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FROM A NON-EDITOR

Living in rural France and being an editor for an American publication, seem to be two mutually exclusive tenets. We don't know what happened to the material for the September Journal, but on October 30 two thirds of it had not yet arrived in the USA. The Editorial Board then decided, that the September issue of the Journal would be put together by the undersigned, with material mostly written by himself. If need be, the December issue will be put together in a similar fashion. If anyone contemplates sending in an article, please, send complete copies to Paul van Reyren and to the undersigned, so that we are covered for all eventualities. Hurry, though, because we will be trying to make up for lost time, and bring in that December issue more or less on time.

What might be called the lead article in the present issue, deals with the 'Regina Profile' issue of the Netherlands. The article was fun to research and write, but just as much fun can be had by the readers. Just go through your own holdings and see if they match up with the description given in the article. Then, decide on perhaps a new way of setting up your own 'profile' stamps.

The compound Journal Index, Vols 13-14 by Larry Rehm is also worth a good look by everyone. Paul van Reyren and I use such indexes all the time for our editorial needs. The other members should be interested too, though. Suppose, you want to set up your 'Wilhelmina Long Hair' stamps. Look now in the index, and you may be surprised to see, how many times that particular stamp issue has been discussed in these pages. Are you then finding references to older Journal issues that you don't have? That is where our Librarian Han Hager comes into the picture. He can sell you old issues of 'Netherlands Philately' at \$2.00 an issue, or he may help you out with a photocopy of a specific article.

For the specialist there is another of those 'overprint' detective stories, this time on Curacao 101 and 102. See, if you can agree with the author's line of reasoning. If not, write him!

Philatelic Curiosa and Book Reviews fill the remaining pages. Perhaps we should call special attention to one of the new books, which happens to be an Encyclopedia of aviation and airmail in the Netherlands. Our member and airmail specialist John van Rijdsdam reviews this once-in-a-decade book for you.

Happy reading

Frans H.A. Rummens

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THE JULIANA "EN PROFIL" ISSUE 1953-67; NVPH Nos 617-640,776

by Frans H.A. Rummens

For about 20 years, from 1953 till the early seventies, the profile design by S. L. Hartz reigned in the Netherlands as the set of definitives. This was the same period when great changes took place in paper technology, stamp printing and postal mechanization. These three factors, combined with the time span of two decades, gave rise to a tremendous variation in the technical aspects of the stamps. All this, of course, to the delight (or the despair) of the collector with a yen for varieties.

The true history of the many printings of these stamps is known and has been well documented. This is no help for the average collector, because he does not have the corner blocks with punch marks et cetera, which are required for such true typing. The present study is geared to that average collector, however; a magnifying glass and a \$ 15.00 long wavelength UV lamp (Lighthouse) is all that was used for this study. With these paraphernalia we looked at properties like phosphorescence, fluorescence, paper whitener, fluorescent paper fibers, the color reaction under UV and the gum. Over the years we had accumulated some 200 + mint stamps of this set, which we now put to the test. We ended up with 12 types as defined in Table 1.

Table 1. Definitions of types

1. Arabic gum, dull front, dull back, no whitener, no fibers
2. Arabic gum, slightly bluish white, both front and back, no fibers
3. Arabic gum, slightly whitish front as in type II, but back somewhat whiter, no fibers
4. Arabic gum, medium white front and back, may contain a few bright white fibers
5. Arabic gum, bright white fluorescent front and back, considerable amount of fibers
6. Arabic gum, very bright bluish white front and back, many fibers

(Footnotes to Table 1:)

Note 1. The terms "dull", "bright" et cetera are relative; None of these stamps is as dull as, say, the "Wilhelmina long hair" issue. No attempt has been made to relate the above classification to other issues.

Note 2. Table 1 is pseudo-chronological. Dull paper was used only until about 1960, after which more and more whitener, either fibrous or chemical, was employed. Phosphorescent fronts were introduced medio 1968 and was used almost exclusively from then on. (Curiously, the paper manufacturer(s) then went temporarily back to dull papers, witness the back reaction to UV). Therefore Types I-VII probably arose in this order. The sequence of types VIII-X roughly parallels the previous sequence. Apparently, arabic gum and PVA gum were used side by side for much of the period under discussion

7. Arabic gum, yellow phosphor front, dull whitish back, no fibers
8. PVA gum, dull brownish yellow front and back, no fibers
9. PVA gum, dull brownish purple front and back, some fibers
10. PVA gum, bluish white fluorescence front and back, lots of fibers
11. PVA gum, yellow phosphor up front, dull brownish yellow back as in type VIII, no or only a few fibers
12. PVA gum, yellow phosphor up front, dull brownish purple back as in type IX, some fibers

If one starts with a random accumulation, the following sequence of steps is recommended:

step 1. With all fronts up, separate the stamps with a bright yellow glow from all the others. These are the phosphorescent varieties, corresponding to the NVPH "b" numbers. (If any of these also glows yellow on the back, you are dealing with NVPH 776, the 12 ct 'Gouda experiment' with yellow fluorescence).

step 2. In both groups from step 1, separate the stamps with Arabic gum from those with PVA gum. Arabic gum is very shiny, whereas PVA has a dull gloss. Also, Arabic gum is applied diagonally and along these diagonal lines the gum will be cracked. On occasion, an 8x loupe is required to verify this property. The diagonal cracks will always be there, though. Incidentally, having now four groups, this might be a good point to stop, if one does not want to end up with 12 types.

step 3. Sort each of the above four groups by the amount of bluish-white fluorescent fibers one finds on the backs of these stamps. These fibers are always much brighter than the surrounding field; they can readily be seen with the 2x magnifying glass. One will find stamps without any of these

(Footnotes to Table 2):

Color reactions to long wavelength UV light. Unscripted check marks mean either that there are no differences in color reaction for this denomination, or that its color reaction is indicated by the "rather than...." phrase. All issue dates were taken from Avezaat and Okker's FDC Catalogue

- 1) dark brown, rather than grey. 2) cerise, rather than brown red. 3) rose red. 4) burgundy red. 5) brick red. 6) clear blue, rather than blackish blue. 7) red, rather than dark orange. 8) rose red, rather than dark orange. 9) cerise. 10) red, rather than dark orange. 11) light green, rather than dark green. 12) black, rather than dark green. 13) brownish red. 14) cerise. 15) pink. 16) light green, rather than dark green. 17) forest green. 18) midnight blue. 19) dark violet, rather than grey. 20) slate, rather than black. 21) violet blue. 22) brick red, rather than brownish red. 23) purple, rather than bluish violet. 24) violet.

Table 2 Typing of all denominations.

TYPES		I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
denom.	issued												
10ct	7- 9-53	✓	√ ¹				✓						
15ct	26- 9-53	✓	√ ²	✓	√ ³	√ ⁴	√ ⁵	✓					
25ct	15-10-53	✓	✓		√ ⁶		√ ⁶		✓	✓			✓
75ct	29-10-53	✓	√ ⁷		√ ⁷		√ ⁷		✓	✓			
40ct	11-11-53	✓		✓	✓	✓	✓		✓	✓			✓
45ct	18-11-53	✓	✓	√ ⁸	√ ⁸		√ ⁹	✓		✓			
50ct	16-12-53	✓			✓		✓		✓			✓	✓
20ct	21- 1-54	✓	✓		✓		✓	✓					
30ct	12- 1-54	✓	√ ¹⁰	√ ¹¹		√ ¹⁰	√ ¹⁰		√ ¹¹			✓	✓
60ct	15- 1-54	✓				✓	✓		✓		✓	✓	✓
12ct	4- 6-54	✓		✓	√ ¹²			✓		✓			
35ct	- 6-54	✓	✓	✓	✓	✓	✓						
1 gld	12-10-54	√ ^{13,14}	√ ¹⁴	√ ¹⁵									
5 gld	- 5-55	✓				✓							
2.5gld	11- 6-55	✓	✓										
85ct	26- 5-56	✓	√ ¹⁶				√ ¹⁷						
70ct	6- 4-57	✓			✓	√ ¹⁸	√ ¹⁸	✓		✓		✓	
10 gld	30- 8-57	✓				√ ¹⁹							
37ct	10-10-58	✓	√ ²⁰			√ ²¹							
62ct	10-10-58	✓			√ ²²	✓							
80ct	10-10-58	?			√ ²³	√ ²⁴			✓	✓		✓	
24ct	12- 4-63					✓	✓						
18ct	11- 5-65						✓						
95ct	17- 1-67					✓							

fibers, papers with a great abundance of them, along with in-between papers. This step involves a certain degree of arbitrariness, but don't give up; things will fall into place soon.

Step 4. Look now at the background to these fibers. This can range from very dull (brownish or purplish) to a very bright bluish white. This kind of even background white is due to a varying amount of molecular (rather than fibrous) chemical whitener having been added to the paper during its manufacture. Again, this step requires some subjective judgements to be made.

Step 5. Compare your results of the above sorting process to our Table 1. Make some further adjustments. There is no absolute need to end up with the same 12 types that we are reporting. If you will feel happy with eight, by all means stop there. Should you feel that you can distinguish 24 types, you have our felicitations and admiration.

Step 6. This is most important. Compare your results with our Table 2. If you are sure you have found a variety, that is not in Table 2, please send it to the author, who will trade it for two varieties, that you don't have! New findings are in-

evitable. For example, we are quite sure that the 80 ct stamp exists in type I; we just have not found one yet. (*Editor: I just did*)

Table 2 allows us to look at the printing history of individual denominations; here again one might expect to find traces of chronology. For example, 10 ct was the domestic single letter rate until the end of 1957. True enough, we say printings of Types I and II. However, we also see that the 10 ct exists in Type VI, which corresponds roughly with the mid-sixties. It appears that there was a continued use for a 10 ct stamp as a make-up value. On the other hand, a denomination like 18 ct can only be useful when there is exactly such an odd rate. The domestic single letter rate of 18 ct started on 1-VI-65 and lasted only till 1-V-66. In agreement with that, the 18 ct was not found in the "earlier" types I-IV and again not with any of the ("later") phosphorescent Types. One might be tempted here, to use such data as in Table 2 for purposes of dating the Types. This is stretching it too far, though. First of all, the 18 ct stamps may yet turn up in Types V, IX or X. Secondly, such dating information can be found far more accurately from the history cards at "Zegelwaarden".

The Curaçao Overprints of 1931-32. (NVPH 102 and 101)

by Frans H.A. Rummens

Recently we acquired a few large blocks of the title stamps, and that was the signal to delve a bit deeper into them. One little fact had already bothered us for a while. Why the NVPH catalogue order? The 2 1/2 on 3 cent was issued on March 1, 1931 and the 1 1/2 on 2 1/2 cent in November 1932, more than 1 1/2 years later. Yet, the latter (and later) stamp was placed first in the catalogue. In view of the 18 months difference in issuing dates, one might (should?) even ask, why these two stamps were grouped together at all.

We now are convinced that the correct answer to the above question is simply, "no good reason at all", except perhaps that both stamps are green. Just one more of these irritating inconsequential practices by the makers of the "speciale". In this article we shall discuss these two stamps in their proper chronological order.

And then there were the short and rather cryptic references in the literature to 'varieties', which piqued our curiosity. Experience has taught us, that local overprints of the West Indies always show varieties and that the literature about these is usually incomplete, if correct at all. Julsen and Benders ("A Postal History of Curaçao") mention for the 2 1/2 on 3 cent, that "now and then copies may be found with thicker ciphers of the surcharge; this must be due to over-inking". Regarding the 1 1/2 on 2 1/2 cent they say: "On most surcharges the little 2 is just in the middle under the (little) 1. On some stamps of the sheet this 2 is shifted to the left, nearer to the large 1".

The 2 1/2 on 3 cent (NVPH No 102).

Julsen and Benders (from this point onward we shall

refer to them as J&B), tell us, that this stamp was authorized by Postal Decree No 16 of January 23, 1931: "Temporarily will be put into use postage stamps of 3 cent overprinted 2 1/2 cent". The reason for the overprint lay in the reduction from 3 to 2 1/2 cent of the first printed matter rate to foreign countries. There had been a green 2 1/2 cent stamp before (NVPH no 48A), which dated from May 1915. However, this stamp had been withdrawn in 1922 (J&B). Incidentally, the color green was a requirement in order to stay within the UPU guidelines for the color scheme.

The No 102 was issued on March 1, 1931. It was demonetized only 2 1/2 months later, per May 16, 1931. By that time, Enschedé had produced a new green 2 1/2 cent stamp, the NVPH No 48Aa, which was made available that same day.

All sources agree, that the overprint was done locally, *i.e.* in Willemstad, Curaçao. One "Maandblad" story mentions a small hand press as the equipment employed. All sources also agree that the typographical overprint form was only 50-subject large, *and that all the sheets of the three cent stamp were divided into 10x5 halves before printing.* It also appears that for the sale in the Netherlands Antilles itself, all these 50-subject sheetlets were halved again into 5x5 panes. The stamps were also available from the philatelic counters in Amsterdam and the Hague, where they reportedly sold out within hours, in spite of the fact, that every collector was given only a maximum of two stamps. Yet, the PTT Museum has two 50-subject half sheets (our exhibits A and B) and a third one (exhibit C) was located with our editor Paul van Reyden. The "Maandblad" of September 1931 solves that riddle by presenting the number of stamps sold. In the Colony

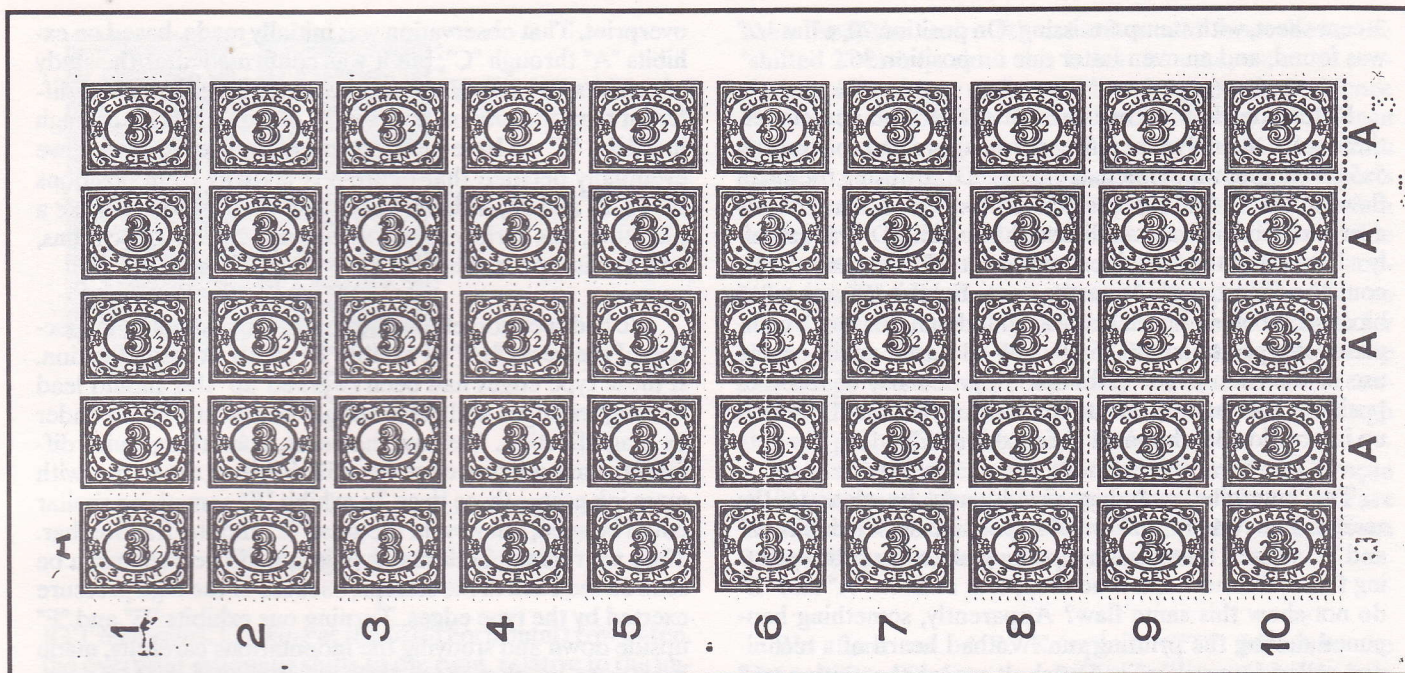


Figure 1 Sheetlet of 50 overprints NVPH 102 on the left half of a sheet of the 3 cent numeral stamp.

itself 49 419 stamps were sold, 5000 were sent to the Dept of Colonies in Holland for sale at the philatelic counters, and 13 000 were sold to a few stamp dealers in the Netherlands!!!! Apparently a very cosy relation existed between the Postmaster in Willemstad and these Dutch dealers.

The total (over)printing run had been 80 000 stamps, of which 4 800 misprints were immediately destroyed. That left 75 200 stamps; no one at the time seems to have been bothered by the fact that this total is considerably larger than the total number sold (67 419).

In figure 1 we show exhibit "A". We are showing this in a way, so that the overprints are upside up, to be numbered 1-50. As far as the underlying half sheet of the 3 cent is concerned, the figure is positioned incorrectly, since the counting numbers are supposed to be upside up and not sideways as is now the case. Fortunately we don't need the positional numbers of the 3-centers and we can concentrate on the overprinted 2 1/2 almost exclusively. Notice the printing letters "A". Only one printing of 300 000 was ever made of this green 3 cent stamp and therefore all the sheets carry this letter "A". The sheets also show a printers mark in the form of a square, made up from eight perfin holes, at the lower right of the figure. Most sheets also carry a "C3" perfin as control mark. Figure 1 shows how well distanced the overprints are in the horizontal direction; over the entire width of 25 cm there is less than 1 mm bias. In the vertical direction, though, the story is different; over the height of only 8.5 cm the bias is a full 2 mm. The next thing that strikes the observer, is the high level of craftsmanship. No crooked rows or columns, no deviating distances anywhere, no differences in type. If stereo forms of 5 or 10 units were employed, there is no sign of it. We are not saying, that the form was made up of loose type or of 50 loose clichés; there is simply no evidence one way or the other. The placement of the overprint on the half 3-cent sheetlets is reproducible within a fraction of a mil-

limeter, at least on the three exhibits "A", "B" and "C".

Exhibit "B" was a 50-subject sheetlet, that resembled very closely exhibit "A", except for one, rather unimportant, fact; whereas the "A" overprint is on a left half sheet of 3-centers, "B" was on a right half sheet. "A" and "B" did not show any sign of thickened numerals anywhere. Exhibit "C" though was different. It was again overprinted on a right half of the



Figure 2 Block of 15 of NVPH 102, comprising the columns 6-8, with "fat 1/2" variety on position 36.

3-cent sheet, with stamp 6 missing. On position 20, a "fat 1/2" was found, and an even fatter one on position 36.

Returning then to our own material (and remember, these were the only *real* pieces we saw), we first looked at a 5x5 block, that we defined as exhibit "D". By using the small flaws in the "2 1/2" type, which can be found on virtually every position, it was established that exhibit "D" was actually a left half of the 50-subject overprint. No heavy numerals could be found on this quarter pane. Exhibit "E" was a 3x5 block as shown in figure 2. It was found that this block comprises the positions 6-8,16-18,...46-48 based again on the use of the 'small flaw technique', particularly of those in positions 8,16 and 28. Lo and behold, a very fat "1/2" turns up in position 36, the same as in exhibit "C".

The emerging quandary should now be clear to the reader. The two fat "1/2" found in position 36 of exhibits "C" and "E" suggest that this is a repeating plate flaw, not a printing fluke. But how can it be then, that exhibits "A" and "B" do not show this same flaw? Apparently, something happened *during* the printing run. We had heard of a technique called "opwerken" in Dutch. It means that with a tool you work the edges of the raised type upward, all this while the printing form remains assembled. Indeed the overprint on position 36 in Exhibits "A" and "B" is very weak; the fraction bar is so thin, that it really consists of a number of stringed out dots, and the "2" is actually cut into three parts. So, doctored type, some time during the printing run??

By this time we had received also some literature information, in the form of quotes from the "Maandblad". The 1931 "Maandblad" contains an (editorial?) sentence that "on several stamps much heavier numerals are found; these varieties are not constant, but rather due to overinking". However, in the same issue a mr. Polling reports that on position 47 the little "2" is much fatter and that this phenomenon was constant for all the part sheets, seen by him. The same quandary as ours, except around a different position!! Again an editorial comment in the "Maandblad" of September 1931, that he (the editor) was shown other blocks with a "1/2" much heavier than normal, but that such changes are not characteristic for certain positions.

Back to our last block, exhibit "F", a small block of four (see figure 3), showing a heavy "1/2" in the top left corner. Earlier we had thought to have here a duplicate of figure 2,



Figure 3 Block of four of NVPH 102 with "fat 1/2" variety, probably position 17.

be it on a smaller block. However, the height of the overprint relative to the underlying "3", suggested, that this heavy "1/2" is from a second horizontal row, not from the 4th row like position 36. Here we were making use of the earlier observation regarding the exact positioning of the

overprint. That observation was initially made, based on exhibits "A" through "C", but it was confirmed after the study of exhibits "D" and "E". Also, the heavy little "2" looked different than the one on position 36 of exhibit "E". Although in exhibit "F" we have only four overprints to work with, we eventually decided that figure 3 is actually from positions 17, 18, 27 and 28, with the heavy "1/2" on position 17. Like a phantom, this variety seems to pop up in various locations, only to disappear, when we bore down close on it!!

We had seen something, however, with that close inspection of the heavy "1/2" of exhibit "F" with a 8x magnification. If those type edges had been "worked up" this should lead to *rougher* edges and these should be discernibly so under 8x magnification. We saw, however, something quite different; a smooth type edge was still visible on the stamp, with extra ink across these lines. In exhibit "E" something similar could be seen, but now in the small "1" and the fraction bar. Then we remembered that typographed overprints can be seen on the back of the stamps, because of the high pressure exerted by the type edges. Turning our exhibits "E" and "F" upside down and studying the indentations carefully, made it clear to us, that these "1/2" types were not 'doctored'. Therefore 'overinking' after all. Our unknown perfectionist printer had taken the trouble and the extra time to apply, apparently with a very fine paint brush, extra ink on selected positions on his form, where otherwise the print would be too light. Apparently, these trouble spots came and went, causing a partial constancy in certain positions, only to see these shifting to other locations. So, everybody was right; the "fat 1/2" is both constant and not constant, but in two different time frames.

In summary, we have found the "fat 1/2" variety in positions 17,20 and 36, to which we may add the position 47, reported by mr. Polling. In these positions, the flaw in question may, or may not be found. The variety is due to a very careful extra inking in specific positions on the print form.

The 1 1/2 on 2 1/2 cent overprint (NVPH 101)

The reason for this overprint was quite different as compared to the 2 1/2 on 3 cent overprint. In the Fall of 1932 a shortage developed of 1 1/2 cent stamps. On October 26 a Postal Decree was issued: "as of October 27, 1932, there will be issued temporarily, stamps of 2 1/2 cent overprinted '1 1/2' cent". The shortage lasted only two weeks. On November 12 a new Postal Decree was issued, saying that "as of November 12 the stamps of 1 1/2 on 2 1/2 cent will be withdrawn". Apparently (J&B), this decree was released so late, that the last stamps were actually sold on November 17. The overprint run was 48 000 copies, but these were reportedly all sold (J&B).

This overprint was made in much the same way as the NVPH #102 stamp, discussed above. A typography form of fifty was employed; sheets of the 2 1/2 cent (NVPH 48Aa, the same ones which were made in 1931) were halved in the same way as shown in figure 1. Even the same printing letter "A" appears on the original sheets, but with a rosette as printer's mark. See figure 4. The overprinting was in red ink, just as with the previous overprint. We have seen only one 50-object sheetlet and that one only as photocopy (courtesy

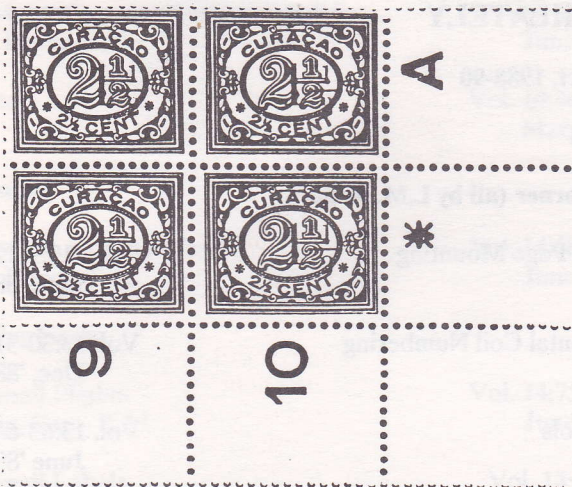


Figure 4 NVPH 101 "1 1/2 on 2 1/2 cent"

PTT Museum). Looking at the first (horizontal) row of ten, the overprint gradually shifts to the right, relative to the underlying stamp. Then, at position 5, the overprint shifts abruptly to the left by about 1.5 mm; from there on, the overprint again slowly shifts to the right. The interesting part is, that the overprints on the other four rows similarly shift 1.5 mm to the left starting at positions 15, 25, 35 and 45. This means one of two things: (i) a stereo of ten subjects was made, which then was copied five times, or (ii) the form was made of loose type, with an extra strip of lead between columns four and five.

Our own block of 3x5 is shown in figure 5. It can be easily verified, that there is a shift to the left between the first two columns of this block. Therefore, our block is from the positions 4-6, 14-16.....44-46.

The photo copy of the 50-subject sheetlet also shows that the overprint is getting lower, in going from left to right. This is probably just sloppiness by the printer in putting the sheetlet into the press. The vertical distance between the overprint type is pretty good; between the top row and the bottom row the bias is only .3 mm. Significantly, this bias does not arise gradually; the vertical distance between overprints are all slightly different.

Figure 5 shows the variety of the "shifted 2"; both in position 35 and 45, the "2" is distinctly to the left, relative to the small "1". This variety was also found and in the same positions on the photocopied 50-subject sheetlet. Actually, it is rather the little "1", that has shifted to the right, at least relative to the large "1". Relative to the underlying stamp, though, the little "1" is the only type that is in place. With this reference, the large "1", the "2" and the fraction bar are all to the left.

Such shifts are not uncommon when the form is made of loose type; during the printing process the type may get somewhat loose in certain places. If five stereos of ten had

been used, the entire 5th column would have shown the "shifted 2" variety; since this is not the case, we must conclude to a loose type make up. There is supporting evidence for this conclusion. The "Maandblad" of January 1933, page 8, has a contribution from a Mr. van der Meulen from Curaçao. Studying complete 50-subject sheetlets, he reports the following constant flaws: positions 13 and 44 a broken numeral "2", position 11 lacking foot at the right hand side of the little "1". The fact, that none of these flaws are constant in any column, strengthens the proposition that no stereo types were employed. We were not able to check for these flaws in the 50-subject sheetlet, because the photocopy was not up to this task. We can, however, confirm the "broken 2" in position 44 of our own block, although this will probably not be visible in figure 5.

In summary we can say, that the overprint on Curaçao #101 was created from a loose type form of 10x5. There are some constant errors, of which the "shifted 2" on positions 35 and 45 are the most conspicuous ones.

We thank mr. A.R. Kamphuis (PTT Museum, the Hague), Cees Slofstra and Paul van Reyden for their help with this project.



Figure 5 Block of 15 of NVPH 101, from columns 4-6, with variety "shifted 2" on positions 35 and 45

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Catalogus Kleinrondstempels Bijleveld, Han	Vol. 14:79 Mar. '90	Control Numbered Coils	Vol. 14:55 Mar. '90
De Nederlandse Postzegels 1987-88	Vol. 13:68-69 Jun '89	Curacao	
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Oude K.P.M. Schepen Lindeboom, Capt. Lucas	Vol. 13:26 Dec. '88	Design of Wilhelmina Veil Issues van Reyen, P.E.	Vol. 13:65-66 June '89
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Speciaal Catalogus Plaatfouten van Wilgenburg, J.	Vol. 14:54-55 Mar. '90	Fakes and Forgeries	
Speciale Katalogus Rolzegels 1988-89 Mammink and Portheine Reviewed by Frans Rummens; L.H. Rehm	Vol. 13:31-32 Dec. '88	The Internment Stamps van Reyen, P.E.	Vol. 14:15 Sept. '89
Zomerpostzegelwerk Onder de Loup Phillipa and Clarenburg	Vol. 13:(69) Jun '89	Glory and Tragedy; the Uiver Flights Teekens, Michael	Vol. 13:46-51 June '89
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Queen Beatrix Inaugural Issue Rummens, Frans	Vol. 13:34-41 Mar. '89	Internment Camp Postmark Julsen, Frank	Vol. 14:20 Sept. '89
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Postage Dues P44,46 Rummens, Frans	Vol. 14:80 June '90	William III Issue Rummens, Frans	Vol. 13:2-5 Sept. '88
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Postage Dues on Cover Sacconaghi, Charles	Vol. 13:56-62 June '89		

THE STATIONERY COLUMN

by Frans Rummens

A new Aerogramme for the Netherlands.

On May 22, 1990, an Aerogramme of new design was issued. Rather than a Queen's head, a folded paper airplane is shown, that appears to escape through a window into the blue yonder. We like to put two questions here. Firstly, why the disappearance of the Queen? Is this the beginning of a trend? Are the definitive stamps next? The other question then follows automatically: why such a neutral design? True, a stamp is a window to the rest of the world, but designer Steven Soland has interpreted that too literally. There is nothing in the design that is 'Dutch'. We are not recommending windmills and/or wooden shoes, but surely, some reflection of Dutch culture would have been possible. Inter alia, the Queen is of course exactly that; a symbol of all things Dutch. With which we are back, right to the first question again; why was the Queen removed?

The main color is a light blue, typical for aerogrammes. However, blue is not among the colors of the stamp imprint. If blue were printed first, then the Place of the stamp imprint would have been a white rectangle of about 40 x 20 mm. The words "NEDERLAND", "1G" and "1990" show up by a default technique; there is no color at all in these places, so the white of the paper becomes a functional color. The other text and dotted lines are indicated in a denser form of the blue; a few minor changes here, but for the most part the graphics are the same as in the previous aerogramme. There is also a vertical phosphor bar to the left of the stamp imprint, measuring 4.7 x 20 mm.

The other printing colors are magenta, yellow and cyan. Under 8x magnification it looks, as if photogravure was used, but Bakhuizen van den Brink has already pointed out in the "Maandblad" (June 1990, page 400), that part of the plate preparation process was done in a totally novel way. In the normal photogravure procedure, the etching is done into a gelatin later, where the gelatin is not (or less) hardened. In order to obtain the same degree of etching over the entire cylinder, the latter is slowly rotated in the etching

liquid. It then still happens, though, that the depth of etching in the final printing plate varies from one corner of the printed sheet to the other, resulting in stamps with differences in color saturation. In the new technique, the original artist's model is scanned by a computerized scanner. Once this information (for each color!) is in digital form, all subsequent outputs will be identical clones. If that output is fed to a computer-driven chisel, all copies over the entire print sheet will be identical and not merely 'almost identical' as with standard photogravure. Note that the entire etching procedure is avoided here. Hence no need to bend the Plate into a cylindrical shape, therefore no cylinder numbers, no etching numbers, but back to the old word 'plate number'. Is there any photography left in this new procedure? We are not sure, but conceivably the artist's model can be scanned directly, at least if this model is strictly two-dimensional. The scanning would have to be done thrice, with different optical filters, to achieve the color separation. Alternately, the model could be photographed through three filters as of old, followed by digital scanning of the three negatives. In any case, the word 'photogravure' is no longer applicable, and we have to look for a new name. Since the computer-driven chisel acts directly on a flat metal printing plate, we are back to an engraving technique. So we could call it 'digital engraving' or 'computer engraving' or Perhaps even 'compugravure' or 'digigravure'. Our personal favorite is the last of these four suggestions, with 'compugravure' a close second. Interestingly, the Dutch terminology of "rasterdiepdruk", "rakeldiepdruk" and even "rotatiediepdruk", remains applicable, because it focuses on different aspects of the printing process, aspects that are still retained. In principle one could take the finished flat plate to a plate press for the printing. This would be too slow for present-day numbers. Therefore we take it that at the end the plates are formed into cylinders after all, so that the very fast on-the-roll photo gravure presses may be employed.

Apparently, this computer process exists already since 1982, when Belgium was the first to print stamps by this process. The resolution (c.q. computer speed) was not great at that time. The present stamp imprint has about 155 pits per cm, however, which is even higher than the 125 normally used in Photogravure printing of stamps. It will be interesting to see when and how this new procedure will become commonplace. Will the Beatrix definitives be next to be digitized?

How did it all work out on these aerogrammes? Bakhuizen van den Brink tells us that the proof printing sheet has four aerogrammes on it in 2x2 format. The top left aerogramme has a lighter spot in the blue, he says. This would be exactly the kind of flaw, that this new technique is supposed to prevent! Such aerogrammes have not been found yet at the post offices, so perhaps these spotty ones were destroyed?!

AFZENDER, Expéditeur

J. H. Verschuun

Amethistdijk 242

4706 BH Roosendaal

NEDERLAND, Pays-Bas

400 JAAR

1990

BREDA

NEDERLAND 1 G

Mr. Dr. F. H. A. RUMMENS

94 Munroe Place

R. E. G. I. N. A (Canada)

S4S 4P7

LUCHTPOSTBLAD, Aérogramme

PHILATELIC CURIOSA I

In the Newsletter of October 1989 we showed an apparent overprint on the Netherlands NVPH 443, the Liberation stamp of 1945. We reproduce that stamp again here. Initially, we got no reactions at all. We then asked the owner of that stamp: "could we have it for the ASNPN reference collection?" Owner Robert Roy agreed and in due time we received the stamp. Earlier we had only seen a photo copy. However, a real stamp in your fingers is quite another thing. Immediately we noticed the absence of gum. Was this a used stamp? In that case the so-called overprint could be due to a number of things. As luck would have it, two days later we received the confirmation. Member Hans Verschuur of Roosendaal receives his ASNPN publications by sea mail, so he received his copy of the Newsletter, after we had already given up hope of receiving any clues. The answer is shown in the second figure. Notice the machine cancel? Look at the ending of the third line, where it says 045 = . That portion is identical to our "overprint". Now that we know where to look we can also see some



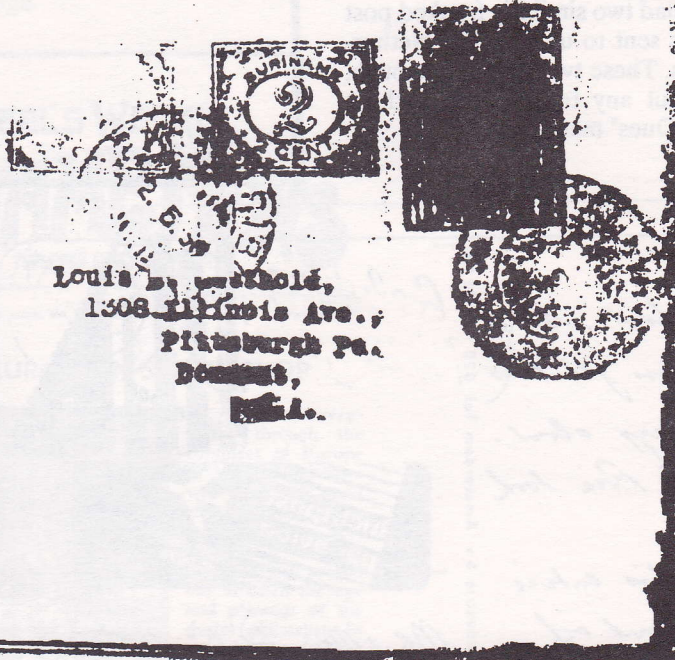
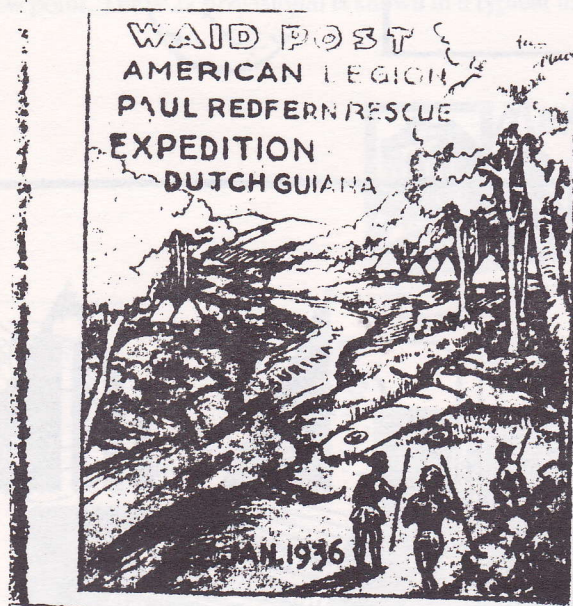
STICHTING 1940-1945
 POSTGIRONUMMER
 194045



*Mevrouw B. Broekman-Vriesman
 Stadionkade 1^{III}
 Amsterdam - Zuid*

more black markings on the stamp, right on the upper perforations. These markings fit with the bottom part of the middle line of print on the cancel.

So, no overprint, just a coincidence of part of a cancel landing on the denomination part of the stamp. Case closed.



PHILATELIC CURIOSA II

In our Newsletter of January 1990, we mentioned a curious Surinam cover. We did not show a picture, because the only picture we had was of very poor quality. Again we asked the membership for help. It came in the form of a letter from Eric Bridges, a member of our British sister organization. To begin with, he sent a copiable picture, which we reproduce here. Eric also mentioned a Paramaribo back stamp of 30 IV 36, whereas the stamps are cancelled 2 V 36.

The cachet carries the date "jan. 1936".

On top it says WAID POST/American Legion/Paul Redfern Rescue/Expedition/Dutch Guiana. The cachet also shows an airplane with a broken wing on the shore of a river, which has the word "suriname" inscribed in it.

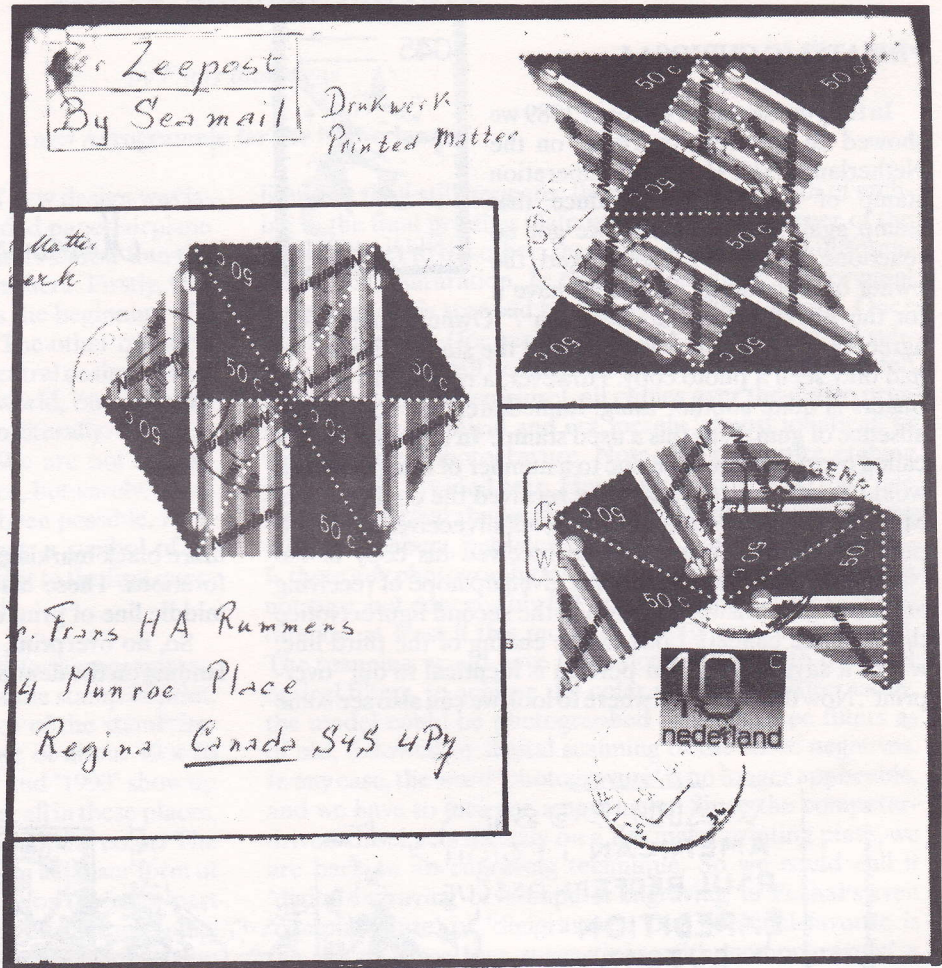
Eric also mentions, that the cachet seems printed, rather than applied by a hand stamp. He finally indicates, that he has seen this cover at dealers at various UK stamp shows.

Who has any further clues?

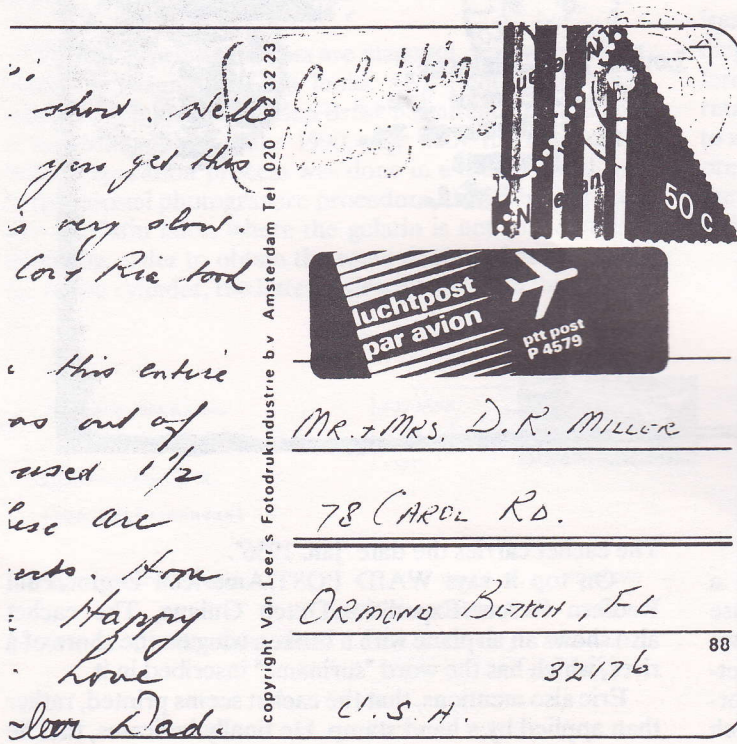
PHILATELIC CURIOSA III

When we discussed the Dutch December discount stamps for 1989 (Newsletter of January 1990) we said that the triangular shape of the stamps lent itself for all kinds of interesting frankings. We are showing a few here.

Member Alex Lutgendorf wrote to say that when he was in Holland recently, he made up two post cards to the USA, each franked with 1 1/2 December stamp to make the required 75 ct franking for air mail Overseas. As you can see in the figure below, they both made it. Not only that; there was no postage due mark on either card. The volume of mail, processed daily, is so vast nowadays, that it has become impossible to check all (or any?) pieces of mail for proper franking. We tried to follow Alex's example, and had two similarly franked post cards sent to us from the Netherlands. These two also got through, without any trouble and without any "Dues" mark.

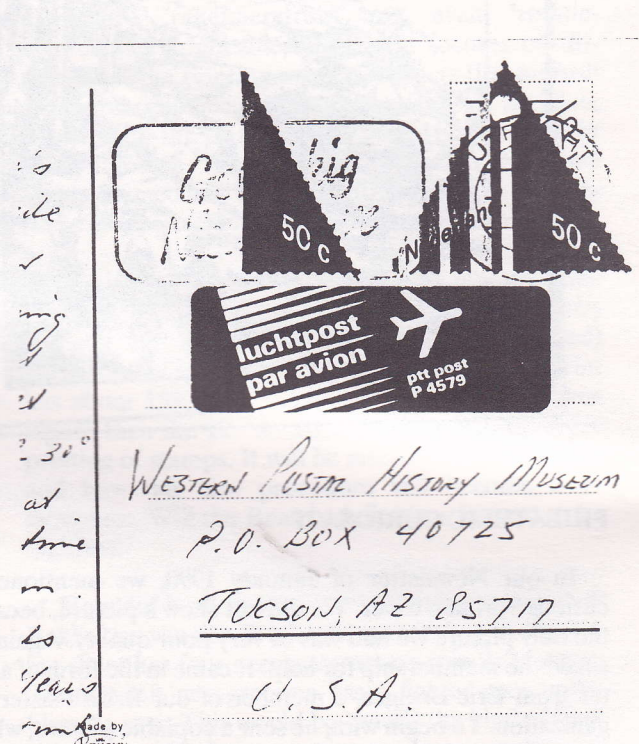


Frans HA Rummens
 14 Munroe Place
 Regina Canada S4S 4P4



copyright Van Leer's Fotodrukindustrie b.v. Amsterdam Tel. 020 62 32 23

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 you get this
 is very slow.
 Carl Ric told
 This entire
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 Love
 Dear Dad.



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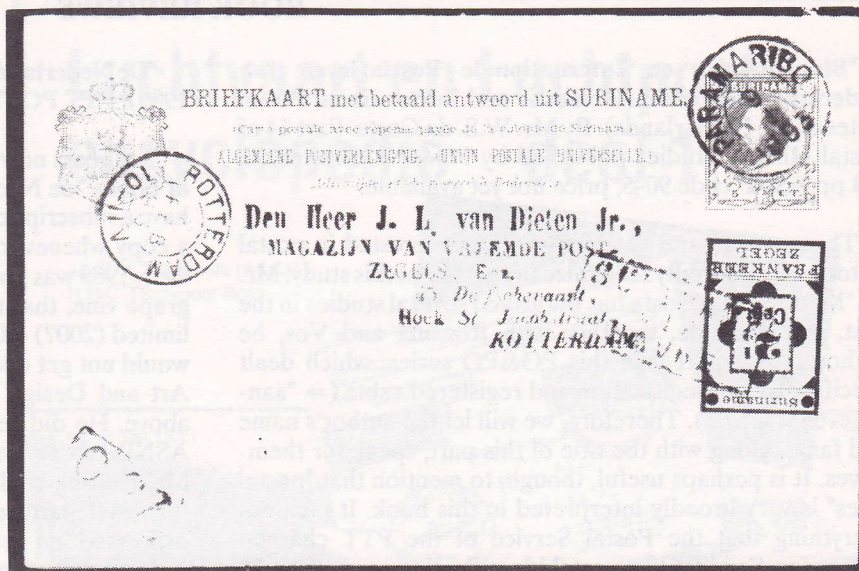
Happy Love Dear Dad.
 WESTERN POSTER HISTORY MUSEUM
 P.O. BOX 40725
 TUCSON, AZ 85717
 U.S.A.

everywhere. See you
 later. Beppi + Alla

PHILATELIC CURIOSA IV

Recently we bought a group of about 25 old Surinam letters and post cards from an American dealer. Among these was the post card shown below. The curious part is in the address: "Den Heer J.L. van Dieten Jr./Magazijn van vreemde postzegels enz/45 Delftse Vaart, hoek St Jacobstraat/Rotterdam". The postmark is Paramaribo 9 I 1893! Jan van Dieten then was a young man of 19 years, but already seven years in the business. The address is actually that of his father, J.L. van Dieten Sr, where Jan had a corner plus the windows for his Special Sales. A year later the house next door was purchased and Jan had his own shop. The history of stamp dealers is a separate chapter, that up to now has attracted little attention. We are very happy, though, with this interesting document. Has anyone an older Van Dieten document?

The post card is also interesting from a purely philatelic view point. The #22 provisional is shown in a typical usage.



As a matter of fact, we have never seen this stamp in a single franking. The #22 is "cancelled" by a SURINAME/VIA/HAVRE postmark. This was apparently a very fast route. The arrival post mark of Rotterdam 2 FEB 93 shows 3 1/2 weeks for delivery. Not bad at all.



A TYPICAL EUROPEAN STAMP SHOP



Scattered everywhere through the continent of Europe in the principal cities will be found small stamp stores, where the seductive Seebek and tempting Colonial are spread out to catch the eye and pfennige of the genial philatelist. In a recent trip over the highways and byways of that country I saw and visited many of these little marts and had much pleasure in seeing the way and manner in which our foreign friends conduct the stamp business. While

in Rotterdam, Holland, last June I could not resist the temptation to take a snap at a typical store with my kodak and the result I am pleased to present to the readers of the WEEKLY. It is the office of J. L. van Dieten Jr., a young Dutch stamp merchant, and the comely young lady who stands in the doorway and bears such an interested smile is the clerk, who, while I was making a few purchases by means of signs and broken dutch in genuine national style she brought forth a fine cup of genuine Van Houten's cocoa to refresh me.

HOWARD K. SANDERSON.

BOOK REVIEWS

"Binnenlandse en Internationale Posttarieven van Nederland 1850-1990" (Domestic and International Postal Rates of the Netherlands). By Mr. W.S. da Costa. Part 14 of Postal History Studies published by PO&PO. Illustrated, 144 pp. ASNP code 90-6; price not yet available.

Those among our readers who are interested in postal history, will assuredly recognize the author of this study. Mr. (= "Meester") da Costa has published several studies in the past. For example, together with Rozema and Vos, he authored also part 9 in this PO&PO series, which dealt specifically with registration and registered value (= "aangegeven waarde"). Therefore, we will let the author's name and fame, along with the title of this part, speak for themselves. It is perhaps useful, though, to mention that "postal rates" is very broadly interpreted in this book. It includes everything that the Postal Service of the PTT charged money for. Services like postal identification cards, C.O.D. rights, P.O. box rights, Acknowledgment of Receipt, insurance fees and more are all dutifully described and explained. There are a few exceptions, though. For example, postage dues are not discussed, simply because L. Goudhoorn did publish an exhaustive study on this aspect of postal rates, in Part 6 of this PO&PO series. Also, airmail rights were left out, partly because that area is so complex and partly because the tSchroots husband and wife team is working on it (The first volume of some 800 Pages will probably be discussed in the next Journal). Then, all rates to the East- and West Indies have been omitted too. Again, this is a large area, deserving of a special study.

Unfortunately, no-one is even working on this field (at least as far as we know), so that there will remain a gap of very significant dimension for some time yet.

We should mention that in the present book, the tables of the *international* rates are presented by H. Buitenkamp. Actually, this part is a reprint of his study as it appeared in the catalogue of Veendamphila 1983. This comprises 40 Pages of small print; reason for our astonishment that Buitenkamp was not given a joint authorship.

It will be clear by now, that this book is a treasure chest full of vital information, if and when you want to study postal frankings. A collection of covers is so much more exciting and satisfying, when you can analyze and understand the often complex total rights as shown by the affixed stamps.

F.R.

"De Nederlandse Postzegels 1989" (the Dutch Stamps of 1989), PTT POST b.v. Not for sale.

For years now we received, read and reviewed the series of books "de Nederlandse Postzegels van 19xy". In fact we have a subscription, so that the printers sent us automatically a copy whenever another volume became available. However, 1989 was going to be different. We heard by way of the grape vine, that the 1989 book had been printed in a very limited (200?) edition and that even the regular subscribers would not get one. Upon our enquiry, Paul Hefting (of the Art and Design Department of the PTT) confirmed the above. He did send us a copy of the book though, for the ASNP Library, a gesture that we gratefully acknowledge. Mr. Hefting could or would not tell us the deeper reasons for this departure of publishing and distribution policy. He expressed his personal hope, though, that in the future a wider distribution would resume.

Now that we have before us a copy of this intriguing 1989 book, we have to say first of all, that it is actually **two** books, one called "schetsboekje" (sketching pad) and the other called "ALBUM". In the first one we see all the drawings, sketches, scribbles and doodles of the designers. This part is mightily interesting, since one sees the development of the designer's ideas into a visual representation. With each stamp or set of stamps there is a text by Paul Hefting, which often illuminates this process from idea to completed design. Hefting also brings in other inputs to bear, such as from the "Emissie Beleid" (issuing policy) and "Kunst and Vormgeving" (Art and Design) Departments, and sometimes from political pressures (Limburg stamp, 40 years NATO). In this way we learn, for example, that Marte Røling got the job for the NATO stamp, because other designers refused to lend their name to such a militaristic subject. At the time we wondered about this, convinced as we were, that after the All-Time disaster of the Basket Ball stamp (NVPH #1160), Marte Røling would never again get another commission for a stamp design.

The ALBUM part is just that; an album for all the stamps (shown here in full color, one stamp a page), FDC's and Special Cancels of 1989. This part also contains all the technical data.

The two booklets deserve some mention *re* their overall design. Again, the Boys of Oxenaar have gone hog wild. Closed double pages (fortunately no text inside these inaccessible pages, this time), photographed handwritten text (the entire Hefting text), ugly grey newspaper stock for the 'sketch book' (highly acidic too, so that it will self-destruct within a few years), fake perforations on the 'stamps' and six bone white plastic wheels to make a binder, anything goes. Even the overall size of 4 x 6" for the two booklets is ridiculous.

Perhaps that is what the PTT POST Directorate thought too. Is that perhaps the reason for the limited run? To keep it out of sight?!? We are looking forward to the 1990 edition, to see what direction this publication will be taking.

F.R.

LUCHTVAART en LUCHTPOST ENCYCLOPEDIA DEEL 1 (AVIATION and AIRMAIL ENCYCLOPAEDIA PART 1). By: J.L.C.M. TSchroots (A.I.J.P.) and H.H.C.T-Schroots-Boer. Language: Dutch. 768 pages with many illustrations, charts and tables. Published by: De Nederlandse Vereniging van Aero-Philatelisten "De Vliegende Hollander" (The Netherlands Society of Aero-Philatelists "The Flying Dutchman" Library No. ISBN 90 900 35 91-5. ASNP price \$50.00. Code 90-9.

With this book, a ten year labor of love has been completed. Since this volume is only Part One, covering the period from the beginning of Aviation and Airmail up to and including 1935, we will be in for other treats when the TSchroots will finish future parts. Knowing them, they undoubtedly are already making preparations for this.

This book is not merely an encyclopaedia and listing of early airmail flights, it is also a historical documentation of these years when aviation and airmail had its start.

The book is written in chronological method, containing 26 chapters of aviation development starting in 1909, when Dutch aviation had its beginning, and up to 1935.

The Encyclopaedia offers much more, than just a historical listing of these events; it starts out with chapters on "Senders and Recipients of Airmail"; the role played by government and civilian organizations such as the "International Chamber of Commerce", "U.P.U.", "Contracts between the Dutch Post Office (P.T.T.) and the K.L.M.(Royal Dutch Airlines)", "I.A.T.A", "Nightflights" and "Rates and Conditions".

Also covered are the airmail connections between Holland and other European countries, and North and South America. A handy listing of all these airlines and their companies is included, with a Dutch-English translation listing of the most important terminology.

A ribbon-attached, large size bookmark contains a listing of all the mail rates from Holland to other countries, complete with dates and conditions.

For the collector and/or student of Dutch and Dutch Indies Airmail, this book contains a wealth of historic and statistic data as never before has been presented in such a methodical format.

Taking one year at random, the year 1927 chapter shows the following developments:

Listing of Airlines and Routings of that year, Data prevailing at that year about: Airmail labels, Responsibilities, Interrupted Flight-Rules, Kind of

Luchtvaart en Luchtpost encyclopedie deel 1

J.L.C.M. TSchroots (A.I.J.P.)
H.H.C. TSchroots-Boer



Mail allowed, Detailed Listing of each individual Service-line, complete with flight frequencies, airmail labels and stickers and some flown covers.

1927 was the year that the "Postduif" (Mail pigeon) made its famous flight from Amsterdam to the then Dutch East Indies. A chapter with details about this flight is included. All such data is included for each and every year.

Because of all the narrative and data provided, a knowledge of the Dutch language is recommended, but the book is worth studying this language for that purpose.

We hope, that the future parts about the developments after 1935 will be of the same quality. We congratulate the TSchroots for their efforts and the "Vliegende Hollander" for the courage to publish such an extensive work.

John W. Van Rysdam

Rolzegels Nederiand Speciale Katalogus 1991. Fully illustrated, 72 pp. Published by Importa. ASNP code 90-11; price \$14.00.

The new Rolzegel catalogue has made its appearance and is similar in make-up to its predecessor, the 1988-89 catalogue which broke much new ground. It is the work of the same two highly competent authors, R. J. Hammink and Paul Portheine, and the price remains the same although pages have increased 50%.

Listed prices in general, with several notable exceptions, have been quite stable. So it was not an overall change (up or down) in prices which pointed up the need for the new edition, but rather, the inclusion of new developments.

First among these are the identification of two new control number type faces, Types 6 and 7. These will be described and illustrated in the next Coil Corner.

There has been a small but much needed improvement in the identification of the Left and Right orientation of control numbers on stamps which are perpendicular to the set of numbers. The previous catalogue identified these as "l" (which can be readily confused with the numeral 1) and "r"; these are now L and R.

No changes were made in paper or gum types, and as mentioned, prices are remarkably consistent until the larger format commemoratives are evaluated; the early ones show large increases. For example, the 1969 Europa in the customary strips of 5 have gone from f 350.- to f 500.- and the 1970 Europa from f 275.- to f 350.-. Even the much more common 1973 Europa has gone from f 20.- to f 30.-, in just two years.

The 1985 unnumbered strips of 11, briefly available only from the Philatelic Service, show impressive increases. The 60 ct Geallieerden '45 has gone from f 70.- to f 100.-; a nice increase of over 1500% from the original cost of f 6.60 just five years ago.

A few new varieties of coils are found here and there, primarily due to the appearance of new types of control numbers. The 65 c. Crouwel is now known to have five varieties rather than four, and this is also true of the 75 c. Beatrix.

Three all new coils make their appearance, the 1987 Paleis Noordeinde, the 1988 Australia, and the 1989 Football. However, the major addition to the new listings is the appearance of the new Automaatzegels (see Newsletter Vol. 14 No. 1 of October 1989) most of which seem to have been issued in two varieties, Left and Right control numbers.

Also new is a greatly expanded testzegel section, due primarily to the inclusion of a quantity of POKO test adhesives. The continued interest in the POKO issues is still amazing; new discoveries are still being announced, although the use of the POKO machine was discontinued by

most firms well before the war.

The listing of unnumbered coil stamps, mint and used, has been expanded and priced for the first time. Even the Budelrols are given a full page (Netherlands Philately Vol. 13 No. 4). A table of numbered coils gives quick reference to prices for mint and used and strips of 3, as well as on cover.

Much more information on the 5000 and 10000 subject coils is presented, including an excellent cataloguing of the various types of cancels used on these issues by the high volume mailers.

Finally, attention is paid to several methods currently in use for displaying numbered coil strips of from 3 to 10, on album pages. There are others than those pictured, and this subject still seems to be pretty much a matter of choice by each collector.

All in all, this new edition is a fine effort by the authors, who are to be commended for their dedication to this area of continuing interest.

LHR

ROLZEGELS NEDERLAND SPECIALE KATALOGUS 1991

