these decreases start already in 1925-35. The Curie stamp of 1950 went up by fl 10.00 for the unused set; this is again a continuing trend, probably caused by topical collectors of Science or Medicine. From 1955 onward, there is an almost general decrease of about 10%, mostly for unused, but the CV for the used sets are pulled down too, wherever used and unused are listed at the same price. This seems to be an NVPH policy, which is also evident in Curacao-Netherlands Antilles: they do not want used copies listed at prices higher than the unused, even where the used ones are decidedly more scarce. Fear of cancellation artists?

In summary, all philatelic top pieces (anything with a CV of fl 200.00 or more) has stayed constant, with the sole exception of the Netherlands 347-49, the Konijnenburg high guilder values. There are many decreases, both in Netherlands and Overseas Areas, for unused material of the 1950-75 period, with the exception of Surinam, where such declines are also noticed for the 1925-35 era.

The 1986 catalogue contains one novelty: there is a list of NVPH dealers, at least of those who did not object to having their names and addresses published. The interesting point is, that so many names are missing.....

## Filatelie

188 pages, Zuid-Boekproducties, 1985.  
ASNP price \$14.00.

This book has been written by seven well-known Dutch philatelists—publicists, upon the request and under the overall editorship of the "Stichting Nederlandsch Maandblad voor Philatelie" (Dutch Philatelic Monthly Foundation).

What is this book about? The subtitle says that it deals with history, postmarks, postal stationery and stamps, but that does not tell us much. The introduction brings us a bit closer to an answer. In part it says that this is a manual for beginning stamp collectors. Maybe so, but then your reviewer is a beginner too, because he has been learning lots of fascinating details about our hobby from this book. Perhaps it is best to describe it as an encyclopedic treatise on stamp collecting. The first two chapters are entitled "The Philosophy of Collecting" and "The Practice of Collecting", followed by a description of just about every facet of stamps and their collecting. Of course, we find

explanations on all the different kind of stamps that exist, about perforations and printing techniques and so on. But if you also want to know about cancels, airmail, cinderellas, selvedge marks, franking strips, postal stationery or the topical collecting, it is all there too. Even such useful aspects as "price and value", "exhibitions", "approval services", "literature sources" or "organization of Dutch Philately" are discussed.

This is not a book to be read from cover to cover in two days. It is a book for your reading table, where you pick it up for any ten minutes of relaxation, to be opened at an arbitrary place, and before you know it, you will be engrossed in it. There are really only two less positive sides to it: the book is in Dutch and it lacks an index. The former is understandable and the latter is correctable in future editions.

All in all, a very welcome initiative, a splendidly produced book with hundreds of figures. Something to ask for under the Christmas tree?

F.R.

*J. K. Rietdijk b.v.*

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