

NETHERLANDS PHILATELY



JOURNAL of the American Society for Netherlands Philately

Volume 14/1

ASN P Netherlands Philately



A non-profit organization registered in the State of Illinois
Founded in 1975 by Paul E. van Reyden

THE JOURNAL OF THE AMERICAN SOCIETY FOR NETHERLANDS PHILATELY

Volume 14, Number 1

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September 1989

FROM THE (PRO-TEM) EDITOR.

"English is a very difficult language, as all Americans know." That famous opening remark of Nikita Khrushchev's speech to the combined Houses in Washington D.C. has often haunted me. Not that I am an American. As a Dutch-Canadian, I can feel excluded from Mr. Khrushchev's scathing comment. It is the "difficult language" part that kept bothering me. No matter my many scientific papers in English, no matter my status as a certified translator, when I became editor of the ASN P Newsletter, a new fright overtook me. Which one was it going to be: "check" or "cheque", "honor" or "honour", "stamps 4 sale" or "for sale"? I solved that by sticking to western Canadian custom. But now, how to translate *filatelie* loket? "Philatelic wicket" is the direct translation, but "philatelic counter" is gaining ground, and is common usage in the U.S.A. The *Dienst Zegelwaarden* gave me head aches from the moment I became Journal editor, until quite recently I came up with "Office of Stamp Securities." It is better than "stamp values", not to mention "seal values", which I once found in a Dutch source. Then there was the word "stationery", that for several issues was systematically changed into "stationary" by a stubborn computer.

More examples of difficult translations abound. How to translate *diepdruk*? "Intaglio printing" seems a good solution, as long as we accept that this term includes both engraved plate printing and photo gravure. But not everybody will agree to that. *Boekdruk* is not "book printing", but "typography". But how now for *vlakdruk*? Neither "offset" nor "lithography" is quite correct. *Roodfrankering* is a beautiful Dutch invention (the word I mean); it says much more than the North American word "meter".

All these musings, because I am saying good-bye as editor-pro-tem for the Journal. I am turning the helm over, back to Paul van Reyden. Now, here is hoping that Paul has not forgotten his English, and that he will not sprinkle it liberally with gallicisms. I should not fear; Paul's English is as sharp as ever, even to the extent of chiding this parting editor for translating *paskruis* by "fitting cross" (see the Beatrix article in the March Journal), rather than "register cross". But is he right?

As for myself, I'll still have the Newsletter to sharpen my verbal skills. If I just could find a proper translation for the Dutch word *hottentottententententoonstelling*.....

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

ASN P is Affiliate No. 60 of APS.

Advertising rates are \$80 for a full page, \$45 for a half page and \$25 for a quarter page.

AIRMAIL LABELS OF THE NETHERLANDS.

by D. de Vries

Translated and introduced by John van Rysdam.

As many Netherlands collectors are looking for new avenues of collecting, and as there is a new trend of exploring certain topical aspects of mail and postal history, I have started to put together a series of articles for collectors who are interested in collecting Postal Labels on cover. To make it truly philatelic, one's collection should be showing these labels on postally used covers.

In designing album pages for such a collection, the pages should have a heading such as "NETHERLANDS AIRMAIL LABELS". I mostly design a sheet with this heading either by typewriter, or by hand drawing. No illustrations should be used to beef up the heading for fear it would look cheap; it would take points away in competitive exhibition.

The first page should have a short description of the subject, which can be taken from the contents of these articles and which should also give an index showing the chapters of the series describing the

labels. In this description, an illustration of each label, either a genuine label or a photo copy, can be used.

Starting the actual cover pages, we again list the Airmail label number, its date of issue and other specifics, ending with a cover which shows the actual label (see figure 1).

In writing this article I did follow the book *NAAMLIJST van POSTALE ETIKETTEN 1882-1984*. (Listing of Postal Labels 1882-1984), by D. de Vries, member of the Netherlands Academy for Philately. The book was issued in 1985 by the *Nederlandse Vereniging van Poststukken- en Poststempelverzamelaars* (Neth. Society of Collectors of Postal Entireties and Postal Cancellations, also known as PO & PO).

The American Society for Netherlands Philately carries this book in its Library under number 239 and, although it is written in the Dutch language, the many pictures make it easy to follow, even for non-native tongues.

There are three major categories of Dutch Airmail labels (see figure 2).

All labels are easy to identify, as they all carry their label

number at the bottom of the label; the older labels even show the issue date as a number, such as 3730, which stands for 3 July 1930.

Although the first Dutch Airmail flight took place on July 5, 1920, no airmail labels were issued at that time. Service Order H556, however, stipulated that all letters had to show the words "PER LUCHTPOST" (by Airmail), at the top left corner of the envelopes. A line, preferably in color, should be drawn under these words. In order to easily recognize the letter as going by air, it was recommended that the name of the town should also be framed by colored lines.

The K.L.M. (Royal Dutch Airlines), however, had already issued one of their own airmail labels on April 12, 1920, namely LU.6. It is possible that letters exist of that first flight, showing the KLM label instead of the above mentioned hand written routing. As airmail traffic increased

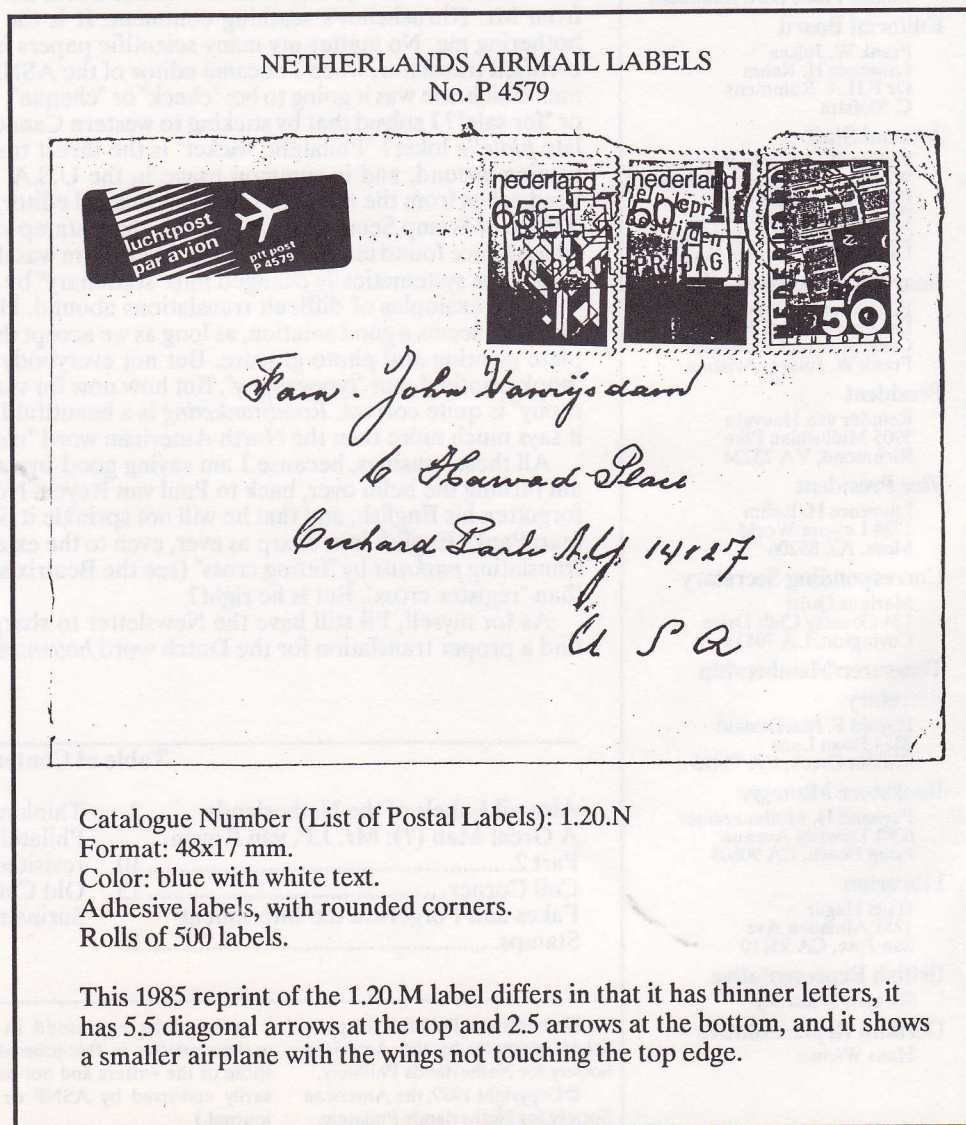


Fig. 1 Example of an album page

rapidly, the need for Airmail labels was felt, and the KLM issued several semi-official labels shown under LU.6 - LU.10 in Group "C".

Group A.

AIRMAIL LABELS ISSUED BY THE DUTCH POST OFFICE.

No.	37 AA	Issued 14 April 1926
No. P	37 AA	Issued 12 May 1931 and 19 December 1934
No. P	579	Issued during 1960-1962
No. P	4579	Issued from 1962 onwards.

Group B.

AIRMAIL LABELS ISSUED BY THE DUTCH EAST INDIES POST OFFICE.

Nos LU.11, LU.12, LU.13

Group C.

AIRMAIL LABELS NOT ISSUED BY THE DUTCH POST OFFICE.

Nos LU.1, LU.2, LU.3, LU.4, LU.5

which fall in the category of General Airmail Promotional Labels. These labels were not available at the post offices, but were recognized as acceptable for postal usage.

Nos. LU.6, LU.7, LU.8, LU.9, LU.10

which were KLM (Royal Dutch Airlines) issued labels, carrying the KLM and/or logo. The KLM listing is not complete, as many labels were also issued by their foreign agents, including labels for special flights.

Fig. 2 Listing of types.

GROUP A. AIRMAIL LABELS ISSUED BY THE DUTCH POST OFFICE.

Group A, Type 37 AA

With Service Order H213, dated April 14, 1926, the first Airmail labels were introduced. Supplies were shipped to most major and to some smaller post offices, which were instructed to give small supplies to the public for free.

1.20.A¹⁾



Date of issue: 1926.
Format: 48x23 mm.
Color: yellow with black text.
Issued: in sheets of 153 labels (9x17).
Perforation: cut-perforation.
Total number issued: 34,000 (as per Mueller)

With Service Order 843 of December 21, 1927, these labels were made mandatory. The order reads that if a sender forgot to attach the label the Post Office, had to do so.

As proposed at the London Conference of 1929, it was decided to change the Airmail label color to BLUE internationally (Article No 22). The Dutch had already changed to the blue color in 1928 before this order came out.

1.20.B



Date of issue: 20 September 1928 (28928).
Format: 45x17 mm.
Color: blue with white text.
Issued: in sheets of 276 labels (12x23).
Perforation: cut-perforation.
Total number issued: 4000 sheets (as per Tocila).

1.20.Ba



Format: 47x19 mm.
Slightly larger, heavier letters and numbers, otherwise the same as 1.20.B.

1.20.Ca



Date of issue: 3 July 1930 (3730).
Format: 47x18 mm.
Color: blue with white text.

This edition originated with the issue of promotional booklets for Airmail to the Dutch East Indies. The labels are vertically imperforated. They were issued in sheetlets of five by four or ten by four labels, the fourth also imperforated at the bottom. The other three had a tear-off perforation.

¹⁾This number, 1.20.A, is the catalogue number from De Vries' book.

Two types were issued:

1.20.Ca



Thin letters and numbers

1.20.Cb



Heavy letters and numbers

With the issue of these labels in July 1930, booklets with promotional texts also became available at the post offices. Opened up, they measured 160x45 mm. They had a creamy colored card board cover.

Two different booklets were available. Unfolded they look like this:

I



II



These booklets also carried different texts on the inner side of the covers. Several instruction and promotional texts were also printed on the interleaves used in the booklets. Some are shown below:

a



b

LUCHTRECHT IS EXTRA RECHT
BOVEN HET GEWONE PORT TE VOLDOEN
DOOR MIDDEL VAN GEWONE OF LUCHTPOSTZEGELS

NEDERLANDSCH-INDIË
BRIEFKAARTEN EN POSTWISSELS 30 CT.
BRIEVEN EN OVERIGE STUKKEN:
 TOT EN MET 5 GR. 30 CT.
 BOVEN 5 GR. " " 20 GR. 75 CT.
 VERDER VOOR ELKE 20 GR. 75 CT.
BYRIË VOOR ELKE 20 GR. 15 CT.
IRAK, PERZIË VOOR ELKE 20 GR. 30 CT.
BRITSCH-INDIË, BIRMA VOOR ELKE 20 GR. 40 CT.
SIAM, INDO-CHINA, STRAITS ELKE 20 GR. 60 CT.

c

VERTREK VAN AMSTERDAM
ELKEN DONDERDAG 6 1/2 'SMORGENS

VERTREK VAN BATAVIA EN PALEMBANG
 ELKEN VRIJDAG; VAN MEDAN ELKEN ZATERDAG

OVERTOCHTSDUUR ± 10 DAGEN
TIJDWINST ± 12 DAGEN

STUKKEN NIET ZWAARDER DAN 5 GRAM
 VERLAAGD TARIEF

OMSLAGEN MET BIJBEHOOREND PAPIER TEZAMEN
 5 GR AAN ALLE POSTKANTOREN VERKRIJGBAAR (2 CT)

LUCHTRECHT
 BOVEN HET GEWONE PORT TE VOLDOEN DOOR
 MIDDEL VAN GEWONE OF LUCHTPOSTZEGELS

NEDERLANDSCH-INDIË
 BRIEFKAARTEN 20 CT
 BRIEVEN EN OVERIGE STUKKEN
 T M 5 GR, EN POSTWISSELS 30 CT
 BOVEN 5 T M 20 GR 75 CT

DAARBOVEN IS VERECHULDIGD
 T M 100 GR:
 VOOR ELK VOLGEND GEWICHT VAN 20 GR 50 CT
 BOVEN 100 T M 240 GR:
 VOOR ELK VOLGEND GEWICHT VAN 20 GR 40 CT
 BOVEN 240 GR:
 VOOR ELK VOLGEND GEWICHT VAN 20 GR 30 CT

d

EGYPTE, PALESTINA, SYRIË
 VOOR ELKE 20 GR 15 CT

IRAK, PERZIË
 BRIEFKAARTEN 20 CT
 OVERIGE STUKKEN VOOR ELKE 20 GR 30 CT

BRITSCH-INDIË, BIRMA
 BRIEFKAARTEN 20 CT
 OVERIGE STUKKEN T M 5 GR 30 CT
 BOVEN 5 T M 20 GR 40 CT
 VERDER VOOR ELKE 20 GR 40 CT

**SIAM, INDO-CHINA, STR. SETTLE-
 MENTS, MALEISCHE STATEN**
 BRIEFKAARTEN 20 CT
 OVERIGE STUKKEN T M 5 GR 30 CT
 BOVEN 5 T M 20 GR 60 CT
 VERDER VOOR ELKE 20 GR 60 CT

e

VOOR ALLE LANDEN IN EUROPA
WAARHEEN LUCHTVERVOER MOGELIJK IS
BEDRAAGT HET LUCHTRECHT 5 CT PER 20 GR

VOOR OVERIGE BESTEMMINGEN
INLICHTINGEN AAN DE POSTKANTOREN

f

VERTREK VAN AMSTERDAM
ELKEN DONDERDAG 5 1/2 'SMORGENS

VERTREK VAN BATAVIA EN PALEMBANG
 ELKEN WOENSDAG; VAN MEDAN ELKEN DONDERDAG

OVERTOCHTSDUUR ± 8 DAGEN
TIJDWINST ± 14 DAGEN

AAN ALLE POSTKANTOREN ZIJN OMSLAGEN EN LICHT
 (EN NIJ) PAPIER 100% ELK AF ZONDERLING VERKRIJ-
 BAAR. GEWICHT 1 OMSLAG = 1 VEEL PAPIER 5 GRAM

PRIJS PER OMSLAG OF PER VEEL 1 CENT

LUCHTRECHT
NEDERLANDSCH-INDIË
 BRIEVEN EN PAKJES

T M	T M	T M	BOVEN 20	BOVEN 100	BOVEN
5 GR	10 GR	20 GR	T M TOEGELT M 20 GR	M 20 GR	240 GR
30 CT	40 CT	50 CT	50 CT	40 CT	30 CT
BRIEFKAART 20 CT	POSTWISSEL 15 CT		PER 20 GR	PER 20 GR	PER 20 GR

DRUKWERKEN, HETZELFDE STUKKEN PER 50 GR 50 CT
 INDIË MET ZWAARDER DAN 5 GR 20 CT
 OPEN KAARTEN (MAX. AFM. 10" x 15 cm) 20 CT

POSTPAKKETTEN
 100 GR PER 100 GR MINIMUM

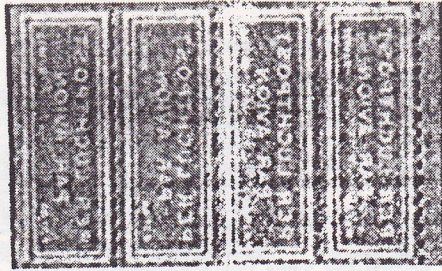
g

LUCHTRECHT
 BRIEVEN EN OVERIGE STUKKEN

LAND VAN BESTEMMING	T M 5 GR	T M 20 GR	BOVEN 20 GR	TIJD- WINST
EGYPTE, BYRIË, PALESTINA	15 CT	13 CT	15 CT PER 20 GR	2-4 DAGEN
IRAK, PERZIË	30 CT	30 CT	30 CT PER 20 GR	8-13 DAGEN
BR.-INDIË, BIRMA, CEYLON	30 CT	40 CT	40 CT PER 20 GR	9 DAGEN
SIAM, INDO-CHINA, STR. SETTLEMENTS, MALEISCHE STATEN	30 CT	60 CT	60 CT PER 20 GR	10-17 DAGEN

*BRIEFKAARTEN 20 CT

h



VOOR ALLE LANDEN IN EUROPA
WAARHEEN LUCHTVERVOER MOGELIJK IS
BEDRAAGT HET LUCHTRECHT 6 CT PER 20 GR

VOOR OVERIGE BESTEMMINGEN
INLICHTINGEN AAN DE POSTKANTOREN

HET LUCHTRECHT IS STEEDS VERSCHULDIGD
BOVEN DE GEWONE PORTEN EN RECHTEN
EN KAN WORDEN VOLDAAN DOOR GEWONE
FRANKEERZEGELS EN OF LUCHTPOSTZEGELS

In 1931, the Dutch Post Office started using special beige-brown envelopes (size 255x170 mm) to transport the combined airmail from the post offices to the points of departure. A large version of the 37 AA label picture was printed on these envelopes. They showed six perforation holes, which made it easier to see if any mail was inside.



1.20.D



1.20.Db



Date of issue: 6 December 1930 (61230).
Format: 46x18 mm.
Color: blue with white text.
Issued: in sheets of 276 labels.
Perforation: tear-off, with a cut-perforation (4 sides).

All specifications are the same as of 1.20.Da, except imperforate vertical sides. These labels originated from the promotional booklets with the 'thinner' letters and numbers.

Group A, Type P 37 AA

Service Order No.350 of May 12, 1931, added the letter "P" to the number 37 AA.

As many senders did not use these labels, Service Order No.786, dated October 19, 1934, was issued. It mentioned to the post masters, that the public in many cases did not make use of these labels. This resulted in airmail getting mixed up with surface mail, which in turn delayed the delivery. The post masters were urged to inform the senders of this fact, and to see to it that more use was made of the labels.

1.20.Da



Date of issue: 20 October 1932 (201032).
Format: 47x18 mm.
All other specifications as 1.20.D.
Grotesque type letters and heavy type.

1.20.E



Print number: B10K/2 (small size).
All other specifications are the same as for 1.20.Db.

1.20.Ea



Print number: B10K/2 (larger size, thinner letters and numbers).

1.20.Eb



Same as 1.20.Ea, but with heavier letters and numbers. The color of this label is dark blue. Some freak perforations of this label are known:

1.20.Eb (R)



With Service Order No.539 bis, dated August 4, 1948, the Airmail labels were also issued in rolls (R). There were 500 labels to a roll. They were only in use at the post offices and were not issued to the public.

1.20.F



Format: 55x20 mm.
Color: blue with white text.
Issued: in rolls of 500 labels.
Perforation: tear-off separation, with cut-perforation.
PER LUCHTPOST measures 41 mm.

1.20.Fa

Same as 1.10.F, but with thinner letter type.
PER LUCHTPOST measures 37 mm.

1.20.G



Format: 55x19 mm. Color: blue with white text.
PER LUCHTPOST measures 35 mm, and the letters PTT are added at the end.

Issued in sheets of 324 labels and in rolls of 500 labels (in 1957).

In 1960 changed to sheets of 48 labels and rolls of 500 labels.

Group A, Type P 579.

As per 1960, and through 1962, P 37 AA changed to P 579:

1.20.H



This label was not printed as illustrated, but was printed in a reverse printing method.

Format: 41x19 mm. Color: blue with white text.

Issued: in rolls of 500 labels.

Perforation: tearable, with cut-perforation.

As per 1961, sheets of 48 labels and rolls of 500 were issued.

1.20.I



Format: 41x19 mm.

Color: blue with white text.

Issued: in rolls of 500 labels.

Perforation: tearable, with cut-perforation.

During 1962, shortly after the change to P 4579, sheets of 48 labels were also being used.

1.20.J



Format: 40x19 mm.

Color: navy blue with white text.

Issued: in rolls of 500 labels.

Perforation: tearable, with cut-perforation.

Length of text 30 mm. Heavier type face.

1.20.K



Format: 38x19 mm.

Color: blue with white text.

Issued: in rolls of 500 labels, with an 11 perforation.

Length of text 29.5 mm.

Thinner type face.

Many color varieties.

1.20.L

Format: 38x18 mm.

Color: turquoise with white text.

Issued: in rolls of 500 labels.

Perforation: vertical perforation 11.5.

This label also shows that the PTT name was changed to PTT POST.

This design was printed in many editions, and many varieties are known, in design and color. As it is impossible to mention all of them, the most commonly known are shown below.

1.20.La

Light blue, with the diagonal arrows above the word LUCHTPOST normal and without notches.

1.20.Lb

Blue, with diagonal arrows having wavy notches.

1.20.Lc

Corn flower blue; the diagonal arrows wavy at the top.

All three labels have the 39x19 mm. format.

Around October 1984, these labels were also issued as a peelable adhesive label:

1.20.M



Format: 48x17 mm.
Color: blue with white text.
Issued: in rolls of 500 labels.
Peelable, with slightly rounded corners.

1.20.N



The June 1985 printing shows some minor changes. The most common of these are: thinner letters, 5 1/2 arrows above LUCHTPOST and 2 1/2 arrows under PAR AVION, smaller airplane with the upper wing not touching the border. Specifications are the same as for 1.20.M.

GROUP B. AIRMAIL LABELS ISSUED BY THE DUTCH EAST INDIES POST OFFICE.

LU.11



Format: 47x15 mm.
Color: blue with white text.
Perforation: 12.
PER LUCHTPOST measures 34mm.
Thin letters.

LU.12



Format and perforation are the same as for LU.11.
PER LUCHTPOST measures 35 mm.

LU.13



Format: 44x18 mm.
PER LUCHTPOST measures 38 mm.
Heavier type face.

GROUP C. AIRMAIL LABELS NOT ISSUED BY THE DUTCH POST OFFICE.

The following labels, although not officially issued by the Dutch Post Office, were nevertheless much in use. The labels LU.1 through LU.5 show KLM air routes. As such they are considered to be promotional labels; yet since they appear on genuinely flown covers, they are part of the Postal History of the Netherlands, and are as such collected.

LU.1



Color: orange/white.
EVERY WEEK
MAIL TO
NETH. INDIES

LU.2



Color: blue/white.
EVERY DAY
MAIL TO
NETH. INDIES

LU.3



Color: orange/white.
WEEKLY AIRMAIL
SERVICE
AMSTERDAM-
BANDOENG v.v.

LU.4



Color: blue/white
WEEKLY AIRMAIL
SERVICE
AMSTERDAM-
BANDOENG v.v.
(in French)

LU.5



Color:
green/white
WEEKLY AIRMAIL
SERVICE
AMSTERDAM-
BANDOENG v.v.
(in German)

Format of all the labels: 20x30 mm.
Perforation: 11.
Issued around 1920 in sheets of 20
(4 rows of 5 for LU.1-4 and 5 rows of 4 for LU.5)
Design by N.P. de Koo.

Although no Airmail labels had been officially issued by the Dutch Post Office during the first years of airmail transportation, the excellent cooperation between the Post Office and the KLM was the reason that a special Service Order was issued. In this Service Order NO. 783 bis, dated September 22, 1920, these KLM promotional labels were mentioned and officially recommended for use on airmail.

The Post Office recommended that these labels be issued to persons and corporations expected to be airmail users.

LU.6



Date of issue: 12 April 1920 (as per Mueller)
Format: 51x17 mm.
Color: red/white.
Perforation: 12.

LU.7



Date of issue: 1920 (as per Tocila).
Format: 67x28 mm.
Color: blue/white.
Perforation: 12.

LU.8



Date of issue: around 1945 (as per Tocila)
Format: 52x17 mm.
Color: blue/white.

LU.9



Format: 42x19 mm.
Color: red/white/blue.
Known on letters around 1952.

LU.10



Format: 41x19 mm.
Color: red/white/blue.

Many other promotional labels issued by the KLM and by other corporations have been found to exist. However, it is up to the collector to extend his collection beyond this listing as he/she pleases.

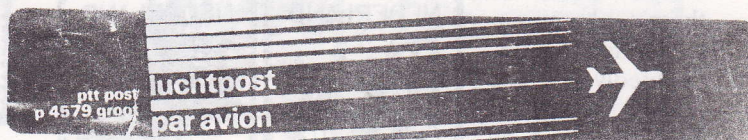
A good source for further information is the Netherlands Society of Postal Entires and Postal Cancellations, also known as PO & PO. This organization publishes very detailed books and brochures on Dutch Postal History. The language, however, is Dutch. PO & PO also reviews new findings on a regular basis in the Dutch "Maandblad".

Another source is the Dutch Airmail Society "De Vliegende Hollander" (The Flying Dutchman), which also reports on labels on letters.

Again, a label as such is not a recognized philatelic entity. On letters and cards, however, it is a different story, and then labels are well worth taking on as a topical collection.

Since Mr. de Vries published his book in 1985, new Air-mail labels have been reported. I received the label P 4579, known as No 1.20.N; it was at least twice the size mentioned before.

(Editor: we have such a label, which will be shown below. It actually measures 99 x 16.5 mm.)



Many thanks are due to Mr. D. de Vries, who allowed us to copy details from his book for this listing, provided that we mention the source of our data. This we gratefully do herewith.

A GREAT MAN (?): Mr. J.F. van ROYEN. Part 2.

by Paul E. van Reyen.

We left you at the end of the first part contemplating, the new stamps of 70 and 80 cents, and the 'airmail' stamp of 36 cents, all designed by Piet Zwart. Apparently Mr. van Royen 'saw' something in Zwart, because in between he also designed the special stamps for the restoration of the stained-glass windows in the old church of Gouda (Fig.1).



Fig. 1 Gouda stained windows; design Piet Zwart.

Let us see what a British outsider had to say about these stamps. In an unpublished (as far as I know) book on the printing company of Enschedé and Sons, Mr. New, a British architect, had the following to say:

"The architects of 1930 were preoccupied with function and with the forms which, springing from function, were entirely unrelated to the style and traditions that previously governed them. In the graphic arts and in the specialized field of stamp design, the same trends were evident, and Piet Zwart and his colleagues were encouraged to put before puzzled laymen a new art method made possible by photogravure. Photomontage, that is, the composition of artistic patterns by a jig-saw of pieces of photographs, is now a legitimate and respectable method of producing exhibition posters, advertisements and the like. But diminution to the size of a postage stamp makes it completely unintelligible, and the Dutch designers were not convinced of this until they had perpetrated four attempts: the bizarre Gouda Window stamps, the three definitives (one of them as an air stamp) of 1931, the tourist propaganda stamps of 1932, and the 1931 set of four in aid of handicapped children. Only Kiljan, in the last named, reconciled the art-form to the requirements of a postage stamp, but his results are expressive rather than attractive, and are a milestone in a blind turning."

It is perhaps interesting to see what Mr. New had to say about earlier stamps, issued in the twenties:

"De Klerk himself designed the allegorical 1 and 2 cents of 1923, representing, not a kitten with a basket with balls of wool, but a lion in a Dutch garden with an orange tree. The 4 cents is a chequerwork conundrum, a stamp that affords a confusingly close glimpse of the revolutionary builders' fantasies. Only the post horn of the 2 1/2 cents looks forward to an age of simplicity."

The worst of these photomontage stamps are undoubtedly the ANVV stamps of 1932, designed by Paul Schuitema, a name which afterwards does not appear anymore. The stamps really hardly show that, for instance, on the 6 ct,



Fig. 2 ANVV set; design Paul Schuitema.

the town hall of Zierikzee has a background of new housing in Amsterdam-South. Or that the tulips on the 12 1/2 ct are shown against an aerial photo of bulb fields (Fig.2).

The Child Welfare stamps of 1932 are the first stamps designed by Huub Levigne. We don't know if Mr. van Royen recruited him, but in this case he had a potential winner. This first set may not be the best designs ever. Mr. News says: *"a series of children sniffing flowers,"*. They at least do not need an interpretation.

With the 1933 William of Orange set, Mr. van Royen, if he was responsible, picked real winners, the only question in my mind being why the series of portraits is not at least in chronological order. As you know by now, Prince William of Orange was for ages the only Orange depicted on stamps, with the exception, of course, of reigning kings and queens (Fig.3). An exception was made with the 1928 Red Cross set when Queen-Mother Emma and Prince Henry, the



Fig. 3 Prince William of Orange; design P.W. van Baarsel; (5 and 12 1/2 ct), H. Seegers (6 ct).

'nominal' head of the Red Cross in the Netherlands, were also portrayed. Another exception made its debut in 1988, when, lo and behold, Prince William III of Orange and his wife Mary Stuart were also depicted. That was remarkable because William III was known in Holland as 'English William'. (Of course, in England he was 'Dutch William'. (Some fights you cannot win!)

This 1933 set for Prince William I was 'duplicated' in 1934, when portraits of Queen Wilhelmina, Princess



Fig. 4 Queen Wilhelmina, Princess Juliana, Queen-Mother Emma; design Fokke Mees, (5 ct), P. W. van Baarsel (6 ct) and Ziegler (photo of Emma).

Juliana, and Queen-Mother Emma appeared (Fig.4), somewhat improved by the crowned initials facing the royal figures. As a stamp portraying royalty, the Queen Wilhel-

mina stamp, in my opinion, is the best one ever issued, bar perhaps the stamps for Queen Wilhelmina's 40th jubilee.

We went slightly ahead to discuss these portrait stamps, for in 1933 a 'peace' stamp also appeared, designed by P.A.H. Hofman, who also never showed up again as a stamp designer. Since his designs for the 1924 Netherlands Rescue Company (which Mr. New liked, by the way), Hofman had learned a lot, and now knew what photo engraving was capable of.

The 1933 Seamen's Welfare set, designed by two artists whose only stamp design these were, shows that two designers cannot get together



Fig. 5 Seamen's Welfare, 1 1/2 and 6 ct; design P. Kramer.

to make one 'set' (Fig.5 and Fig.6). It is a shame that the Netherlands, perhaps under the influence of the Depression, adopted more or less three sizes of stamps (with exceptions such as the Prince William and the Royal family sets), namely the size of the definitive stamps with the 'dove' turned sideways, the size of the 70 and 80 ct definitives, and the size of the later Summer stamps. I have the feeling that the artists who designed the Seamen's Welfare set, felt cramped by the small size they were required to work in. At least, the stamps don't require explanations; even in small compass, the designers provided very adequate 'pictures'.

Once again, in 1934, two artists were asked to design the two stamps to celebrate the 300th anniversary of Dutch rule on Curaçao, and once again I wonder why the lower value had to depict the present situation, and the higher value the 17th century. This seems to be Enschedé's first attempt to use their new process of recess-printing in which the paper didn't need to be wetted thoroughly, so that comb perforation (14:12 3/4) could be applied.

The delicate engraving of the 6 ct proved, according to Mr. New, "the unsuitability..... for a matter-of-fact poster-like picture that covers the whole stamp." (Fig.7)



Fig. 7 300 Years Curaçao 6 ct; design Van Dobbenburgh.

Forgetting the Child Welfare stamps of 1934, designed by the same person who did the 6 ct Curaçao commemorative, A. van Dobbenburgh, let's go directly to the first set of Summer stamps of 1935, and take in the rest at the same time. We have already written about these stamps in an earlier article on 'Great Men', so let's only point out here that Mr.



Fig. 6 Seamen's Welfare, 5 and 12 1/2 ct; design Van der Stok.

van Royen's friend, W.A. van Konijnenburg, was responsible for the designs of the first set, which resulted in a series of portraits — with the exception of that of Sweelinck — of less than flesh-and-blood people (Fig.8).

It would still be nice if someone made a search of the PTT archives to find out WHO designated these four worthies on the first Summer set. And the following ones of course. In 1936, when the engravers were more or less left alone, without stringent instructions, we get 'real' people especially in the two three-quarter profile stamps (Fig.9) but even the 1 1/2 and 12 1/2 ct stamps, both done by Sen Hartz, show believable people.



Fig. 8 1935 Summer set 12 1/2 ct; design Van Konijnenburg.



Fig. 9 1936 Summer set; 1 1/2 ct (design S. Hartz), 5 ct (design Mrs. Reitsma-Valença), and 6 ct (design H. Seegers).

In 1935 we also find the one-and-only stamp designed by M.C. Escher before the War, a stamp with surcharge for the Air Fund. Let us listen to Mr. New again: "Its subtlety is manifold: its main inscription seems to follow the curve of an imagined globe, yet is not forced. Its border wording turns the corner with marvelous ease at the letter O of NATIONAAL, and, most interesting of all, it is still intelligible where it turns on its side. Although owing much to the art of the poster, it is plainly a postage stamp." (Fig.10).



Fig. 10 1935 Air Travel Foundation; design M. Escher.

H.A. Henriët designed the Child Welfare stamps of 1935 and even though the design is quite attractive and natural this artist did not reappear ever again.

In the Utrecht University stamps, Pijke Koch shows up for the first time, in perpetrating the last triangular stamps of the Netherlands, the first one being the special flight air-mail stamp of 1933. (The 1985 Child Welfare stamps were

meant to be triangular too, but the designers were talked out of it, on the basis of the practical problems with tearing such stamps out of the sheets.)

The stamps are nicely balanced, but the lettering is atrocious (Fig.11). His second set, for the World Jamboree of 1937, is a hotch-potch of good ideas badly executed, or vice versa, and gives overall the impression that three artists had been responsible. He also designed that year's Child Welfare set, but this time somebody (Mr. van Royen?) decided that the lettering on the stamps should be done by J. van Krimpen. This collaboration, started in 1938, produced some of the best stamps issued by the Netherlands, the never-enough-to-be-praised Jubilee set for Wilhelmina's 40th year in the throne. According to Mr. New: "a masterpiece of dignity and simplicity" (Fig.12).



Fig. 11 University of Utrecht 300 years; design Pijke Koch.



Fig. 12 Queen Wilhelmina 40 years Jubilee; design S. Hartz.

the simplicity of their designs, taking advantage of the photo engraving process (Fig.13).

The Child Welfare stamps of the last pre-war years were all designed by different artists, but they had one thing in common: they portrayed children (the little angel of 1936 was a child with wings!), and they stood out because of



Fig. 13 Child Welfare editions of 1935-1939.

Since 1932, Huub Levigne must have grown in his art, because the 1939 Willibrordus stamps were small miracles of engraving, although the letters of Willibrordus are unnecessarily large (Fig. 14).



Fig. 14 Willibrordus set; design Huub Levigne.

We already mentioned the Railway stamps of 1939. Interesting is that the same designer's National Air Fund stamps of

1954 are just as bad as a set, and let's leave it at that. See for yourself (Fig.15 and Fig.16).



Fig. 15 1939 Railway stamps; design G.V.A. Roling.

bright and cheerful colors, but the stamps should never have been translated into engraving for the high values, or they should never have been enlarged. Here is one example of a design which is very adequate in a small package, but which on being enlarged becomes grotesque (Fig. 17). With the recent Dutch stamps it is usually the opposite!

The Summer set of 1940 was prepared before the country was overrun by the Nazis, and it was probably the last set which was overseen by Mr. van Royen. He died in 1942 in a concentration camp in the Netherlands.



Fig. 16 National Air Transport Foundation; design G.V.A. Roling.

In the *Java-Bode* of July 28, 1928, an anonymous journalist wrote at the end of an article about having stamps printed in the Netherlands Indies (in my translation): "The Netherlands did take the trouble to get artistic stamps by having a competition, and by engaging competent artists; isn't it possible to surprise the Indies for once with such an act of artistic feeling? Or is it really true that in Holland all this was caused by one man with an artistic insight, Mr. J.F. van Royen, general secretary of the general direction of the Post and Telegraphy, while 'Colonies', which seems to have input in the Indies stamps, has never heard of modern ideas about small-printing possibilities?"

The last Dutch stamps this man can have seen are the Olympics stamps which appeared in March 1928. By 1928, the Netherlands Indies had had the numerals since 1912, the Queen with small ship (one of the most insipid designs



Fig. 17 1940-46 Wilhelmina definitives; design Van Konijnenburg.

ever) since 1913, and the high values with the palm trees also since that year. In 1923 the Jubilee stamps appeared, and that was all!! The man in the Indies was right in complaining, and he was also among the first to assign credit to Mr. van Royen, for what appeared to be a better design climate in the Netherlands.

It is, of course, very difficult to assign credit or blame to a person, because one doesn't know what could have happened (worse?) *without* that person's influence. However,

it is my feeling that Mr. van Royen, knowing a lot about printing, was lacking in real artistic knowledge, and he also had a blind spot in picking 'his' artists to execute designs for Dutch stamps. We wonder if this would not be a topic for *Filatelie Informatief* to pursue. It would be interesting to see from archival material, what really Mr. van Royen's contribution was to (1) the choice of designers, and (2) to the choice of 'great men' who were depicted prior to 1942.

COIL CORNER.

by Lawrence H. Rehm.

As mentioned earlier the new *Rolzegel Katalogus* lists the new ink-jet control numbers. These come in two types. Type 4, introduced in 1986, measures more than 2.75 mm in height. Type 5, introduced in 1988, appears noticeably smaller, measuring less than 2.75 mm in height. In addition, Type 4 seems to slant toward the left, while Type 5 is almost vertical.

Back in June 1985 (Vol.9 No.4), this column listed a number of 5000-subject coils which were briefly being made available to collectors by the PTT Philatelic Service. Among these were the two 1984 Europas, the cost then being f 6.- for the pair of strips of 5 (approximately \$3.00).

I certainly hope that many readers of this column took advantage of this opportunity, as it turns out that this pair has become one of the most sought-after varieties to emerge in recent years.

The reason for this, very simply, that the 5000-subject coils Europas have a different perforation than the sheets Europas, and were obtainable by collectors only for a brief period of time and just from the Philatelic Service, never from a post office.

The Europa coils were perforated 14 : 12 3/4, while the sheet stamps were perforated 13 1/4 : 12 3/4. This difference was recognized in due time, and a separate listing was made in the *Speciale* Catalogus. What was not realized for some time, was the *elusiveness* of the coil variety.

As late as the 1987-88 *Speciale*, both types were given the same valuation:

Perforation 13 1/4 : 12 3/4			
1307A	50c. blue (sheet)	f 1.00	0.25
1308A	70c. green (sheet)	f 1.40	0.25

Perforation 14 : 12 3/4			
1307B	50c. blue (coil)	f 1.00	0.25
1308B	70c. green (coil)	f 1.40	0.25

Some realization of the situation was reflected in the *Speciale* for the following year:

1307A	50c. blue (sheet)	f 1.00	0.25
1308A	70c. green (sheet)	f 1.00	0.25
1307B	50c. blue (coil)	f 15.00	--
1308B	70c. green (coil)	f 15.00	--



Type 4 Type 5
Ink Jet numbers



But this was quite inadequate. Before we leave the *Speciale* listings, it should be noted that no price was given for the used coil varieties, despite the fact that untold thousands of these coils were used by large volume mailers.

The new *Rolzegel* Katalogus, issued this past year has a much more realistic valuation of these varieties. It lists them at f 35.00 each for a single, and f 180.00 each for a strip of 5.

A correspondent in Utrecht writes that the going market price in April was f 160.00 for the two strips, and the price in Germany was a good deal more.

The May auction of Wiggers de Vries in Amsterdam carried the pair of strips, and they realized f 140.00 plus commission. Editor Rummens informed me that he has seen ads in the Netherlands, offering to buy the pair of strips for f 250.00, and an ad in a U.S. periodical offering the pair for \$220.00.

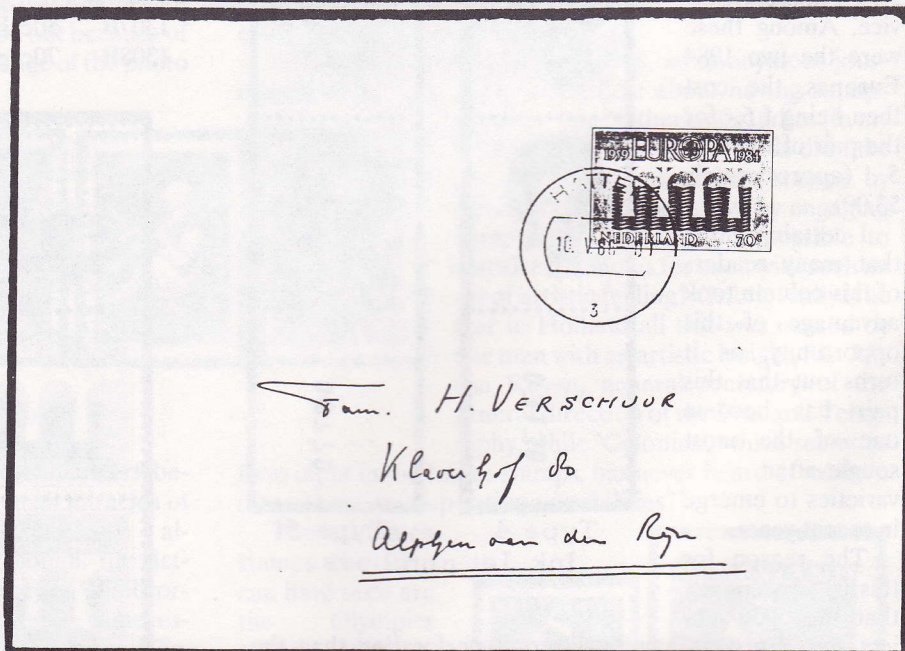
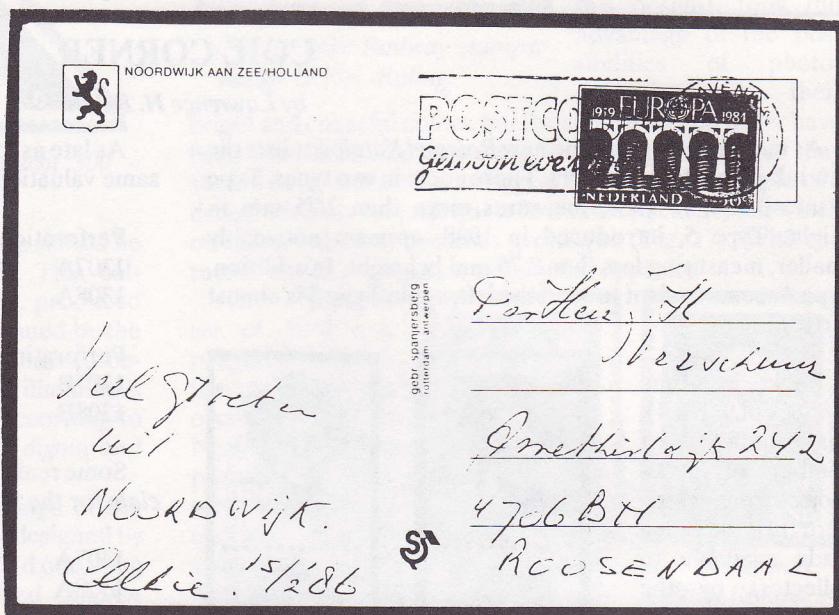
One interesting facet of this flurry of activity is that all sales seem to be of the strips of 5. This is all well and good for the coil collector, but what is the singles collector to do? It must take a good deal of resolve to break up a nice strip of five just in order to get singles. As valued in the new *Rolzegel* Katalogus, a strip of five is worth more than 5 singles.

The only 5000-subject coil to be released by the Philatelic Service in quite some time is the 75c, 200th Anniversary of Australia (Nova Hollandia) coil, which has been distributed as a strip of 10 (with two Type 5 control numbers). This is evidence of a marked reduction in the use of 5000- and 10,000- subject coils by the large volume mailers, due to a number of factors, one being a dispute between Breck's and the USPS about the payment of taxes.

There also has been a clear reduction in the use of coil stamp vending machines in the Netherlands. Most machines earlier this year were stocked with just the 55c. (post card rate) and the 65c. (printed matter) numerals. In this way, the PTT is encouraging the purchase of booklets for stamps covering the domestic first class letter rate, and is trying to minimize the use of coil stamp vending machines. Booklets, of course, are widely available from vending machines.

Acknowledgement to: Frans Rummens, H.J.T. Bos.

(Note by the Editor: The 1307B and 1308B, as single frankings on genuine, non-commercial mail, are even more scarce. The only way to obtain such pieces was by tearing the strips of five as supplied by the Philatelic Service. One may surmise that such a 'sacrilege' may have been perpetrated by persons who collect coils by singles or by strips of three, or even strips of 6. Below, two such entires, with thanks to member Hans Verschuur).



FAKES AND FORGERIES: the INTERNMENT STAMPS.

by Paul E. van Reyen.

In the October issue of the *Maandblad* a plea is found from the Head of the Expertization Service of the Federation of Stamp Collectors Societies, which will sound strange to members of the APS. Mr. van der Vlist suggests there,

that all societies should have a rule, that fake stamps, cancellations and the like should be removed from circuit books, the fake items then be marked (in conjunction with the Expertization Service) and be stored in a collection of fakes and forgeries. Members of the APS know that such items are automatically removed from APS circuit books and that the owners are requested to donate them to the APS fakes collection, which most do!

How necessary it is to have such a rule in regard to fake items in circuit books in the Netherlands, is shown by a letter to the Editor in the December issue of the *Maandblad*. This was a letter by Mr. Hagenars, the Administrator of Circuit Books for the Haarlem Society "Op Hoop van Zegels." Mr. Hagenars mentions that in ten circuit books of the same member he found copies of the two Internment Camp stamps (see Fig.1). Each was marked *on the page* as a "Reprint", and priced at 20 guilders the two. Mr. Hagenars removed the stamps from the circuit books and wrote the owner, asking whether he would donate them to the Federation or destroy them. Mr. Hagenars indicated that, while they were marked "Reprint", the buyer might try to get rid of them as 'real' stamps (catalogue value 750 and 250 guilders resp. for MNH copies).

The owner wanted his stamps back (according to the 'present' rules, the Administrator could do nothing else), and he wrote that he was a member of about fifteen Societies in whose circuits his 'reprints' sold like hot cakes, and that the Administrator of the Haarlem Society was the first one who had objected to them.

Mr. Hagenars sounds a warning against practices like these and urges other circuit administrators to refuse such 'junk'.

Since these 'stamps', which sold "like hot cakes"??, may eventually turn up in the U.S. (They already have, since Fig.1 was made of a fake set which our Editor Frans Rummens found in a Regina shop), we urge our members not to buy these stamps unless accompanied by a certificate. Members who have the "Fakes" books by Mr. van der Loo are urged not to buy them until the characteristics of the reprints have been checked. Fig.2 shows a set of real Internment Camp stamps.



Fig 1 Forgeries

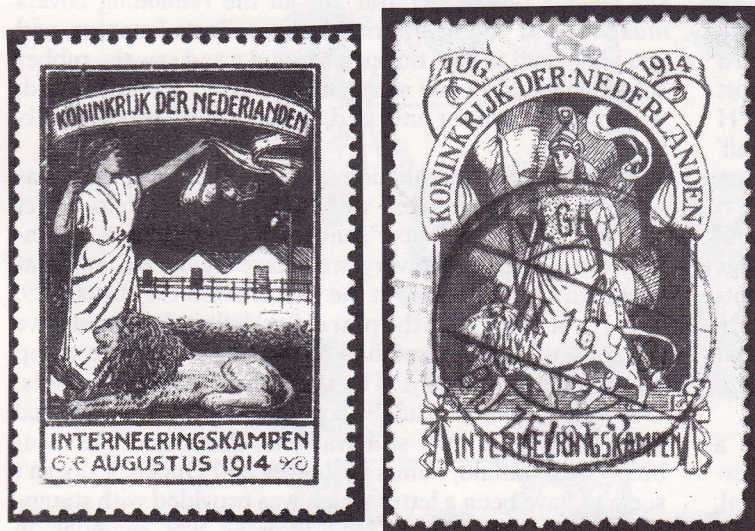


Fig 2 Genuine

THINKING OUT LOUD ABOUT Maakwerk

by Paul E. van Reyen.

All of you must have seen this word *maakwerk* at least once in a catalogue or book on Dutch stamps. It is really untranslatable into English, except when you use a lot more words. The closest I come to the original meaning is: "something philatelic, especially made for the occasion."

If you want a very good example of *maakwerk*, we cite the NVPH First Day Covers, but since the Netherlands Stamp Dealers Association has a monopoly on these, you will never find the term used to describe these FDC's.

I still remember that someone in the Netherlands wanted to send the first FDC of the 1950 Summer set to a friend in the U.S. At the time, the postage for a registered letter to the U.S. was 5 cents more than the nominal value of the set, so our Dutch friend added a 5 ct numeral stamp to the cover. Because of the rather ridiculous PTT decision to place the special cancel ONLY on a cover without any additional stamps (on second thought perhaps not so ridiculous...), the cover in question didn't get the special cancel, but only a date cancel of the first day.

Of course you all know what a miserable little 5 ct stamp did to the value of this first 'official' FDC. Serves the guy right, for wanting the PTT to perform a service yet, after spending 68 + 5 cents.

But at least in the beginning of this unholy collaboration of PTT and NVPH, FDC's really had to travel through the mail. Unaddressed covers did supposedly *not* get the special cancel. But then, probably partially caused by the catalogue makers, all of a sudden, unaddressed covers were worth a lot more, and the rot started. Now, if things were right—but in philately they often are not—an *addressed* cover should be worth a lot more, because most likely, most of the hundreds of thousands of the FDC's that the NVPH used to boast about are now unaddressed. In a 'small' country like France, about 70,000 FDC's are serviced every time!

This is an example of recent—since 1950—*maakwerk*, which is continuing though. We might say the same things about older covers, First Day or not, with the complete sets on them, usually grossly overfranked. A cover with the entire 1911 'little crown' overprinted set of Surinam that went to Holland is probably worth a lot more than the used set. But it makes *maakwerk* nevertheless!

In a recent auction in the Netherlands there was a Curaçao cover with fourteen (14) copies of the 2 1/2 ct overprint of 1892 (NVPH No.18), registered and sent to a local, Curaçao address. Undoubtedly *maakwerk*, but even so, the auction house estimated a 250 guilders realization. Is it the age of the object which does away with the negative connotation? (*Ed. scarcity is*)

In 1918, somebody on the island of St. Eustatius prepared an envelope, most likely without an address, with some bisected 2 ct stamps which were cancelled (to order) at the post office. He was farsighted, because he used left-to-right bisected stamps, and also right-to-left bisected stamps. Or, perhaps, he asked the clerk at the post office to cut them both ways.

Most likely, two of the bisects were removed with a piece of the envelope, and they have disappeared. What was left,

was the ONLY piece with bisected 2 ct stamps of Curaçao with a cancel of St. Eustatius. *maakwerk*? Sure! But even so, there is no way to put a value on this unique piece.

While in most years minimal numbers of 1 ct stamps were sold in Curaçao—it was the local printed matter rate—, when the bisected 2 ct stamps were available, 32,000 were sold in a few weeks, and of the bisected 2 1/2 ct stamp slightly more. One can truthfully say that 99,99% of these bisected stamps were *maakwerk*. Yet we collect them nevertheless.

One might also remark that if it weren't for the speculators on the island of Curaçao, it might now be very hard, and expensive, to find a bisected 2 or 2 1/2 ct stamp.

Let us go to another spot, half a globe away from Curaçao. During the Second World War, only *one* place in the Netherlands Indies was not occupied by the Japanese, so that post office carried on through the war years. Everybody will know that Merauke is meant, at the southern tip of New Guinea.

Some time in 1943, this post office ran out of stamps, which was the reason why a rubber stamp (only one!) was ordered (most likely in Australia): "Frankering Betaald/Postage Paid," in a border. This post mark was used from the end of 1943 until well into 1945, until the American Bank Note set was provided.

We may be sure that the covers from Merauke, first with stamps, and later with the rubber stamp impression, have disappeared. Why would anybody save these, unless he or she were a philatelist? But are all the remaining covers *maakwerk*? If you had a friend who collected stamps, and you happened to pass through Merauke and saw the rubber solution, wouldn't you send an extra cover to your friend, with perhaps a letter enclosed, perhaps not? Is that *maakwerk*?

In the same recent auction in the Netherlands, there was a Merauke cover franked with a 1 and 2 ct buffalo, a 5 ct numeral, a 7 1/2 ct 'dancer', and a 10 ct Wilhelmina, a combination which might very well have been 'left over' at Merauke's post office. Yet the cancellation is February 29, 1944 (!), at which date the post office definitely did not have any stamps left over, and had been using the rubber stamp for at least two months. The description of the lot states: "Favor cancellation." But the cover *may* have been prepared when the stamps were still available. Because of the combination of buffalo, numeral, dancer and Queen, it doesn't seem to have been a letter which was provided with stamps from some collection. The addressee was someone in Paramaribo, Surinam. If anything, the cover was overfranked. In my humble opinion, this was not a 'favor cancel', hence most likely no *maakwerk*.

It still seems that if it is MY cover, it is no *maakwerk*, but if it is YOUR cover, it surely is! Of course, when your name is Roessler (I hope I got that right), your covers are sought after, and cannot be *maakwerk*. Perhaps it is really the age that makes covers collectible and venerable (or should it be the other way around?).

If you, the reader, don't agree, please write. If you agree, you may write too.

PHILATELIC CURIOSA: Pallas Athene revisited.

by Frans H.A. Rummens.

Life is often more remarkable than fiction, and a nice example of that truism will follow below.

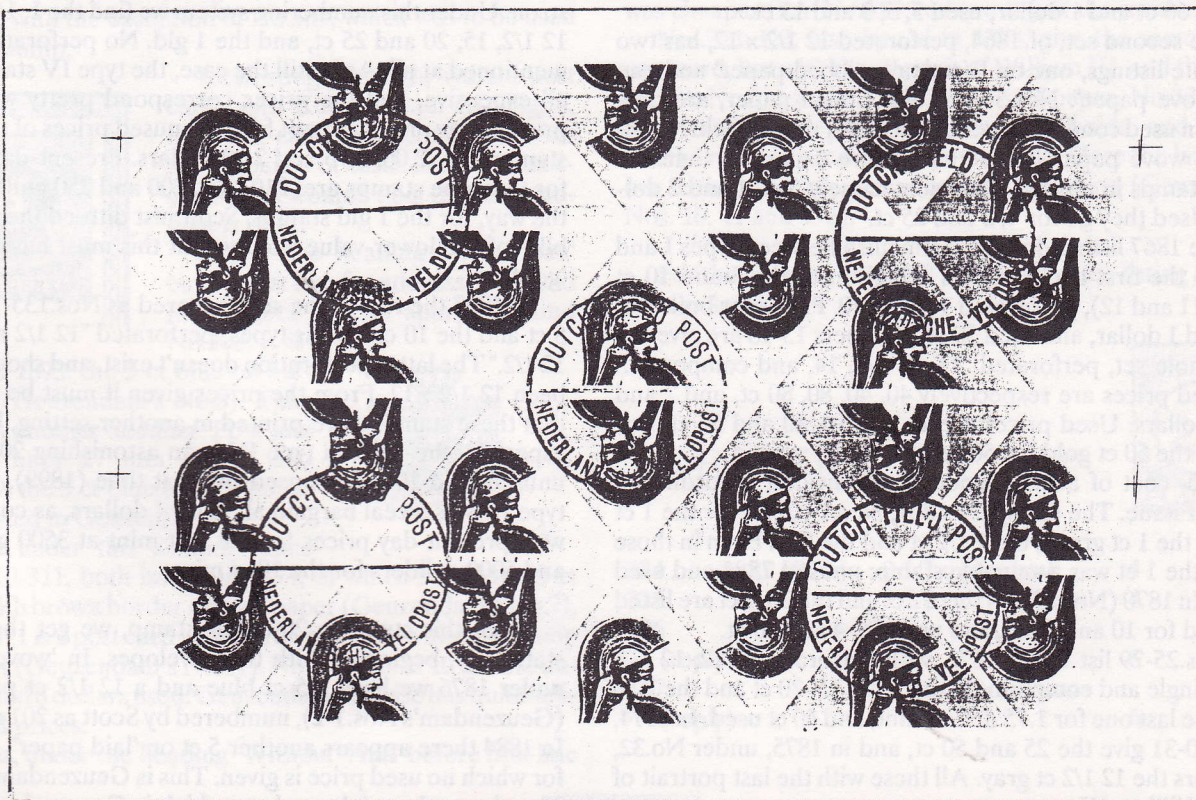
In our 'Philatelic Curiosa' column in *Netherlands Philately*, Vol.12 No.4 of June 1988, we showed triangular 'Veldpost' seals that were apparently used by the Dutch military in Great Britain during World War II. In Vol.13 No.2 (Dec.'88) we published some further information (imperforates exist).

Then, at an exhibition in Edmonton (Alberta) we approached a dealer whom we had never met before with the tentative question, "Do you have anything special on the Netherlands or Colonies?" Nine out of ten times the answer is, "Sorry, only some ordinary stuff." However, this dealer looked me in the eye and said "Yes, I have something very special indeed." And out of his stock came two complete sheetlets of the Pallas Athene seals! One pane was MNH unused, the second, which I eventually bought, was cancelled CTO (see figure). We see that there are 4 rows of 7 stamps. As reproduced, all 14 upside-up seals have the English text, while the se-tenant upside-down subjects all have the Dutch text. There are two kinds of perforation: the

'horizontal' one (along the base of the seal) is gauge 10, whereas the other, slanted perforation is 11 3/4. The gum is yellowish Arabic. The fitting crosses (perhaps better called 'register' crosses) show that there were *three* printing colors: orange-red, light blue, and blue.

After I had bought the pane, I could not resist asking the dealer "How come you turn up here in Alberta with that very special item?" His reply, "Well, I had read a little article about these seals, and when an English dealer showed me these panes, I recognized them and bought them." "Which journal was that?", I inquired further. "Well, this is in the journal of an American club of Netherlands collectors!" I exclaimed, "I am Frans Rummens, and I wrote that article." His response, "I am Bob Janninga of Calgary and I was made a member of this ASNP when I met with Fred Mollenkramer at a California stamp show!"

P.S. For anyone interested in purchasing the remaining pane, Mr. Janninga's address is "Rebo Stamp Co", P.O. Box 30324, Calgary, Canada T2E 0L5.



OLD CATALOGUES - Scott 1899.

by Paul E. van Reyen.

It is sometimes fascinating to look at old catalogues, not only to see at what ridiculous (!) prices one could buy stamps of our collecting area, but also to see what was known about our area in that long distant past, at least in the case of the Scott catalogue of 1899. In the future, I hope to give you similar articles on other old catalogues, perhaps not as old as 1899, but perhaps even more interesting, because one is an 'expanded' catalogue of the Netherlands and Colonies of 1935-36, and the other is the *Manual* of 1940.

But now back to Scott and the year after Queen Wilhelmina ascended to the throne. That old Scott not only listed stamps and postage dues, but also all the known postal stationery, in most cases with sufficient information to collect the various issues. And the first thing that strikes us when we turn to the Netherlands, pages 357-360, is the numbering system used. Regular stamps start with No.1, of course, but the postage dues begin with No.101. Later on, with the 'Dutch' Indies, we'll see that there the postage dues begin with 50 (one would have assumed 51).

Just as is still the case with the Stanley Gibbons catalogue, color, perforation, and paper varieties all got a major number. Under 1852, we find four numbers, of which two 5 ct listings, one blue and one light blue. Prices: unused 40, 40, 60 ct and 1 dollar; used 5, 5, 3 and 15 ct.

The second set, of 1864, perforated 12 1/2 x 12, has two separate listings, one on 'Vertically ribbed paper' and one on 'Wove paper'. Nos.5-7, on the ribbed paper, are only listed in used condition, at 50, 50 ct, and 1 dollar each. Nos.8-10, on wove paper, are actually more expensive than the 1852 stamps in unused condition, namely 5 ct, 1 and 2 dollars. Used they go for 4, 3 and 25 ct.

The 1867 listing doesn't distinguish between types I and II, but the first two numbers are given to the 5 and 10 ct (Nos.11 and 12), perforated 10 1/2 x 10. Prices for both are: unused 1 dollar, and used 50 ct. Numbers 13-18 are given to the whole set, perforated "13, 13 1/2, 14, and compound." Unused prices are respectively 40, 40, 80, 80 ct, and 2 and 2.50 dollars. Used prices are 1, 1, 4, 10, 40 and 50 ct. Imagine, the 50 ct gold for 50 cents!

The 'coat of arms' numerals are divided according to year of issue. The listing for 1869, Nos.19-22, is for the 1 ct black, the 1 ct green, the 1 1/2 ct and the 2 ct. Even in those days, the 1 ct was a valuable stamp: unused 75 ct and used 15 ct. In 1870 (Nos.23-24) the 1/2 ct and the 2 1/2 ct are listed unused for 10 and 20 ct, and used for 4 and 10 ct.

Nos.25-29 list under 1872, with perforations "12, 12 1/2, etc., single and compound.", the 5, 10, 15, 20 ct and the 2.50 gld, the last one for 1.75 dollar mint, and 40 ct used. In 1874, Nos.30-31 give the 25 and 50 ct, and in 1875, under No.32, appears the 12 1/2 ct gray. All these with the last portrait of King William III.

The big numerals next make their appearance (Nos.33-36) under 1876, all for 1 and 2 ct, unused and used. Nos.37-39 then make their appearance under 1888, the 7 1/2 and 22 1/2 ct and the 1 gld. They are listed as having perforation 12 1/2 x 12. Apparently, Scott never got around to mentioning the 12 1/2 : 12 1/2 (last) perforation of the King William III

stamps.

In 1891 we get Nos.40-44, listing the first Queen Wilhelmina stamps, the 5, 10, 12 1/2, 15, and 25 ct. In 1892 they are followed by Nos.45-50, the 3, 7 1/2, 20, 22 1/2 and 50 ct, and the 1 gld. And those are the regular stamps.

Under the heading "Unpaid Letter Stamps" we get Nos.101-102, "Various perforations," the 5 ct brown on yellow paper and the 10 ct carmine on blue paper, at 20 and 40 ct unused, and 5 and 6 ct used.

The next listing is interesting in that it shows that by that time the four types of postage due stamps were very well known, and correctly known. To show you, here is a direct quote:

"Type I. 34 loops. T of *Betalen* over center of loop, top branch of E of *Te* shorter than lower branch."

"Type II. 33 loops. T of *Betalen* over center of two loops."

"Type III. 32 loops. T of *Betalen* slightly to the left of loop, top branch of first E of *Betalen* shorter than lower branch."

"Type IV. 37 loops and letters of PORT larger than in the 3 other types."

Under 1881 we then get Nos.103-134, because each type has a major number. No.103 is the 1 ct type I, No.104 is the 1 ct type II, etc. Likewise, No.107 is the 1 1/2 ct type I, and so on. Under this numbering system we find the 1, 1/2, 2 1/2, 12 1/2, 15, 20 and 25 ct, and the 1 gld. No perforations are mentioned at all. As is still the case, the type IV stamps are all expensive, and the prices correspond pretty well with present-day prices, except for the unused prices of the 1 gld stamp: 1.25, 2.00, 0.75 and 2.00 dollars. Present-day prices for the same stamps are: 210, 260, 200 and 250 guilders. By the way, for the 1 gld stamps, Scott just dittoed the "blue & blk." of the lower-value stamps, but this must have been a 'goof'.

In 1887 the rest of the set appeared as Nos.135-142, the 5 ct and the 10 ct in four types, perforated "12 1/2 and 12 x 12 1/2." The latter perforation doesn't exist, and should have been 12 1/2 : 12. From the prices given it must be obvious that these stamps were printed in another setting, because especially the 10 ct in type IV is an astonishing 20 dollars unused, and 10 dollars used. At that time (1899), the 5 ct type IV was a real bargain at 3 and 4 dollars, as compared with present-day prices for the 5 ct mint at 3500 guilders, and 5000 guilders for the 10 ct mint.

After this stunning 20-dollar stamp, we get the postal stationery, beginning with the envelopes. In 'wove paper' under 1876 we have a 5 ct blue and a 12 1/2 ct pale gray (Geuzendam's Nos.1-2), numbered by Scott as 201 and 202. In 1884 there appears another 5 ct on 'laid paper', No.203, for which no used price is given. This is Geuzendam's No.3. The changed model envelope which is Geuzendam's No.4 is not given, but No.5 is, which is the first envelope with the portrait of Queen Wilhelmina, Scott No.204, on 'wove paper', the 5 ct blue. The 1896 larger envelopes didn't find a place yet in this catalogue.

The next category is the 'Letter Sheet' which is numbered 251, and which gives the 5 ct blue with the portrait of King

William III in a fancy scroll design (Fig.1). Still missing are the letter sheets with Wilhelmina which came out in 1894 (Geuzendam's No.2).



'Postal Cards' are next. Here the numbering begins with 301, which is the 2 1/2 ct lilac on buff paper, issued in 1871, "With instructions at the bottom." No.302 is the 2 1/2 ct lilac, stamp violet, on buff paper. These are definitely Geuzendam's Nos.1a-1b. No.303 is Geuzendam's No.1, the post card without a stamp imprint, both also issued in 1871, and both with instructions at the bottom. Under 1872 Scott, as a matter of fact, lists more than does Geuzendam. With the heading "Without instructions." and "Dots in lines close together." Nos.304 is the 2 1/2 ct lilac on buff paper (not listed by Geuzendam), while No.305 is the 2 1/2 ct violet on buff paper (Geuzendam's No.2b).

Under "Dots in lines more spaced.", in 1872 we get the 2 1/2 ct violet on buff paper (No.306) and a 5c violet on buff "(reply)" card (2 1/2 + 2 1/2 ct), Geuzendam's Nos.2a and 3. All these cards had the 'coat of arms' in the top right-hand corner, with the exception of No.303, which was to be used with a stamp.



Interestingly enough, with the post cards with King William III (Fig.2), the Scott catalogue actually reverses the sequence of cards in the Geuzendam one. I wouldn't bet that Geuzendam is right!

Under the heading "With 'Aan' before first line for address. First and fourth lines 24 mm apart", we find No.308, is-

sued in 1873, the 5 ct blue on buff paper (Geuzendam's No.6). Then follows another heading "First and fourth lines 27 mm apart", and No.309, the 5 ct blue on buff paper (not listed in Geuzendam).

Still under this heading come Nos 310-311, both issued in 1874, of which 310 is the 5 ct blue with brown border on buff paper (Geuzendam's No.7), while 311 is a post card with a brown border without a stamp imprint (Geuzendam's No.11). No.310 lists at 10 dollars unused, and 6 dollars used. Geuzendam likewise has quite substantial prices.

Next, under the heading "Without 'Aan' before first line



Briefkaart.



of address. First and fourth lines 24 mm apart", we get No.312, issued in 1876, 5 ct blue on buff paper, and, remarkably enough, issued in 1873; two reply cards, No.313 "folded at the top." and No.314 "folded at the side." Geuzendam's numbers for these three are 4a, 5c, and 5a.

Again we have a heading "First and fourth line 27 mm apart", a listing for 1876, a 5 ct blue on buff paper, and a reply card "folded at the top." (Geuzendam's No.4b and not-listed resp., although there IS 5b, folded at the side). These are Scott Nos.315 and 316.

Now a new model makes its appearance. The post cards do not have a border anymore, but just the word *Briefkaart* and the imprinted stamp, either the numeral or the portrait of King William. Under the heading "Twenty-four horizontal lines in shield.", we get No.317, issued in 1878, 2 1/2 ct lilac on buff paper (Geuzendam's No.8Ba?). The heading "Forty-four lines in shields." precedes Nos.318-320, a 2 1/2 ct lilac on buff paper, a 2 1/2 reply card ("reply on 3d side"), and a 2 1/2 ct reply card ("reply on the 4th side"), all issued in 1878 (Geuzendam's Nos. 8Bb, 9 and 9a). In 1899 No.320

BRIEFKAART



was cheaper than No.319; today it is just the reverse.

Nos.321-323, also issued in 1878, give the same model post card, but with the portrait of William III, and the value of 5 ct. No.321 is the 5 ct blue on buff paper, No.322 is the reply card with reply printed on the 3rd side, and No.323 has the reply printed on the fourth side. Here the last number is the most expensive, as it is nowadays (Geuzendam Nos. 10, 11 and 11a).

For the last post cards I'll just give you the listing as it occurs in Scott:

BRIEFKAART



324	1881 (PC5)	2 1/2 c lilac, pink	4	4
325	" "	2 1/2 c " , salmon	4	
326	" "	5c " , pink	6	
(reply)			6	
327	" "	5c lilac, salmon	6	
(reply)			6	



BRIEFKAART

(CARTE POSTALE)

ALGEMEENE POSTVEREENIGING (UNION POSTALE UNIVERSELLE)



Zijde voor het adres bestemd. (Côté réservé à l'adresse.)

328	1881 (PC6)	5c blue, blue	8	4	332	1891 (PC8)	5c blue, blue	6
329	" "	10c blue,			333	" "	10c " "	
	(reply)		12			(reply)		12
330	1887 (PC7)	5c blue, blue	6	3	334	1891 (PC8)	5c blue, blue	20
331	" "	10c blue "				Stamp at right.		
	(reply)		12					



BRIEFKAART

(CARTE POSTALE)

ALGEMEENE POSTVEREENIGING (UNION POSTALE UNIVERSELLE)



Zijde voor het adres bestemd. (Côté réservé à l'adresse.)

In our next instalment I'll give you the 'Colonies' as given by the Scott catalogue of 1899, unless you write me super fast to tell me that you are not really interested.

SURINAM INTERNMENT CAMP POSTMARK.

by Frank W. Julsen.

Member Charles Sacconaghi has just reported a hitherto unrecorded Internment Camp marking from Surinam, illustrated below.

After almost fifty year, this very unusual and unconventional marking has surfaced. What makes it particularly interesting is the fact that all covers we have seen to date from Surinam, bear essentially the same unframed inscription (Gezien) Censuur/Interneringsdienst/Suriname, most often with an oval rubber stamp marking, Convention Postale Universelle/Franchise de Taxes. Furthermore, these covers bear contemporary issue postage stamps, unlike the above cover which was forwarded to Brooklyn, New York, without any of the usual markings PORTVRIJ (post free) in purple ink, with a simulation of a "2 1/2 cent" stamp drawn in the

upper right corner in black ink!

The only usual thing about this cover is the Censor re-sealing label Julsen Type B-1, overprinted with the date of censoring "120740", which of course translates to "12 July 1940". On the face of the cover we find the Paramaribo circular date stamp "22 July 1940"; thus the letter passed through Paramaribo (or was dispatched) ten days after censoring by the camp authorities.

Altogether, a very interesting and rare cover. This proves once more that there are unrecorded examples of postal history somewhere 'out there', just waiting to be discovered.

Our thanks to Charles Sacconaghi for sharing his find with us.

