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From the Editor

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Once again you will find that the latest issue of our journal is late! And that after all our good intentions after the September and December journal were late.

This time it was the flu, and a few bad colds on top of that. Anyhow, That won't interest you, so turn to the pages of this journal to read first an article by our Dutch Governor on the 1898 10 Cent overprints of Surinam. Some of his conclusions may startle you.

An Editorial may leave you cold. All editors from time to time go overboard, and many readers first turn to the "letters" section, then to the articles, and finally, if they have time, take in the Editorial. That is your choice, but ... We hope you read *this* editorial, and make up your mind what kind of a journal you want.

We also have another instalment of Great Men and Women, this time about the Dutch musicians who were "great" enough to make it to the "Summer" stamps in the past.

An article with many illustrations about how to handle your Dutch one-color postage dues of 1912 and following years may interest you too. If you want to "specialize" just a little bit, this is for you.

A "Coil Corner" instalment will give you some more information on the 5,000 item coils. I still think it is a shame that you have to order these coils separately; they don't come with your subscription.

The June journal will have an outstanding article on one little aspect of the Japanese Occupation of the Indies, but you will be amazed to see what "one little aspect" can provide!

This may be the second to last issue of the journal that will be prepared from Montclair. The September journal may list an address in France, or the Netherlands, for your editor.

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The 1898 10 Cent Overprint of Surinam: Some Remarkable Observations

by C. Slofstra

To supply needed 10-cent stamps, a number of values of the King William III issue of 1873 were locally overprinted in 1898 with the text: 10 CENT.

The overprint was prepared as follows: Using loose type a horizontal row of ten overprints was formed. From this row a number of reproductions was made. Ten of these identical reproductions were placed in a metal form, and this provided the 100-fold printing form which was used to overprint the sheets (Figure 1).

As the ten original typeset overprint shapes showed minute differences among each other, we find these characteristics displayed on each place of each horizontal row.

Some Dimensions

The best-known difference we find with the distance between the "1" and the "0" of the amount "10." In Table 1 these distances are given for the ten positions in a row.

The overprint where this distance is from 1.5 to 1.7 mm are called Type I in the catalogs; those with distances from 1.9 to 2.1 mm are Type II. In each row, as Table 1 also shows, five overprints of Type I and five of Type II.

The overprint on the tenth stamp of each row, for instance, is always Type II. Furthermore, for reasons which will be revealed later, a number of other measurements were also made. To wit, on two complete sheets (10 on 25 and 10 on 30 cents), as well as on a bottom half sheet of 50 stamps of 10 on 30 cent, and on a print of 100 overprints on a sheet of heavy white paper. Both last-named objects are in the possession of the Netherlands Postmuseum in The Hague.

The differences between these measurements on the four sheets and half sheet were nonexistent or so small as to be discarded.

Thus we may assume that all the overprints were made from the same 100-fold printing form. The more so since it is known that the whole over-

printing cycle took place in about ten days.

A second series of measurements which were made was concerned with the distances between overprints in a horizontal row. These distances were measured from the left side of the vertical bar of the "1" (of the figure "10") to the left side of the vertical bar of the "1" of the next overprint. The results of these measurements are found in Table 2.

The last series of measurements was concerned

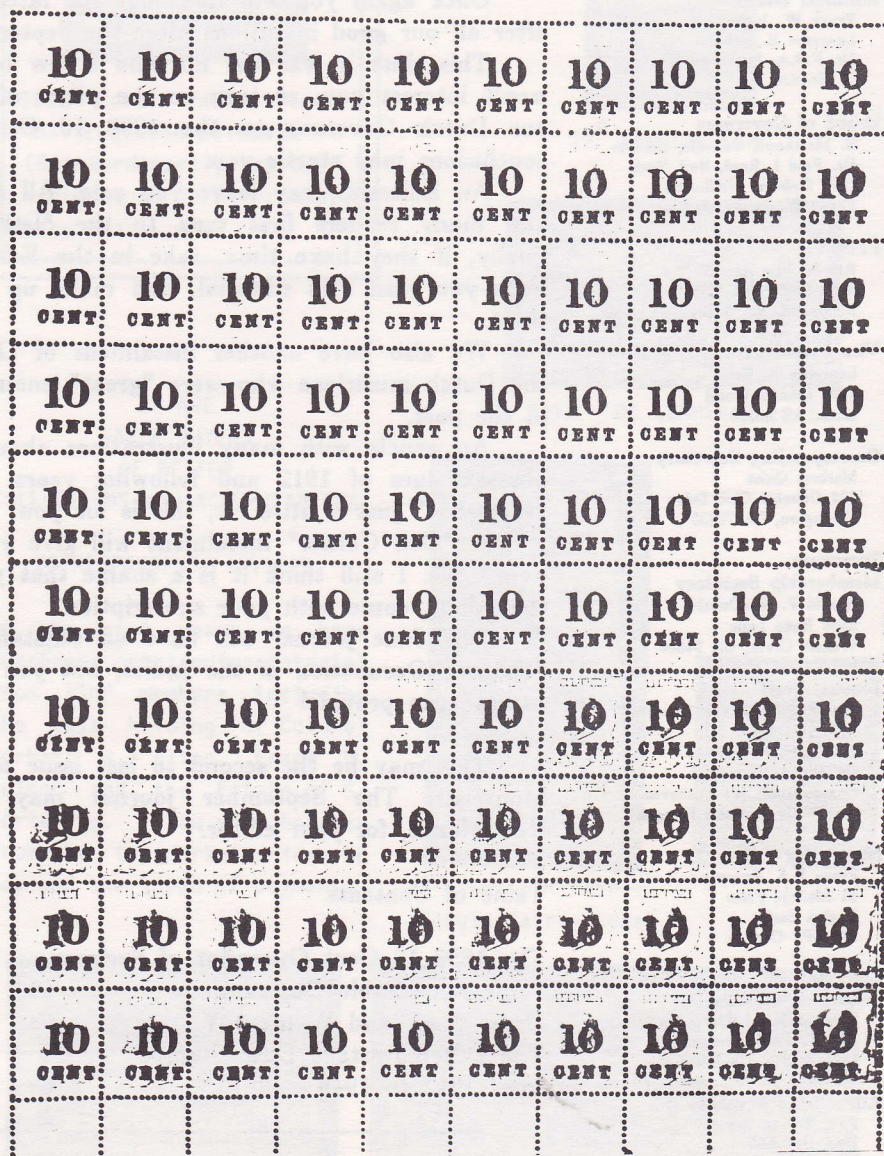


Figure 1

with the vertical distances between horizontal rows. To get an idea how much the pressure in the printing frame had distorted the horizontal rows, these measurements were repeated three times, for the



Figure 2

Table 1. Distances between the 1 and 0 of the overprint 10

Position:	1	2	3	4	5	6	7	8	9	10
Distance:	1.5	1.6	2.0	1.7	2.0	1.7	1.6	2.1	2.0	1.9 mm
Type:	I	I	II	I	II	I	I	II	II	II

Table 2. Horizontal distance between overprints in a row of ten stamps (measured from the left side of the upright bar of the 1 to the next left side)

Overprint:	1	2	3	4	5	6	7	8	9	10
Distance:	21.0	20.2	20.2	20.2	21.3	20.1	20.0	20.3	20.7	mm

Table 3. The vertical distance between the horizontal rows measured in three positions (under stamps 1, 5 and 10 of the horizontal rows)

	1	2	3	4	5	6	7	8	9	10
1										
2	26.0				26.0					26.0
3	25.9				25.9					26.1
4	25.9				25.9					25.9
5	25.8				25.9					25.9
6	23.0				23.2					22.6
7	26.1				26.0					26.1
8	26.1				26.1					26.1
9	26.1				26.0					25.9
10	26.1				26.0					25.9

first, the fifth and the tenth stamp of the horizontal row. The results of these measurements are found in Table 3.

For the sake of completeness it is mentioned here that these measurements were made from the foot of the "1" to the foot of the "1" in the next horizontal row.

Old stories

Officially very little has become known about the manufacture of these overprints. Even the older

handbooks, catalogs and articles only mention a "locally applied overprint."

Since the printing plant of H.B. Heijde at Paramaribo was active in the printing and overprinting of other issues, it is not unreasonable to assume that these overprints were also done there.

The only interesting thing about this subject is found in a remarkable story in the September issue of *De Philatelist*. A slightly shortened version follows here:

A short time ago, Mr. Sidney Lake of Paterson, N.J., sent us for our review some remarkable proofs, up to now in the collecting world unknown, of the 10-cent overprints 1898 of Surinam, which he happened to acquire.

In a bus, near Michigan, Mr. Lake made the acquaintance of a 78-year-old person who spoke with an accent, and who happened to be a Dutchman who long ago had been a printer in the printshop at Paramaribo where the 10-cent overprints of 1898 also were printed.

Mr. Lake went with him to his house in Michigan, and bought there the above-mentioned proofs which the printer had saved as a souvenir. Mr. Lake writes us that the printer told him the following: At the printshop in Paramaribo one day the boss approached me with some strips of stamps, and wanted me to supply these with an overprint 10 CENT in two lines, and to make a sample in loose type. We were very busy and I had little opportunity to spend much time on it. I took some letters and numbers, placed these in a small form, took some paper from the stone and made a few imprints in black. After that other colors were tried too, such as dark red, carmine, green, blue and yellow. This was done to determine which color was best for the overprint.

Thereafter I applied the overprint to the strips of stamps, also in the same colors, using the same little form. Not all values were there, the strips were mostly of 12 1/2, 20 and 30 cent; also some 15 cent King William III were available. Some stamps got an overprint with insufficient

ink and I placed a fresh overprint on them; hence the double overprints. It got late and then I told an apprentice to make some more overprints and that "donkey" did not look at stamps or overprint, and placed some upside down, also in colors. Everything was checked, and we could do nothing but return the overprints and misprints to the postal director.

After inspection the whole business was returned to us with the remark that whole sheets of 100 stamps were to be overprinted in black. I made measurements, prepared a form of 100 and took some proofs, if I remember correctly on old paper meant for letterpress printing. It was a poor kind of job, but they were in a hurry and so we printed the sheets.

Some of these overprints in color I found again, the rest was lost, the correct overprints were perhaps used. What I found I kept for my own pleasure, and if you had not asked me to see them, they might never have surfaced anymore.

So far this statement. If it is correct, there should be stamps from sheets where the overprints consisted completely of handset type. Such stamps are not known to us.

We think it therefore more likely that the printer, after 40 years, meant the handset type made by him for a horizontal row of 10 CENT. A casting was made and ten of these castings made up the form used to overprint the stamps.

Overprint Errors

The author furthermore mentions that the handset type of ten overprints was far from perfect and refers to the types I and II, as mentioned in Table 1.



Figure 3



Figure 4

He also pays attention to the fact that the first overprint of a horizontal row shows CENT, with lower "C" and "T".

A second article from *De Philatelist*, this one from the December issue of 1931, which is important for our subject, was written by the philatelist Bölian, at the time quite famous. He shows a strip of five stamps, 10 on 12 1/2 cent, with broken "T" of CENT on the first, third and fifth stamp. A photo of this strip is shown in Figure 2.

Overprints with a broken right-hand bar of the "T" had been known for quite a while. They appeared in positions 60, 70 and 100 of the complete sheet.

It is not surprising that the damage occurred at the last position of some rows, with the printing form used. This is undoubtedly the most vulnerable place, at the edge of the form, and that careless handling would damage a "t" is not surprising.

That later, in Bölian's strip, the exact same damage occurs in various places, somewhere in the middle of the plate, cannot be an accident. As a second remarkable fact Bölian reports that the distances between overprints in this strip were all equal, to wit 20.25 mm. This is contrary to the distances measured at the original setting. The distances mentioned by Bölian are comparable with the values in Table 2.

Looking at these differences, Bölian surmises the possibility of a second setting for these overprints.

The editorial staff of the *De Philatelist* in an editorial remark concurs with this supposition, but states pointedly:

"The second setting mentioned by Bölian we believe to have been a later one, to supply philatelic

desires."

In other words, when it was found that the broken "T's" in the positions 60, 70 and 100 commanded higher prices than the stamps with a normal overprint, the philatelists were served right away, and a number of these errors was manufactured.

Because of lack of sufficient knowledge the overprints with broken T were also made up of Type I stamps (small distance between 1 and 0) while the original errors were only found on the last position of a row, thus being a type II.

The pair shown in Figure 4 clearly shows that several deliberately produced broken T's were put into circulation. This pair shows the broken T on the left stamp (type I). The perforation also indicates that these are positions 1 and 2 of a horizontal row. Look at the high EN in CENT. This is a characteristic of overprints 1, 11 etc.

The distance between overprints of this pair proved to be 20.2 mm instead of 21.0 mm.



Figure 5

It is not unlikely that the fraudulent error overprints were manufactured with the original printing material, and that this took place immediately after the printing and delivery of the complete sheets to the post office.

The stamps of the pair are canceled with the date September 13, 1898. The 10 on 12 1/2 cent stamp was issued on August 30, 1898. Bölian's strip has a cancel, however, that was used between 1902 and 1910.

That wonders never cease is proven by Figure 5. The author in the spring of 1987 bought a 10 on 12 1/2 cent Type I with broken T at an auction in the east of the Netherlands.

The left margin makes clear that this is position 1 of a horizontal row.

Figure 7

Looking closer shows that this copy is identical with the first copy of the Bölian strip. It is only necessary to look at the left margin with the small indentation at top left, the cancel and the perforation.

It is a shame that the Bölian strip was torn apart.

A second variation in the series which was worthy of inclusion in the catalog is the 10 on 12 1/2 cent overprint shifted in vertical direction, thus showing CENT above and 10 below.

A closer look at this variety likewise leads to remarkable conclusions. If we look at the vertical pair of Figure 6 the first thing that catches our eye is that there is one entire overprint and two partial ones. If we measure the vertical distances between these overprints we find the following values:

Distance from bottom overprint to middle one is 25.4 mm.

Distance from middle overprint to top one is 26.7 mm.

These are values that nowhere appear in Table 3. Or in other words, the three overprints did not form part of the 100-fold printing form with which the overprint was applied to the complete sheets.

A second example of a shifted overprint 10 on 12 1/2 cent we see in Figure 7. This strip was offered at an Amsterdam auction in 1987, and the auctioneer was kind enough to allow me to photograph the strip, and to perform some measurements.

Distances between the numerals 1 and 0 (from left to right) were, respectively, 1.7, 1.7, 2.1, 2.0 and 2.0 mm, which pretty well concurs with the values in Table 1, the positions 6 to 10.

The horizontal distances between the overprints



Figure 6



gave (again from left to right) respectively, 20.2, 20.2, 20.2, 20.2 and 20.2 mm.

This is not according to the values of Table 2, but are exactly the same as the distance found in the Bölian strip.

The distance, measured vertically between the two rows of overprints is 25.5 mm, and that is practically the same value found between the bottom and middle overprint of Figure 6.

The conclusion is clear: the overprints of this strip also cannot have been part of the 100-fold imprint of the original printing form.

Conclusions

- o There are many complete sheets known of the 100-fold overprint 10 CENT on various values of the King William III issue of 1873-1888. The overprints on these sheets all show the "broken T" in positions 60, 70 and 100.
- o Of the overprints with broken T as well as of shifted overprints in vertical direction copies

have appeared which cannot have been made from the original printing form.

- o The story of the printer who in 1898 in Paramaribo worked in the printshop where the overprints were applied makes it clear that illegal actions in the overprinting could very well have been possible.
- o It is hence quite believable that part of the "broken T" overprints on Type II and all overprints with "broken T" on type I as well as all shifted overprints in a vertical direction on the 10 on 12 1/2 cent value are the result of fraudulent activity with these overprints in the pertinent printshop.

It is not totally impossible that in September 1898 the original handset type was used for this purpose.

I want to thank Mr. Kamphuis of the Netherlands Postmuseum for the help graciously extended with this research.

GREAT MEN (AND WOMEN), VI

by Paul E. van Reyen

Although almost everybody could name half a dozen or more Dutch painters, especially from the "Golden Century," the Netherlands seem to have been less blessed with musicians. Remarkably enough, the "Summer" set of 1935, the first set ever, portrayed two men who are "honored" in the catalogue with the funny Dutch word "Toonkunstenaar," or strictly translated "tone artist." It seems one of those words that we use in the U.S. too when we call a janitor a "domestic engineer," or something equally silly. There is a perfectly good Dutch word to indicate that both were musicians, that is, either one was a "musicus."

In 1954, in the last set of "Summer" stamps, we find a last Dutch musician, namely Willem Pijper, who this time is called a "composer" in the catalogue.

Let us first go to the two "tone artists" portrayed in 1935. On the 5 ct we find A. Diepenbrock who lived from 1862 to 1921, and on the 12 1/2 ct J. Pzn. Sweelinck whose dates are 1562 to 1621. Sweelinck was born and died exactly 300 years before Diepenbrock.

It seems fair first to turn to Sweelinck, whose full name was Jan Pieterszoon Sweelinck, that is, his father's name was Pieter. His importance can be gauged by something I read years ago, and that was: "Without Sweelinck, no Bach." Or, as the most important music encyclopedia in the Netherlands says it: "Much more important was Sweelinck's instrumental music. Here he built the foundation for a development which would find its culmination in Joh. Seb. Bach."

Sweelinck was born into a musical family: His father was organist of the Old or St. Nicholas Church in Amsterdam from 1564 to 1573. This is the church which is now surrounded by Amsterdam's "red light district." Most likely Sweelinck followed his father in this position, first playing for the Catholic Church (before 1578 when Amsterdam joined the "rebellious" Dutchmen in Holland, and the Catholic Church was banned from public services), and later, probably paid by the town fathers, he played the organ before and after church services. The evangelical church originally had no room for an organist. During the week he also had to play the organ several times, by order of the town.

For forty years he put his many-sided gifts to use both for the church and the town. In all those years he only traveled a few times to the northern Netherlands as an advisor for organ-building, and in 1604 he went to Antwerp to buy a "clavicymbal" (an early form of the harpsichord) for the town fathers.

We know 254 compositions of Sweelinck, none on a Dutch text. Many of them are for two to eight voices, also compositions following Latin texts from the Roman mass, with an instrumental bass part (continuo) for organ or clavicymbal. The "150



J. Pzn. Sweelinck

Psalms" using the rhymed version of Marot and de Beze never caught on in the Netherlands, but in Switzerland they were used up to the 19th century.

Sweelinck's instrumental music, which we mentioned earlier, was characterized by a sharply defined simplicity, and it is this form, which originated in Italy, that spread through northern Germany. Not for nothing was Sweelinck called the "Deutsche Organistenmacher" (the German organists' maker). Many were the Germans who found their way to Amsterdam to study under Sweelinck. A link with Bach is found in Sweelinck's pupil, H. Scheidemann, organist in the St. Catharine Church in Hamburg, whose successor A. Reinken played the organ in that church, which Bach especially visited as a young man to listen to the playing.

The Dutch encyclopedia states that it is still a question why Sweelinck's music did not have any influence in the Netherlands. Perhaps it is typical that a few years ago when visiting the Netherlands I went to the largest music store in Amsterdam to buy whatever they had of Sweelinck, and walked out of the store with one thin book with six compositions for organ!



Alphons Diepenbrock

Our second musician is Alphons Diepenbrock, a name probably totally unknown outside the Netherlands. Remarkable is that the music encyclopedia uses more space to describe Diepenbrock than it did Sweelinck! The "Little Winkler Prins" encyclopedia of 1964 gives nine lines to Sweelinck and 6 1/2 to Diepenbrock.

Diepenbrock's father came from Westphalia to Amsterdam, where his son was born. The Diepenbrocks belonged to the sophisticated Catholic families in Amsterdam. Alphons studied classic letters at the Amsterdam University, and became a Ph.D. *cum laude* with a dissertation on Seneca. His study of music was done personally, or to say it another way, he was an auto-didact. But even during his student days he composed an Academic Festive March.

From 1888 to 1897 he was a teacher in the classic languages at the *gymnasium* (Latin and Greek high school) at Den Bosch in North-Brabant. Under the influence of the famous cathedral of Den Bosch ("summer" stamp of 1985), he began to compose the "Missa in Die Festo" which took from 1890 to 1894, with a Wagnerian touch, but inspired by the Gregorian chant. This *Missa* was printed with small embellishments by Derkinderen (the designer of the 1906 T.B. stamps), but it was not sung until 1916 in the Utrecht cathedral.

In 1897 Diepenbrock went back to Amsterdam



Cathedral Den Bosch

where he tutored classic languages, and began composing in earnest. In his Den Bosch time he had written some church pieces for solo voices and organ, among others an "Ave Maria."

In 1902 his name as a composer was settled by the performance, under Willem Mengelberg, of a mighty *Te Deum* for mixed choir, soloists, and orchestra.

Around 1910 Diepenbrock who had always admired Wagner and who had used many German poetical texts for his work, turned away from Germany and followed the new French composers, such as Debussy, and worked with French texts (a.o. from Baudelaire and Verlaine) which gave a much lighter tone to his work.

Diepenbrock was always inspired by poetry because of his literary background. His last works were based on Dutch translations of Greek dramas such as Sophocles' "Electra," a Dutch translation of "Faustus," and an original Dutch work inspired by Greek comedy, "Marsyas the Enchanted Well." Since his music required more musicality from the players than these would normally be required to have, performances of his work are scarce to nonexistent.

The third and last composer in the Netherlands whose memory has been honored by a stamp is Willem Pijper who was born in 1894 and died in 1947. The music encyclopedia calls him "one of the most important Dutch composers from the first half of the 20th century," who trod totally new paths in the music history of the Netherlands.



Willem Pijper

I think he can be called a "composer's composer," meaning that his work can be best appreciated by fellow musicians. His reputation outside this circle was that he was "cerebral" and

cold. Perhaps I am prejudiced (I like mostly Baroque music), so that this part of "Great Men" does not do justice to Pijper, but let me give you a partial list of compositions, and perhaps you may be tempted to buy a record (if one exists) and listen to him yourself.



M. Nijhoff

Pijper wrote two operas of which the second one was not finished; he called them "symphonic dramas." The first one was *Halewijn*, from a libretto by Emmy van Lokhorst, after a poem by M. Nijhoff ("summer" set of 1954, too). It was first performed in 1933 for the Eleventh Music Festival of the International Society for Contemporary Music.

He also wrote incidental music for the stage: *Antigone* (Sophocles, 1920), *The Bacchantes* (Euripides, 1924), *The Cyclops* (Euripides, 1925), *The Tempest* (Shakespeare, 1930), and *Phaeton* (Vondel, 1937).

Choir music, some *a capella*, some for mixed and male choirs, and one with orchestral accompaniment, he also wrote, the last one in 1932. He wrote songs from 1919 to 1943.

Three symphonies, the third of which lasts only 15 minutes; six "symphonic epigrammes" (1928); six "adagios" (1940); a piano concerto, a cello concerto, and a violin concerto; chamber music (F. Hoogerwerf wrote a dissertation, probably at the U. of Michigan, entitled "The chamber music of Willem Pijper, 1894-1947"); and finally music for solo piano were also among his works.

Pijper's career was impressive: from 1918 to 1925 he was the music reviewer of the *Utrechts Dagblad* (Utrecht Daily), powerful enough to topple the conductor of the Utrecht orchestra. After 1925 Pijper was the editor of the journal "De Muziek" and also from 1925 to 1930 he was First Teacher Composition at the Amsterdam Musical Conservatory.

Here then is the story of the three Dutch composers, famous enough to appear on three Dutch stamps.

The Dutch Postage Due Stamps from 1912 to 1946

by Willem van Zandhoven

In Volume 5, Nos. 1 and 2 of *Netherlands Philately* (1979) is found an interesting article by P. Storm van Leeuwen, "The One-Color Dutch Postage Due Stamps of 1912 in Comb perforation 12 1/2," which tried to give (and succeeded) an overview of the differences between the double and single printings.

The NVPH Special Catalog under Nos. 44-60 for once gives separate issue dates behind the stamps. The blank ones obviously were issued in 1912. There follows a description in Dutch of the two printing methods used. In the double printing four plates of 50 subjects were used in the first pass through the press. These were simply of the stamps without the value imprint. In a second pass through the press the values were printed, also from four plates. The catalog then states that "therefore" the color of the values and the surrounding area can differ, and the values can be found off-center. Well, I have never been able to find any color difference, mainly because the color is applied in very thin lines, both in the value and in the stamp. A long time ago I heard that one good way to distinguish the two-printing stamps from the one-printing ones was to get a stamp with the 13 1/2:12 3/4 perforation and hold them to the light, that is, the stamp you want to check and the same value in the later perforation. If the position of the value differs, you have a double-printing stamp.

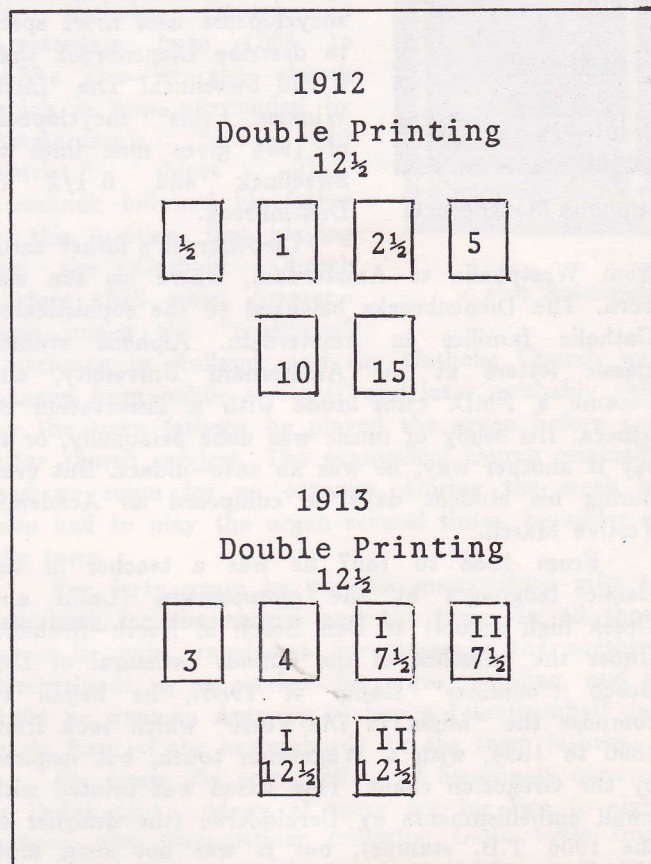


Figure 1

The single-printing stamps were issued from 1915, each also with four plates of fifty subjects, but this time every value had its own plates. For those of you who wonder why this was done I have a solution. The two-printing system made sense when the values were printed in black, necessitating two passes through the press. When it was decided to print the postage dues in one color, it must have been found pretty soon that it was cheaper in the long run to make plates for each and every value separately, than to go on paying the wages of the printers who had to do the work in running the sheets twice. Not to mention the possibility that the values could be printed upside down if the sheets were carelessly stacked after the first pass.

As you all probably know from previous issues of this journal I am a chronology "nut," who prefers to make up my own pages year by year for just the stamps that appeared in those years. In my album you won't find the high values of Queen Wilhelmina (NVPH Nos. 346-349) directly after the 1940 set (Nos. 332-345). To get the chronology right you don't have to look in the Special Catalog. They are not *that* "Special." But the FDC catalog of Messrs. Avezaat and Okker *will* give you that information.

So, to get back to our postage dues, if ever there was a "set" which should be set up

chronologically, this is it. The information that I used to go ahead comes from the above-mentioned article by Mr. Storm van Leeuwen, but to spare you the trouble (I myself only a year or so ago finally decided to work it out), I will give you in the following figures the pages that result.

In Figure 1 you will find the double-printing stamps which were issued in 1912: 1/2, 1, 2 1/2, 5, 10 and 15 cent; and in 1913: 3, 4, 7 1/2 (in two types), and 12 1/2 (in two types).

Figure 2 shows the seven stamps in single-printing that came out in 1915: 1, 2 1/2, 3, 5, 7 1/2, 10 and 15 cent. The same year one double-printing was issued, the 1 1/2 cent. In 1916 another batch of single-printings came out: 1/2, 1 1/2, 4, 4 1/2, 5 1/2, 12 1/2 and 25 cent.

Figure 3 gives first the two 7-cent stamps (in blue and greenish blue), which came out as double printings in 1919, followed in 1920 by another double printing, the 50 cent. That same year a single printing 20 cent was issued, and then we find ourselves all of a sudden in another set. As you can see in the Special Catalog, after the 1912-1921 set, we find overprints on postage dues in 1923 (Nos. 61-64) and overprints on regular postage stamps in 1924 (Nos. 65-68). And then the catalog goes back to 1921 to list the postage dues in the changed

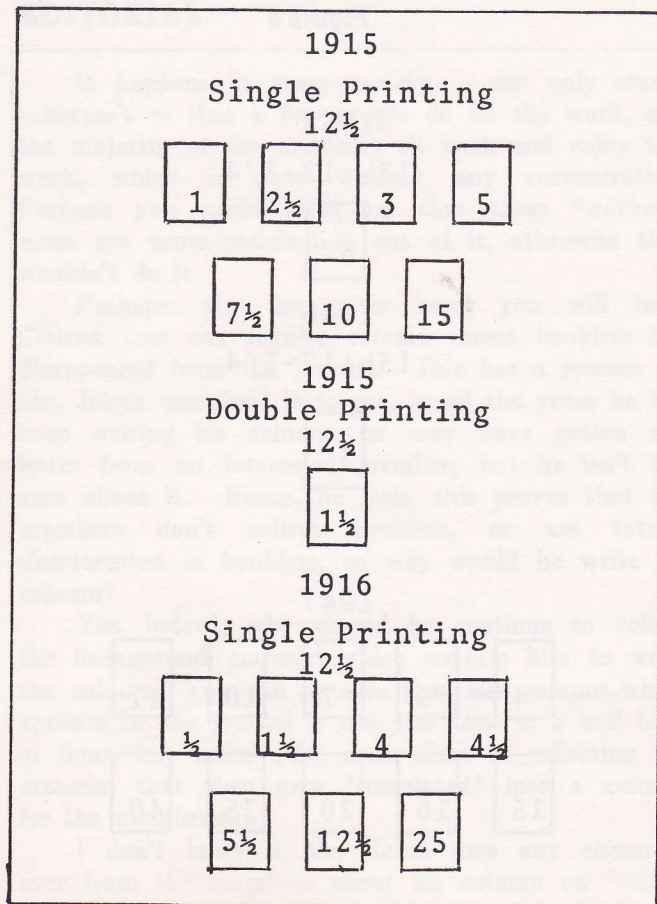


Figure 2

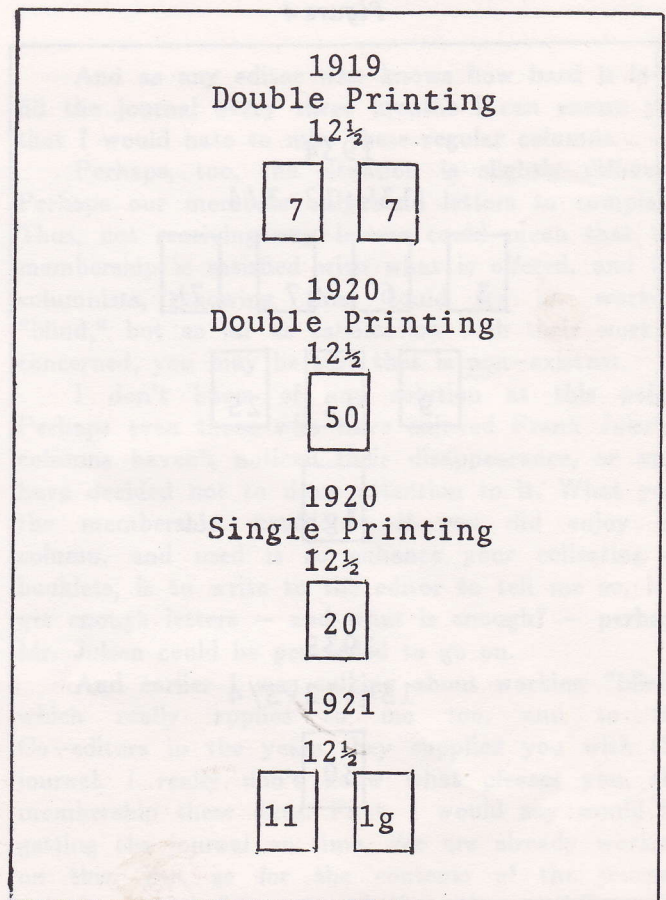


Figure 3

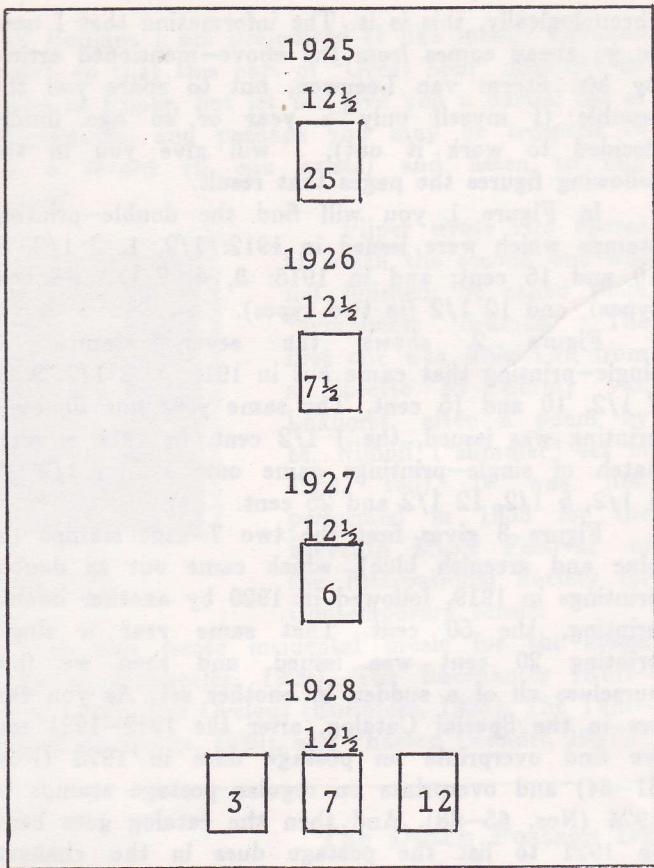


Figure 4

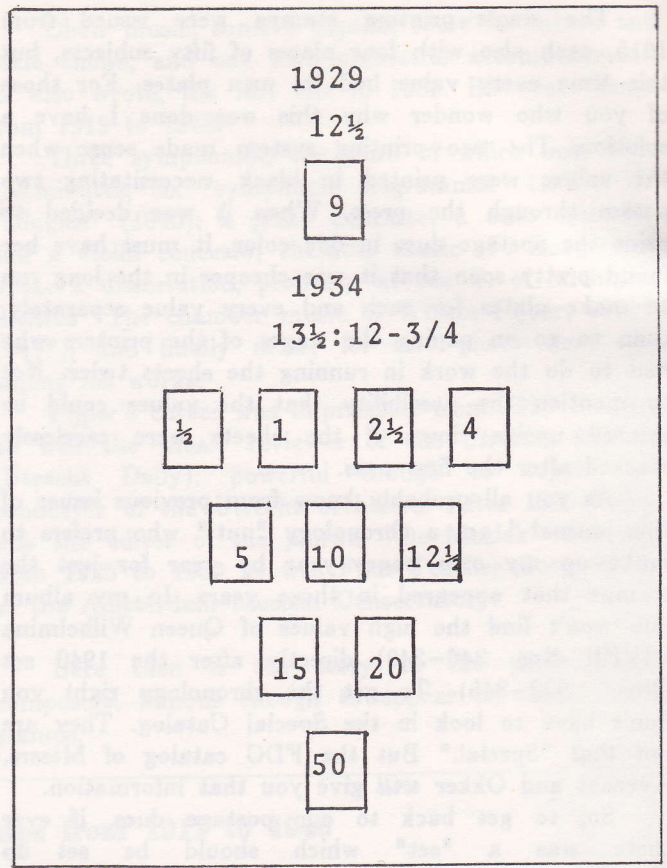


Figure 5

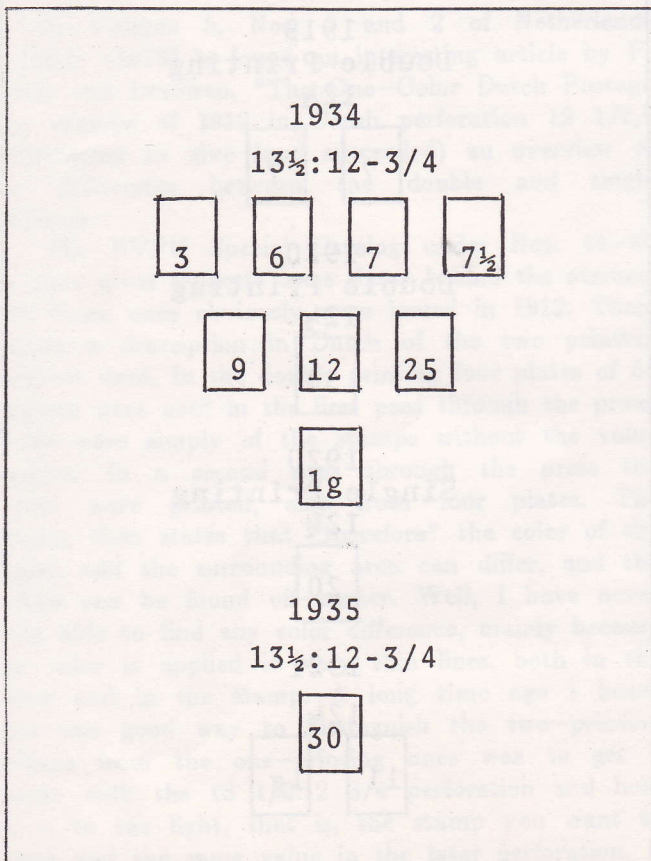


Figure 6

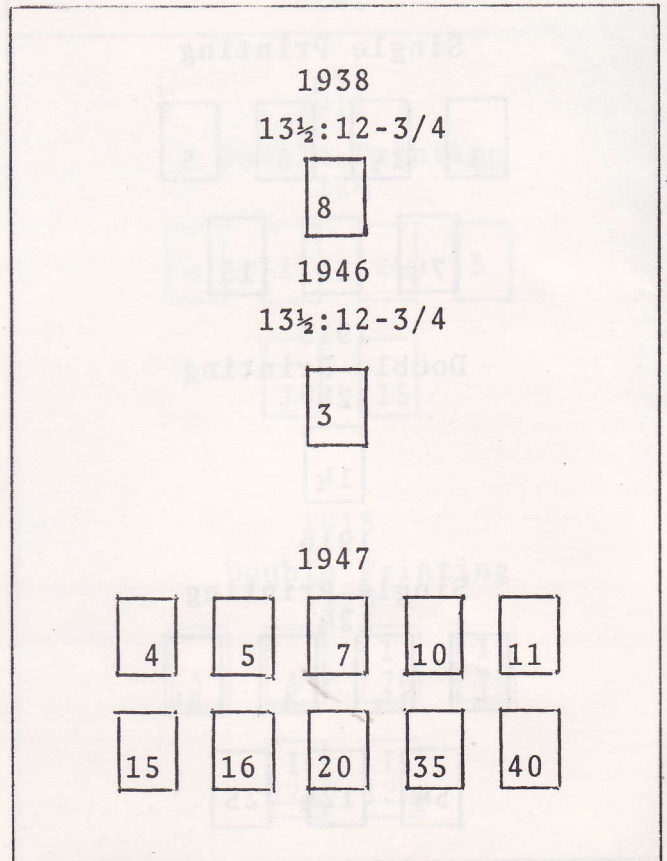


Figure 7

design, a circle instead of the links. So Figure 3 shows at the bottom the two stamps of this new design that came out in 1921, the 11 cent and the 1 guilder.

From here on the two sets are mixed up something fierce. But first we get to 1923 and 1924. The next page has the two overprint sets, and to be complete, although of course not listed in the Special Catalog, the 2 1/2 on 7 cent has the same color varieties that were originally found, blue and greenish blue. For those of you who collect the *tete-beche* stamps the following page could be devoted to the four types (NVPH Nos. 67a and b, and 68a and b).

Figure 4 shows nothing but new design stamps. In 1925, the 25 cent; in 1926, the 7 1/2 cent; in 1927, the 6 cent; and in 1928, the 3, 7 and 12 cent. All the foregoing stamps have the comb 12 1/2 perforation, of course.

In Figure 5 you see the last stamp in the new design, with comb perforation 12 1/2, the 9 cent, which appeared in 1929. The rest of the page is taken up by the stamps in the old design, but now in comb perforation 13 1/2:12 3/4, which appeared in 1934: 1/2, 1, 2 1/2, 4, 5, 10, 12 1/2, 15, 20 and 50 cent.

Figure 6 shows under 1934 the new perforation and the new design: 3, 6, 7, 7 1/2, 9, 12, 25 cent and 1 guilder. Finally, in 1935, the 30 cent in the new design and the new perforation appeared.

Figure 7 has at the top the 1938 issue of the 8 cent in the comb perforation 13 1/2:12 3/4, new design, and then, surprise, instead of a reprint of the 3 cent in the new design, a brand new issue of the 3 cent in the old design with the links, for the year 1946. Apparently this was so unusual that even the NVPH lists the year of issue after the listing (No. 48B). The rest of the page is filled with the postage dues in the Van Krimpen design which came out in 1947, but which fall beyond this article.

Since most of these postage dues in used condition can be had for the proverbial song it could not be too difficult to get these pages filled, IF you decide to go the "minor specialization" route I have described above. If you get excited enough, you might even go further and collect the numerous color variations, although these should possibly be collected in mint (with or without hinge rest) condition, And even the mint stamps are, with few exceptions, not that terribly expensive. Postage due stamps which are not too popular apparently are a good field to enter when you get tired of the rip-offs of the new issues.

EDITORIAL

It happens in every society — not only stamp collector's — that a few people do all the work, and the majority of the members sit back and enjoy this work, which is done without any remuneration. Perhaps you could bring up that these "workers" must get *some* satisfaction out of it, otherwise they wouldn't do it.

Perhaps. On the other hand you will have noticed that our regular column about booklets has disappeared from the journal. This has a reason: As Mr. Julsen explained it to me, in all the years he has been writing his column, he may have gotten one letter from an interested member, but he isn't too sure about it. Hence, he feels, this proves that our members don't collect booklets, or are totally disinterested in booklets, so why would he write his column?

Yes, indeed, why should he continue to collect the background material which enables him to write the column? You can be sure that any column which appears in the journal is not *just done* in a half hour or hour, but takes quite some time in collecting the material that then gets "translated" into a column for the membership.

I don't know if Mr. Rehm gets any comment ever from the members about his column on "coils." I just don't dare ask him, because he might be in the same position as Mr. Julsen, and then we would lose two regular columns.

And as any editor who knows how hard it is to fill the journal every three months I can assure you that I would hate to miss these regular columns.

Perhaps, too, the situation is slightly different. Perhaps our members only send letters to complain. Thus, not receiving any letters could mean that the membership is satisfied with what is offered, and the columnists, knowing this, could go on working "blind," but as far as satisfaction with their work is concerned, you may be sure that is non-existent.

I don't know of any solution at this point. Perhaps even those who have enjoyed Frank Julsen's columns haven't noticed their disappearance, or may have decided not to draw attention to it. What you, the membership, *could* do if you did enjoy his column, and used it to enhance your collecting of booklets, is to write to the editor to tell me so. If I get enough letters — and what is enough? — perhaps Mr. Julsen could be persuaded to go on.

And earlier I was talking about working "blind" which really applies to me too, and to the Co-editors in the years they supplied you with the journal. I really don't know what pleases you, the membership these days. First, I would say would be getting the journal on time. We are already working on this. But as for the contents of the journal, nobody knows for sure whether that satisfies. We may be getting an idea when at the end of the year we lose members. Obviously these were *not* pleased.

But it would also be nice if we got some *positive* feedback. It cannot be that difficult to write a small letter or even a postcard (cheaper too), mentioning an article which had enriched your knowledge, or just made you feel good. Some time ago I "thought out loud" about one of our members who had been removing fakes and forgeries from his collection, based on the book on fakes and forgeries. At the end of that section I suggested that more members do this, and if they were unsure to contact me for a "second opinion." To date I haven't received a single solitary letter!

Of course it can be that our members do not have one fake in their collections, so they do not need second opinions. Well, that is possible, but unlikely.

From the "Letters to the Editor" in *The American Philatelist* I noticed that many A.P.S. members were (are) dissatisfied with research articles. What they want, obviously, is general information. We try not to overload you with research articles, but seeing that these have also already disappeared mostly from the *Maandblad*, except for the Netherlands, we feel that there should be some place where research about "colonial" stamps should be published. And even research can be important to the average collector who can benefit too. But if you feel strongly *against* research, write to me. Perhaps that will lift the blindfold just a little bit.

UPDATE FOR THE CURACAO HANDBOOK

In *Netherlands Philately*, Vol. 2, No. 2, in the article "Curacao 918 provisionals: The "Haw" stamp and the 5-Ct Overprint," we wrote: "Although it has been assumed for a good number of years that the "Haw" stamps and the 5-ct overprint had never been used on the small islands, in 1966 one "Haw"-stamp appeared at an auction in the Netherlands with a Saba cancellation. Figure 2 shows this cancel with the remarkable upside down SEP. It is still the only known cancel of the island of SABA."

To our surprise early last year an auction in the Netherlands had a lot which was described as having a SABA cancel of September 27, 1918 on a block of four. Again to our surprise this lot was acquired by your editor (the surprise was the low price, below our bid), which you can see in the accompanying figure.

As you can see this block of four carries only one cancel, right in the middle of the four stamps. When we check back to the 1976 article, we find that the then known Saba cancels of the 4th of September all looked "postally used, with nice bulls' eyes cancels."

As far as we know, no multiple "Haw" stamp has ever turned up with a Saba cancel. So far, the block of four with the cancel 27 SEP 18 is the only one known.

However, unfortunately the block of four does "smell" a little, we feel. In the same earlier referred to article we also see a photo of a block of four of the 5-cent overprint with Saba cancels. The plural is used on purpose because the four stamps have four separate cancels of 22 OCT 18. Unless the person who appeared at the post office with the four "Haw" stamps (and perhaps more) requested a single cancel right in the middle of the block, we don't think this block went through the mails. It does indeed carry a "philatelic" smell.

In the same auction another lot appeared which was described as a block of four of the 5-cent overprint with a cancel of St. Eustatius. We are not sure the auction house mentioned the date, which was 30 OCT 18.

The Handbook by Frans W. Julsen and Dr. A.M. Benders states on page 417: "Known with postmark St. Martin of 28 OCT 18, and Saba of 22 OCT 18." Now we can add here: St. Eustatius 30 OCT 18.



Coil Corner

One of our members, Julius Mansbach (who shares his "Philatelic Calendar" with us) has sent us some further information on the "Black Tulip" of the POKOs (Netherlands Philately Volume 12, Number 1, page 27). He reports that a recent Rierdyk auction offered a copy of the 60 ct. black four-sided synco (NVPH No. 56) with POKO perfin IG, describing it as one of two known copies. The lot brought F 900.—, quite a respectable sum.

Nico Druif has recently published a catalogue of known 5000-subject coils. The listing is pretty much the same as the data he furnished us some time ago and was published in Netherlands Philately Vol. 11, No. 3, pp. 59-61, with the addition of prices. Most varieties are priced three ways: an unused strip (usually strips of 5 but a few in strips of 11), a cancelled unnumbered single, and a cancelled single with control number.

It is not clear to me how an isolated, unnumbered single from a 5000-subject coil can be differentiated from a single taken from a full sheet or possibly from a normal sized coil, but this might be possible from a critical examination of printing direction, or of course affixed to a commercial Breck-type cover.

There is no indication as to how the pricing was determined, since very few of these items have shown up in the Poststaat auctions. Possibly there is some informal buying and selling which goes on at the meetings. Prices vary from around 60% over face, to four times face. If anyone feels they need a copy of Nico's catalogue, drop me a line and I'll find out how they can be obtained.

After a number of false starts, the PTT Philatelic Service has finally released ordering information on the most recent group of 5000-subject coils, briefly available from Groningen.

In 1987 some new coilstamps definitives and specials were printed in coils of 5000 and 10000 pieces. They distinguish themselves from sheet stamps by the numbers on the backside of each fifth stamp. The special stamps are, just like the sheet stamps perforated on four sides. They all carry sprayed numbers. Collectors can obtain these stamps in coils of five pieces until the first of June 1988, from the Philatelic Service in Groningen.

Description	Order-number	Price a coil of five stamps
50 cent cijfer	104016	f 2,50
55 cent cijfer	104017	f 2,75
75 cent Beatrix (tweezijdig)	405013	f 3,75
75 cent Juliana-Bernhard	874100	f 3,75
65 cent Daklozen	874211	f 3,25
75 cent Leger des Heils	874212	f 3,75
75 cent Veilingsysteem	874613	f 3,75

It should be pointed out that these coils are not automatically supplied on current account, but must be ordered specifically. The address is:

Postbus 30051
9700 RN Groningen

Another member has written to ask for more pictures of the way I have mounted my coils. This follows the example which was shown in the previous issue, and I will be glad to show other pages from my collection, with appropriate data. I will select one or two pages for this purpose, for the next issue.

LHR

Letters to the Editor

Dear Sir:

We are all entitled to an "oversight." I enjoyed the ASNP journal about New Guinea, well chosen and very educational insofar as philately is concerned.

John Slofstra

Dear Sir:

I received your latest journal (Sept.) a couple of weeks ago, and it brought back a whole lot of memories with the Netherlands New Guinea articles. When I wrote my article on the UNTEA period, I was pulling together quite a lot of material from various sources, one of which was a poor translation into English from Mr. Pönitz. . . . I have one piece of information to add. In the last paragraph on page 3 the mark N is mentioned. This is a bestellerstempel being an abbreviation for NAMIDDAG, i.e. afternoon delivery, being in use from about 1896 to 1916.

Richard Wheatley

Comment by the translator: Mr. Pönitz's article having been written long before P.R. Bulterman's book *Poststempels Nederlands-Indie 1864-1950* appeared, I should have looked up the "N" in this book. Indeed, the information is found on page 236. However, here it is listed under "Wetevreden," while the cover from Chile only bears a Batavia postmark. This information will be forwarded to Mr. bulterman.

BOOK REVIEWS

Nederlandse Postzegels 1985. (The Dutch Stamps of 1985).

Published jointly by the Dutch PTT and the State's Printers in the Hague, 82 pages, illustrated in color, soft bound. ASNP price \$12.50, code number 88-4.

As usual in this series of books on the Dutch issues, there is a lengthy essay to accompany the more technical data on the various issues. However, this time there is a difference; the essay deals *directly* with the stamps of the issue year 1985. It was written by Gerrit A. Glas, the Director for "Stamp Denominations and Philately" of the PTT. The essay is entitled: "When are we going to get some butterflies?". It is the inside story behind the choice of subjects and the designs. The year was 1984, when Glas was asked to become Director for Stamps and Philately. In full progress were already the designs for the set to commemorate the Resistance and Liberation. Glas, not officially in function yet, took one look at the designs and then swallowed hard. The designs by Jan Bons, himself a Resistance man, had already been approved all the way around, but Glas felt some immediate irritations. One stamp showed a fingerprint torn in two. True, such a fingerprint adorned the identity cards that every Netherlander of 15 year or older had to carry with him during the Occupation, but they were also used for the distribution of food, even for a considerable period *after* the war. Furthermore, fingerprints are extremely useful for the combat of common crime, during both war or peace.

It got worse on the second design: a quotation "I can only be entirely free, if everyone around me is free.", turned out to have originated from the Russian anarchist Bakunin, not exactly the kind of author befitting the occasion on hand.

And so it went on, including the designs for the remaining stamps. Glas was greatly troubled. His journalistic experience and instincts warned him that this set of designs was on the wrong track and that the public reaction to such designs could well be sharply negative, and *that* would be a PR disaster around the National Commemoration Day on May 5, 1985, which he would love to avoid.

So began, most auspiciously, a new career for Gerrit Glas, with a (successful) palace revolt against a set of designs that had already been approved by Oxenaar and his Bureau of Esthetic Design. This Bureau does not resort under Stamps and Philately, but it is a service arm of the PTT, the Director of Stamps and Philately has to live with every day of his tenure.

We have sketched a small part of this story, to show, how close the interaction is between the text of the essay and the stamps under discussion. As usual,

the book is lavishly produced, with many illustrations, including design trials and proofs. But it will stick in our memory as the Inaugural Address of Gerrit Glas. Perhaps some eyebrows were raised when his appointment was announced in 1984. Glas had been a journalist for the better part of his career, both during and before his PTT time. Was that the kind of background that prepares one for a Directorship in the PTT? If there had been any such doubters, the wisdom of Director General for Post, Van Ommeren, has now been affirmed. Throughout the discussions of what can and what cannot be done around (the design of) new stamps, Glas is showing a very keen sense for human relations. He is aware, as perhaps no one before him, of the communications role, the stamp plays in our modern society. He - as could be expected from an ex-journalist - also articulates his case with a clarity that comes only with a well-trained analytical mind.

We highly recommend this book. Regrettably, the text is in Dutch, but we would express the hope that some day an English-text version may become available for the ASNP membership.

F.R.

Speciale Catalogus Etsnummers van de Germaanse Symbolen en Zeehelden. (Engravings and plate numbers of the Germanic Symbols and Sea Heroes set of the Netherlands.) Authored and published by W. van der Bijl, 38 pages, illustrated. ASNP price \$7.00, code number 88-2.

The author states in his introduction that this booklet is the *first* in a planned series of specialized catalogues devoted to selvedge information such as etching numbers, punches, selvedge perforation and the like. The Symbols and Heroes set of 1943-44 is a good choice to start, because there were a great number of plates in use, and furthermore the printing technique had some unique features. The latter, at the same time, points out a definite weakness of this booklet; there is no explicit figure to show the structure of the printing sheet (and neither is such a figure available in the Dutch literature.) In this instance, it is an article in the ASNP's Journal of Netherlands Philately (Vol 8 #2. Aug. '83, pp 29-32) which would provide you with that kind of background information. If you only have the booklet we are presently reviewing, you won't be able to reconstruct the layout of the printing sheet either, because the author forgot to mention where exactly in the printing sheet the plate (etching) numbers are located. There are a number of similar oversights, so that we would like to counsel the author/publisher,

that future booklets be proof read by persons who are not know-all experts themselves. After all, that is where the supposed market, if not the entire raison-d'être, lies of such publications: to reach philatelists who want to learn about this interesting, but intricate and sometimes difficult aspect of philately. Quite unforgivable then, is the omission of literature references, such as to the appropriate "Maandblad" publications of September 1945 and July/Aug./Sept 1946.

All in all, a welcome addition to our reference libraries, with high expectations of more (and better).

F.R.

Speciaal Catalogus 1988, Nederland Plaatfouten. (Special catalogue plate faults) by J. van Wilgenburg, 99 pages.

Distributed by Importa. ASNP price \$11.00, code number 88-1.

This is the fourth edition of a specialized catalogue that is rapidly becoming *the* standard reference for plate errors. The size of this booklet is about triple that of the previous edition, so there are many new listings. A major step forward is the inclusion of the Overseas Areas in this catalogue. Also, the Netherlands section is much expanded; included are oversize pictures of the De Ruyter stamps of 1907. The catalogue can still be improved, since we know of a handful of stamps with plate errors that are not mentioned. But that does not change the fact that this 4th edition is a major step forward. Postage due stamps are not listed (because they are exhaustively described in the 1923 "Leidraad"), but for some unmentioned reasons the airmail and service stamps are not listed either.

F.R.

Nederlandse Stadspostzegels. (Dutch Local Posts), by E.Horn jr.

Published by the Study Group on Private Postal Deliveries. Illustrated, loose-leaf format in 4-ring binder. ASNP price \$28.00. code number 88-3

E.Horn, well known for his definitive treatise on stamp booklets, is on the discovery path again. Besides an interest in Railway stamps and Revenue stamps (Fiscals), he has undertaken a major study of Local Posts in the Netherlands. Such local posts have always existed, certainly before stamps were invented, but also since the PTT acquired its famous monopoly. That monopoly only extends to first class letters (up to 500g), leaving printed matter, post cards and even letters above 500g open to competition from private enterprise. But even the sacrosanct PTT monopoly was challenged in 1969, and so successfully, that private posts mushroomed all over the country. Even the term 'local posts' (town posts) does not apply anymore, since many of these locals have united themselves into a country-wide delivery network.

The loose-leaf book gives a complete listing of all the local posts that have issued stamps or labels to mark their mail. It also describes these stamps, but for much of the details like perforation, paper, layout of printed sheets and the like, one is referred to a "Handbook", that has been published by the same study group.

Particularly for ASNP members who are setting up postal history collections of their home town, -region or -province, this guide to local posts will be extremely useful. No such postal history study should be without its local posts. You may, for that purpose only, need the information from a few pages. It is fortunate therefore, that Mr. Horn has donated a copy of his book to the ASNP library, where the librarian can furnish you with photocopies of the pages of interest (ASNP book 259).

F.R.