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FROM THE EDITOR

While typing this last bit for the December '92 issue, the mail man just delivered the september issue. Late, late, much too late. The main reason for this lateness is that the printer sat on the material for seven weeks, before he could be moved to do the printing. Worse, the October Newsletter is also going to be late; the latest news was that the printer had the material already for four weeks and he had promised "next week".

For the editor and his dedicated staff it is really heartbreaking to know that all of us worked so hard to prevent any delays from our side and then to see how that effort goes for nought in the printshop. Rest assured, however, changes will be made, because these delays are just not acceptable. Your editor and the ASN P Executive are presently reviewing the whole process from editing to composition to printing and to delivery.

The present issue is a mixture (and a happy one, we hope) of very different contributions. Rein Bakhuizen van den Brink finishes his study on the stamp printing activities of the Topographic Service in the Netherlands Indies. That, by the way, is the only contribution that is not dealing with the Netherlands itself. Paul van Reyen found an interesting article to translate on the 6 on 7 1/2 cent Wilhelmina, design Hartz. Cees Slofstra actually paid a visit to Sem Hartz in retirement and then penned down a few extracts from that interview. Then there are a number of shorter contributions, of the kind that anyone of our members should be able to write. Read them and perhaps you will say: "something like that I can write myself". Then do it.

Who knows, you may actually receive this issue around New Year. The very best wishes for 1993; let it be a happy hunting year with lots of collecting fun. And let it be a year, where four Journals and four Newsletters will appear on time in your mail box.

Frans Rummens
editor-pro-tem

Table of Contents

| | | | |
|-----------------------------------------------------------------------------------------------|----|-----------------------------------------------------------------|----|
| The 1950 overprint 6 on 7 1/2 of the Netherlands..... | 18 | Sem Hartz and his Stamp Engravings | 26 |
| Book Review | 20 | 100 Years of Compliance with the 1875 U.P.U. International Rate | |
| Revenue Stamps and other Securities of the Topographic Service in the Netherlands Indies..... | 21 | Color Codes..... | 29 |
| Letter to the Editor..... | 25 | Coil Corner..... | 31 |

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The 1950 overprint 6 on 7 1/2 of the Netherlands

by

Cees Janssen

translated by Paul E. van Reyen

On May 2nd, 1950, a stamp appeared of 7 1/2 cent (Queen Wilhelmina type Hartz) with the overprint "6" (cent). According to the NVPH catalogue (No. 549), the total printing was 17,318,800 copies.

In 1945 the rate for a domestic letter in the first weight class (up to 20 gram) was 7 1/2 cent. On November 1, 1946, this rate was changed to 10 cent. At that time the rate for a local letter (i.e. within one municipality) in the first weight class went from 5 to 6 cent, and in the second weight class (from 21 to 100 gram) from 7 1/2 to 10 cent. On the same date the rate for a post card was raised from 5 to 7 1/2 cent, and for a post card to a foreign country from 7 1/2 to 12 1/2 cent. However, the rate for a post card to Belgium stayed at 7 1/2 cent; to Luxembourg the rate became 7 1/2 cent on April 1, 1947.

A 7 1/2 stamp was available in the Queen Wilhelmina, type Konijnenburg set (NVPH No. 334), which was valid up to September 30, 1949; also as a numeral stamp in the Lebeau type (NVPH No. 381), which was valid till June 30, 1948. The "Liberation" stamp with the Queen (NVPH No. 432) was only valid until December 31, 1947, and the liberation stamp with the lion and the dragon (NVPH No. 443) had already been invalidated by December 31, 1946.

Since the Konijnenburg and Lebeau types would be replaced by the Queen Wilhelmina stamps in the Hartz type, this set included a 7 1/2 cent value in the color reddish brown (NVPH No. 477). Earliest day of use of this stamp was February 3, 1948. This value had been ordered on September 16, 1947, at the printing plant of Joh. Enschedé & Sons. The order number was 829; total number ordered was 150,000 sheets of 200 stamps, of which 134,626 usable sheets were delivered. The paper punch was No. 2 and the etching numbers were L1 and R1 (see Figure 1).

On February 1, 1948, the rate for a domestic post card was lowered from 7 1/2 to 6 cent. Because of this rate change the 7 1/2 ct stamp became less necessary and many post offices had not requested the new 7 1/2 ct stamps yet, for this reason. The warehouse at Haarlem thus retained large quantities. After October 1, 1950, the sale of this stamp was stopped, apart from that at the philatelic windows. There the stamp remained available until the end of September 1951. After October 1, 1951, the stamp was invalidated.

According to a bill pertaining to the Currency Law the one-half cent was to disappear completely

from the currency. In Service order No. 154 of 1948 it is suggested that the available stamps of 7 1/2, 12 1/2 and 22 1/2 ct in the post offices and in the warehouse be used up in combinations. Possible combinations are to be found in the following rates:

$7\frac{1}{2} + 7\frac{1}{2} = 15$ ct. This is the registry rate, domestic letters 21 to 100 gram, money orders up to 25 guilders and giro deposits up to 1500 guilders.

$4 \times 7\frac{1}{2} = 30$ ct. Special delivery rate and parcel post up to 1 kg.

$7\frac{1}{2} + 12\frac{1}{2} = 20$ ct. Foreign letters up to 20 gram, domestic letters up to 300 gram, money orders up to 50 guilders and giro receipts up to 500 guilders.

$7\frac{1}{2} + 22\frac{1}{2} = 30$ ct. Air mail letters to the Indies up to 10 gram and see above under $4 \times 7\frac{1}{2}$ gram.

The intention was to sell out the large quantities of the above mentioned stamps as much as possible. For this reason the post offices received the 7 1/2 ct type Hartz stamps from the "Controleur Zegelwaarden", even though the 7 1/2 ct did not represent any existing rate. Stamp collectors too could buy sufficient stamps. The figure mentioned in the NVPH catalogue of 6,837,600 stamps proves that not too many of these 7 1/2 ct stamps were sold.

In a letter of October 8, 1949, the "Controleur" at Haarlem, H.J. van Vliet, wrote to the *Hoofddirecteur* (= Director of Directors = Chief Executive Officer) of the postal services at the Hague among others the following:

Queen Wilhelmina stamps, design Hartz, of 7 1/2 and 12 1/2 cent, and numeral type, design Van Krimpen, of 2 1/2 cent. Supplies and monthly use are as follows:

7 1/2 cent, supply ca. 96,000 sheets, monthly use ca. 50 sheets
12 1/2 cent, supply ca. 5,700 sheets, monthly use ca. 30 sheets
2 1/2 cent, supply ca. 3,900 sheets, monthly use ca. 50 sheets

As was expected, these stamps do not move anymore. I would, therefore, suggest to reserve 500 sheets for the philatelic windows, and transfer the remainder to the "Rekenkamer" (Audit Office) for destruction.





On November 4, 1949, *Hoofddirecteur* Hofman sends a reply; point 4 of his letter states:

Before taking a decision on the destruction of the large supply of the 7 1/2 cent stamps (type Queen Wilhelmina) I would like to hear how much it has cost to print these stamps that are still in the warehouse. Is it possible without too much trouble to apply an overprint to these stamps so that they can be used up? If so, they may be overprinted with one or more of the currently most used values, so that they can be used up in the shortest possible time. How much would it cost to apply such an overprint? The stamps of 12 1/2 cent (ca. 5,700 sheets) and 2 1/2 cent (ca. 3,900 sheets) may be destroyed, except that 500 sheets of each be reserved for the philatelic windows.

On November 18, 1949, The *Controleur* sent an extensive letter with much information regarding point 4:

The number of sheets of 200 stamps Netherlands 7 1/2 cent Queen Wilhelmina, design Hartz, including those that can be expected to be returned in usable state from a few large offices, amounts to ca. 98,000.

To discourage forgery of the overprint the value should be below 7 1/2 cent. The 6 cent value (rate for postcards and local letters), which sells a little better than the 5 cent, could be considered.

He then mentions the cost of the overprint, taking into account unpacking and unfolding the sheets, checking the overprinting and once again packing the sheets and delivery of them. These costs seem to be quite high at first sight. Sheets that have already been perforated are difficult to handle and moreover vulnerable to damage. Regardless of precautions to be taken, the percentage of misprints could be rather above than below 10%. Also (to more or less delight of the philatelists), the printing results might show variations.

Then follows a recapitulation of a number of disadvantages with the overprints. Among other things he wrote:

The quality of the overprint on perforated sheets cannot be expected to be very good, which does not mean that the result won't be adequate.

Overprints always spoil the original design to some extent. The overprint in this case is not without risk and Enschedé won't be able to claim much credit with it. Destruction of a large number of unusable stamp is not too attractive.

Yet, his conclusion was:

All in all, it is not the question that overprinting would be wasting money, so that I, personally, feel more for overprints than destruction.

The letter shows also a handwritten note:

...it is, in my opinion, also a saving of foreign exchange which will be in favor of the Dutch trade balance since we buy the ingredients for paper abroad.

The *Hoofddirecteur* in his letter of December 20, 1949, orders the *Controleur*:

1. In answer to your letter you are given authorization to have the ca. 98,000 sheets of stamps of 7 1/2 cent with the portrait of H.M. the Queen (type Hartz) overprinted with 6 cent
2. Before this overprint will be applied to all above-mentioned stamps some proof overprints will be gladly received for review.
3. In order to have the 98,000 sheets with overprints used as expeditiously as possible I request you to hasten as much as possible the preliminary activities
4. As soon as the stamps are ready for distribution your advice will be gladly anticipated so that the offices may be informed through an official order.

On January 13, 1950, a few proof overprints followed:

Regarding your request (item 2 of your above-mentioned letter) I am forwarding three times 5 stamps of 7 1/2 cent, Netherlands, Queen Wilhelmina, design Hartz, with an overprint of 6 cent for your review. This single "6" was deemed sufficient, not too large, so that it left the original design unaffected as much as possible. Furthermore, it was decided not to apply an overprint like "6 cent" because a larger text would add to the probability of misprints with these perforated sheets through unavoidable registration fluctuations.

The dark color of the stamp provided a challenge to us. It seems to me that of the three colors red, dark green



and black, black shows the greatest contrast. With the return of the three times 5 stamps I would gladly hear your decision in this matter.

In the margin of the letter occurs the note: "find out if lighter color white or bright yellow, is possible". On the draft of the letter regarding this question there is a note: "discussed with Clr (*Controleur*) by mr. Bosman, no letter necessary. Yellow and white impossible."

The *Hoofddirecteur* of the Postal Services orders the overprints of the stamps of 7 1/2 cent with a "6" in black in his letter of February 8, 1950:

Conforming to the earlier discussion per telephone and returning the three times 5 stamps of 7 1/2 cent you produced, I request you to have the overprint on the stamps of 7 1/2 cent in question (7 1/2 cent, Netherlands, Queen Wilhelmina, design Hartz) to be executed in black since this is the most satisfactory color.

Joh. Enschedé & Sons received the order (No. 754) on March 9, 1950, to overprint 98,670 sheets of 200 stamps with the "6".

On April 4, 1950, the *Controleur* reported that the overprint was ready:

1. (about the results): perfect. (available for distribution): 90,344 sheets; not fit for distribution 8,326 sheets.
2. (after May 1 ready for distribution)
3. If at some post offices the supply of 6 cent stamps is sufficient, so that they request no overprints, it should be brought to their attention that the supply is only good for two months (this, amongst others, with an eye on the interest of the philatelists).

The *Hoofddirecteur* answers this letter on April 20, 1950:

In answer to your above-mentioned letter I am informing you that the post offices will be informed by service order about the availability of the stamps with overprint "6".

The service order (H.292bis. Stamps of 7 1/2 cent with overprint "6") contains all the facts discussed in the correspondence cited above. Point three is important since it acknowledges the activities of philatelists who might want to buy these overprinted stamps.

In the *Nederlandsch Maandblad voor Philatelie*, June 1950, page 118, the following commentary is found:

We notice that the "6" is printed over the "7 1/2", but the place of the "6" in a vertical direction differs from sheet to sheet. We have seen sheets where the "6" sticks out below the picture of the stamp, and others where the bottom of the "6" cuts through the head of the "2" of "1/2". Furthermore, we noticed that a strip has been cut off from the upper margin of the sheets.

Variations of the overprint itself were hardly mentioned, notwithstanding the remark of the *Controleur* in his letter of November 18, 1949.

In the *Nederlandsch Maandblad voor Philatelie* of April 1952 we find a mention of a discovery at Veere (Zeeland) of an overprint "6" in mirror image. According to the *Maandblad* this was already known, but had not been publicized.

From Haarlem came a really interesting discovery: an oblique overprint. The text in the *Maandblad* of July 1954 States:

The pertinent stamp was expertized by the Netherlands Society of Stamp Dealers (NVPH) with the following remark: "that the overprint is real, but that we have not been able to get enough facts to explain the occurrence".

It seems to us that the question should be asked whether this stamp was regularly sold at that time at one or more Post Office windows. If so, there should be more copies showing up but, remarkably enough, this has not happened to the best of our knowledge. We are very interested to hear if any reader may be able to supply additional information on this overprint. The stamp with the oblique overprint shown in the *Maandblad* has position 191 (margin with counting number 18 being present).

Then there is a last mention in the *Maandblad* of May 1956: a stamp with a significant shift of the overprint to the left.

Afterword by the translator;

The stamp with the oblique overprint **with margin** makes me think that at the most two or three stamps were removed from one of the sheets ready to be destroyed as misprints, by someone in the *Controleur's* office. It must have been easier to remove three stamps from the left-bottom corner of the sheet than to 'liberate' an entire sheet. The town where this freak surfaced is also significant; Haarlem is the seat of Joh. Enschedé and Sons.

This article first appeared in *Notities*, the publication of the *Nederlandse Akademie voor Filatelie*. We thank the author for his permission to translate and publish his article in *Netherlands Philately*.

Book Review

Wegwijzer voor de Nederlandse Grootrodstempels (guide to the Large Round Cancels of the Netherlands) by B. Kuyt. Illustrated, 80 pp, soft cover. Published by the NVPH (1992). Code number 92-2, ASNP price \$ 21.00

"Wegwijzer" really means sign post, the kind that tells you what directions to go and how far along that vector. That is indeed an appropriate name for this guide; in fact we might as well have translated the title into 'handbook...', because that is really what it is. Of course it is a catalogue and a price list and as such it will replace the catalogues by Koopman and Hoogerdijk, the most recent editions of which are of 1979. But there is a lot more.

For example, there is a 10-page theoretical and historical introduction that is really very comprehensive. The main listing is by alphabet, first the post offices, then the auxiliary post offices, the sub post offices, railway station offices, tram cancels, boat cancels, train cancels and finally a short list of 'administrative' and military cancels.

Continued on page 24

REVENUE STAMPS AND OTHER SECURITIES OF THE TOPOGRAPHIC SERVICE IN THE NETHERLANDS INDIES

by

R.C. Bakhuizen van den Brink

(Editor: the following was originally written as an integral part of the study on Essays of Stamps by the Topographic Service in the Netherlands Indies which was published in Netherlands Philately Volume 17 No 1 of September 1992. For editorial reasons we decided to publish the present part as a separate article. Translation by the editor)

From 1921 onwards, various kinds of fiscal stamps were printed by the Topographic Service. That lasted until 1937, when the "N.V. Koninklijke Boekhandel en Drukkerijen G.

Kolff & Co." (Royal Bookstore and Printer G. Kolff & Co. Ltd) in Batavia gradually began to take over the printing of the Statistics and Commodity Revenue stamps, such as the initiative of the Government.

This includes the Commerce Revenue stamps of 1921, the Statistics and Commodity Revenue stamps of 1924 and the Weight and Measures Revenue stamps of 1928. Furthermore, there was the overprinting of 15 cent on a Haarlem-produced 10 cent Receipt stamp. Apart from the above mentioned Statistics and Commodity Revenue stamps, the

BEAUCLERK & Co.
SOERABAIA

11/9-'39

Register No. 9150
Firma No. 9469

NOTA

Voor *den Heer H. Steer Aman*
Soerabaja

Heden voor U VERKOCHT:

30 stuks Cliches Service a
prompt f 6 f 450

| | |
|----------------------------------------------|--------|
| Bedrag waarover Zegelrecht verschuldigd is f | 450 |
| Telegramkosten | |
| Courtagé 1/2 % | 6/50 |
| Zegel | 7/50 |
| CREDIT | 442.50 |

SOERABAIASZEGEL

50 Cent

25 Cent

1939

1921

2790

Alle onze transactien geschieden volgens de voorwaarden van het Reglement voor den Effectenhandel, vastgesteld door de Handelsvereniging te Batavia, welk Reglement een insigretend deel van deze overeenkomst uitmaakt.

Figure 1. Invoice of September 11, 1939 at Soerabaja, with two "Handelszegels" (= Trade Revenue Stamps). The right hand halves went on the copy of the buyer, while the left hand halves went onto the copy of the seller. At extreme right a 25 cent stamp design 1939 and to the left a 50 cent stamp design 1921 (ex collection Hager)

production of Trade stamps was also transferred to G. Kolff & Co. In 1940, the production of all Receipt stamps was of necessity transferred from Joh. Enschedé to G. Kolff & Co.

The Trade (Revenue) stamps.

From 1921 onwards, the Trade (Revenue) stamps were produced in offset, but it appears that photogravure was employed for the printing of these stamps, already in 1924. In the 1924 annual report of the Topographic Service this is explicitly mentioned: "In the past year the Trade — but also the recently introduced Statistics stamps for the Department of Finance — were printed with this method. Because of the complicated procedure, this method provides a warranty against forgeries, so that especially for securities this rotogravure printing is the method of choice".

The Trade (Revenue) stamps consist of two parts, separated by a perforation. Barefoot² mentions (line) perforation 11 1/2, and 12 1/2 for some fl 10,- stamps. E.J. Enschedé³ reports (line) perforation 11 1/2, and 12 1/2x12 for some 25 cent stamps. The colors employed are: black and bluish green for the values from 10 to 50 cent, black and orange for the fl 1,- to fl 9,- values and black and blue for the values from fl 10,- to fl 200,-.

Barefoot lists twenty eight denominations. Enschedé mentions twenty; he does not mention the values from fl 25,- and up. Van der Poel⁴ lists twenty six values.

In the 1924 annual report of the Topographic Service twenty six values between 10 cent and fl 200,- are indicated, all printed in offset. Two values were probably added later; which ones is presently not clear yet, perhaps the two values (25 cent and fl 1,25) not mentioned by Van der Poel. The complete set comprises the following twenty eight values: 10, 20, 25, 30, 40 and 50 cent and fl 1,-, 1,25, 1,50, 2,-, 2,50, 3,-, 3,50, 4,-, 4,50, 5,-, 6,-, 7,-, 8,-, 9,-, 10,-, 25,-, 40,-, 50,-, 60,-, 75,-, 100,- and 200,-.

The Trade stamps in a new design were printed by G. Kolff & Co., in 1938.

Statistics (Revenue) stamps

Statistics Revenue stamps were introduced in 1928; they were printed in photogravure, right from the beginning. They are comb 12 1/2 perforated, 15 perfs horizontal and 20 perfs vertical. They have therefore the same format as several of the previously⁵ discussed stamps. Later this format was used also by G. Kolff & Co., notably for some of the stamps from the Japanese Occupation era.

Barefoot gives no details concerning these stamps and Enschedé does not even mention them. Van der Poel is rather expansive, without listing the denominations, while relating to the Decree of the Governor General⁶. Van der Poel describes them as follows: "The design shows the text "Nederlandsch Indië" at the top and below that a ship at sea in a rectangle. On both sides three shells with dolphins in between. Below the rectangle there is another rectangle with the value indication printed in black. At the bottom the word "Statistiekrecht" is given surrounded by pearls". For the stamps with a "cents" denomination the colors black and red were employed; the other values are in black and blue.

Commodity (Revenue) stamps

Commodity stamps were probably printed in photogravure. It is not known when exactly they were introduced; in any case some time in the twenties. They have comb 12 1/2 perforation, 15 perfs horizontal and 20 perfs vertical. None of the earlier indicated sources mentions these stamps; they are only mentioned in the annual reports of the Topographic Service.



Figure 2. "goederengeld" stamp. These existed in denominations of 5, 10, 15, 20, 25, 30, 50 and 75 cent, fl 1,-, 2,-, 2.5,-, 5,- 7.5,- and 10,-. (ex collection Hager)

Weight and Measures (Revenue) stamps

The Weight and Measures stamps were printed in three-color offset, starting in 1928. The latter is clear from a receipt (see figure 3) of November 8, 1930: "For the calibration and recalibration of measures, weights and weighing apparatus, the adjusting of weights and all other connected costs, according to the rates as determined by the Decree of the Governor General of July 13, 1928 (*Staatsblad No. 256*)".

The annual report for 1930 of the Topographic Service mentions the Weight and Measures stamps alongside other stamps, also printed by the Service, such as Commerce, Statistics, Commodity and Savings stamps. The Weight and Measures stamps have comb 12 1/2 perforation with 15 perfs horizontal and 20 stamps vertical. Barefoot and Van der Poel mention only one issue, namely the one of 1938; most likely 1928 was meant. Enschedé does not mention these stamps and Van der Poel is of the opinion, that they really do not belong to the fiscals (it is unclear why), but nevertheless he lists them in his catalogue.

With the value indication always in black, the following Weight and Measures stamps exist: 10 cent in vermillion and blue, 20 cent in light blue and pink, 30 cent in yellowish green and pink, 40 cent in blue and pink, 50 cent in brown and green, fl 1,- in reddish brown and orange, fl 2,- in yellow and blue, fl 3,- in dark olive and blue, fl 4,- in carmine and brown, fl 5,- in violet and orange, fl 10,- in orange and brown, fl 20,- in turquoise and yellow, fl 50,- in greenish blue and orange and the fl 100,- in purplish brown and blue.

Receipt stamps

The (fiscal) receipt stamps were printed in typography by Joh. Enschedé from 1884 till the Second World War. Apart from the first issue, which had a different, much larger format, the stamps from 1894 onwards had the so-called C-format, that later was also much used (till the seventies) for postage stamps of the Netherlands and Overseas Areas. For the stamps in C-format comb perforation 12 1/2:12 (15 perfs horizontal and 19 vertical) or line perforation 11 1/2 was used.

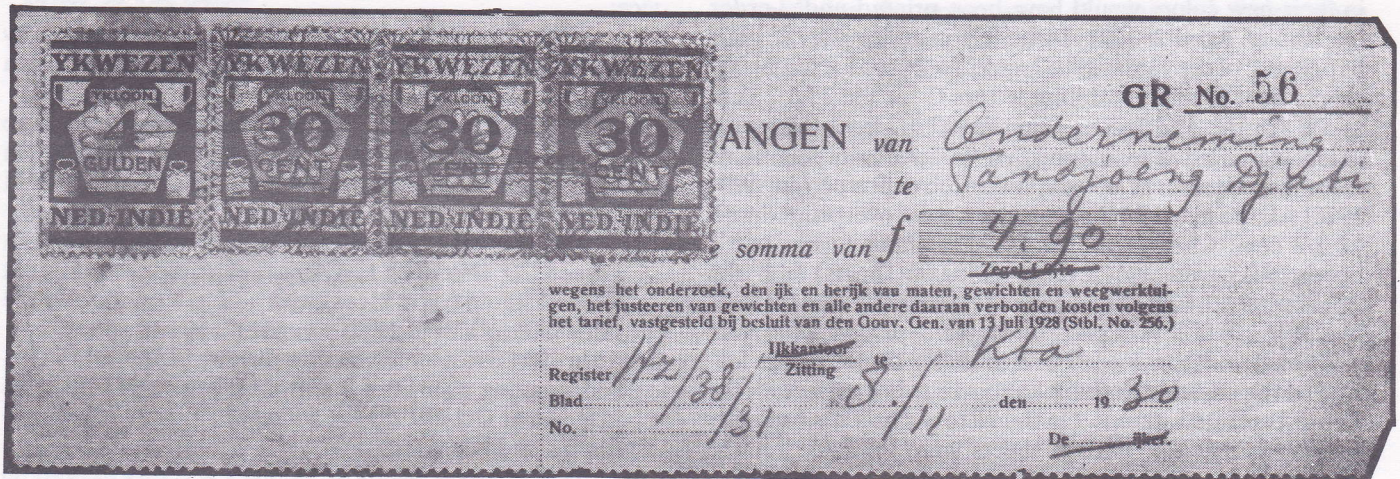


Figure 3. Receipt from 1930 for a fl. 4.90 charge for calibration of weights and/or measures.

In 1893 the 5 cent value obtained a 10 cent overprint; this was done by Joh. Enschedé. The 10 cent value received a 5 cent overprint in 1920; this overprint was probably carried out by the *Landsdrukkerij*. In 1921 a 10 cent overprint was put on the 15 cent receipt stamps; this time the overprinting was done by the Topographic Service.

In 1921 (new) regulations regarding stamps became effective (*Staatsblad* 498); after that the stamps were again manufactured in Haarlem. In the *Staatsblad* No. 692 of 1936, the stamp regulations of 1921 were amended, amongst others with the regulation that the Receipt tax could be paid

in a different manner. Based on this the possibility was opened to pay the Receipt tax of 15 cent by means of a stamp machine, of which the first was installed on December 21, 1937. In 1938 a similar regulation was initiated for the Trade tax; this possibility was not employed, however, until the Japanese Occupation in 1942.

In 1941 a new set of Receipt stamps was issued, printed by G. Kolff & Co., in two-color offset with comb perforation 12 1/2, with 15 perfs horizontal and 20 perfs vertical.

Other Securities

The annual report of the Topographic Service for the year 1921 also mentions the production of bank notes of 50 cent (433,500 sheets of 55 notes) and Treasury Bills of three kinds for the Department of Finance. Apart from the before-mentioned fiscal stamps, the annual report for 1930 also mentions Savings stamps; nothing more is known about these.

Various Overprints on Postage Stamps 1915-1940

The *Landsdrukkerij* performed the overprinting in typography for the two Red Cross overprints of 1915 (NVPH Nos 135-137)

They similarly did the typographic overprinting for the four overprints of 1917-1918 (NVPH Nos 138-141).

During 1921-1922 a number of so-called auxiliary overprints were issued, supposedly to clear out superfluous denominations. That story is a myth, however. These 'overprints' (NVPH Nos 142-148), as the only ones in the period 1915-1950, were not produced in the Netherlands Indies, but rather by *Joh. Enschedé en Zonen* in Haarlem, on stamp sheets especially printed for the occasion. In 1921, denominations of 12 1/2 and 20 cent in different colors were required, as well as the new denominations of 32 1/2, 40, 60 and 80 cent. The most recent order for the 12 1/2 and 20 cent in the old colors was order No. 10 of April 25, 1919, an order which dealt with the most used denominations. The first delivery on this order was not made until a year later, on July 30, 1920. The six (new) denominations in their definitive form were ordered on March 2, 1922 (order No. 212, delivered late in 1922).



Figure 4. "Plakzegels". From left to right: a five cent plakzegel from 1894, a 10 on five cent overprint dated 1893, a ten cent stamp from 1894 and a 5 on 10 cent overprint dated 1922. (ex collection Hager)

It would have been logical, if the values 12 1/2 and 20 cent in their new colors would have been printed under order No. 134 of April 2, 1921. Instead, something very strange happened; of the values 17 1/2 and 22 1/2 cent each, 190,000 sheets were printed (printing letters C for the 17 1/2 cent and B for the 22 1/2 cent). For the 17 1/2 cent this was a gigantic quantity, considering that the total printings of this value amounted to 17,000 sheets for the entire period 1913-1920! All the new 17 1/2 cent stamps were overprinted with 12 1/2 cent, whereas the 22 1/2 cent stamps were partly overprinted with 12 1/2 cent (150,000 sheets) and the remainder 40 000 sheets with 20 cent. The 12 1/2 cent overprints were not part of order No. 134 but were produced under order 187 of November 10, 1921.

The two printing letters mentioned do not occur with the non-overprinted stamps. On the history cards it is explicitly indicated, that the 190,000 sheets were intended for the values 12 1/2 and 20 cent!

The history card of the 50 ct mentions under order No. 212 of March 2, 1922 that 250,000 sheets were printed of which 49,950 sheets were usable. The history cards for the overprints mention that of the new 50 ct stamps 159,999 sheets were used for the production of the 32 1/2 cent and 50,000 sheets for the 40 cent. The numbers just mentioned were printed under order No. 134 of April 2, 1921. One way or another order No. 134 was not entered on the history card of the 50 cent.

For the fl 1,- type palm tree, we do find an order No. 134, dealing with 44,000 sheets (of which 41,839 sheets approved), of which 25,000 sheets were to be overprinted with the value 60 cent and 10,000 sheets for the 80 cent overprint: there were therefore sheets of fl 1,- stamps left over.

During the years 1916-1924 Netherlands Philately was afflicted by an over-measure of overprints (postage and postage due stamps and postal stationery), reportedly for the purpose of 'cleaning out'. In the mean time it has become clear, that a number of these were the brainchild of mr. J.C. Pull, the Director of *Zegelwaarden* in that period. These Indies stamps therefore might well be called *Pullaria* (a play on the Dutch words *prul* = trash and *prullaria* = knick-knacks).

Order 134 of April 2, 1921 contained also the 'normal' values, the numeral stamps of 2 1/2, 4, 5, 7 1/2 and 10 cent and the 'little ship' stamps of 25 and 30 cent. Of all these values and overprints the first deliveries were completed between late August and late December 1921; not exceedingly fast, therefore. As per order 134 also three postage stamp booklets were produced with earliest deliveries on March 24 and 30, 1922.

Although this intermezzo strictly speaking does not belong to the attempts in the Netherlands Indies to produce postage stamps and postal stationery, it does illustrate pointedly how 'fast' Haarlem reacted to orders from the Netherlands Indies, even if allowing for the time loss in shipping...

In 1922, eleven current postage stamps, amongst which one so-called overprint, were overprinted by the Topographic Establishment with the text *3de N.I. Jaarbeurs Bandoeng 1922*. As well, all following overprints from the

1928-1940 period were performed by the Topographic Service:

In 1928 the postage stamps turned airmail stamps by the text *LUCHTPOST*, a new value and the picture of an airplane (NVPH L1-L5).

In 1930 the overprint "12 1/2" in red on the 20 cent blue (type little ship), NVPH No. 171 and an overprint "30" in black on the airmail stamp of 40 ct (design Mees) NVPH L11.

In 1932 again an airmail stamp overprint, but now with a green "30" (NVPH L12). Also overprinted the 150 cent air mail stamp (type Mees) with a blue airplane and the value "50" (NVPH L17).

In 1934 five air mail stamps were overprinted to normal franking stamps of 2 and 42 1/2 cent (NVPH 211-215). As of Oct 1, 1933 the (compulsory) use of air mail stamps had been abolished.

In 1937 a new value "20" in black was overprinted on the postage due stamp of 37 1/2 cent (type Schmidlin). Also overprints "10" in orange and black respectively were made on the 30 and 32 1/2 ct Wilhelmina with ship definitives, NVPH 228 and 229.

In 1940 the 12 1/2 cent stamp (type Wilhelmina, design Kreisler) was given a new value of 10 + 5 and a contoured cross, all in black, thus creating a semi-postal for the benefit of the Red Cross, NVPH 273.

Footnotes

1. *Regeeringsomslagvel* of March 10, 1937, number 61243(leeg)
2. *Benelux Revenues* by J. Barefoot (1987)
3. *List of the Fiscal Stamps of the Netherlands* by E.J. Enschedé (1954)
4. *De geschiedenis van het Nederlands fiscaalzegel* by J. van der Poel (1954)
5. *Netherlands Philately, Vol. 17 No. 1, September 1992*
6. *Besluit Gouverneur-Generaal*, number 11, 1924; see *Indisch Staatsblad* 550

Continued from page 20

Next is a very useful separation by province, comprising almost 20 pages. This section includes several pages of explanatory text. This is followed by a 22-page section, including text, about the dates the "Grootrond" cancels were distributed, complete with the dates the next cancel, the "Typenrader" were distributed. As a conclusion a comparison is given between the "Grootrond", "Kleinrond" and numeral cancels, giving the two spellings, followed by the numeral for that office.

A real handbook and a real must for every collector who is interested in cancellations. Warmly recommended.

F. R.

Letter To The Editor

With reference to the fine article by R. C. Bakhuizen van den Brink on the stamp trials in the Indies, which appeared in *Netherlands Philately*, Volume 17 Number 1, one or two comments are in order.

These concern the terminology used to differentiate between the two kinds of gravure screens used to produce the early essays. In the translated article, these are called "Crossed Line Screen" and "Dot Screen".

During the period from 1920 until well after WW II, only two types of screens were used in commercial gravure printing. The first, and by far the most widely used, is known as a "Conventional Gravure Screen". While it is composed of crossed lines, this term was not used in the gravure printing industry, either in the United States, or as far as I know, in Europe.

The Conventional Gravure Screen produces a field of squares of varying density, in a regular grid pattern. An example is shown in the macrophotograph below, which is an enlargement of the area just above the Queen's head on the 10 c. bi-color Jubilee essay, illustrated in the top row of the picture on p. 3 of the original article.

The second screen is known as a "Grained Screen" and consists of a mass of irregular shapes in random pattern,

almost wormlike in appearance. This screen was developed to minimize the appearance of unwanted moire when reproducing subjects that have certain types of regular patterns, such as pictures screened previously.

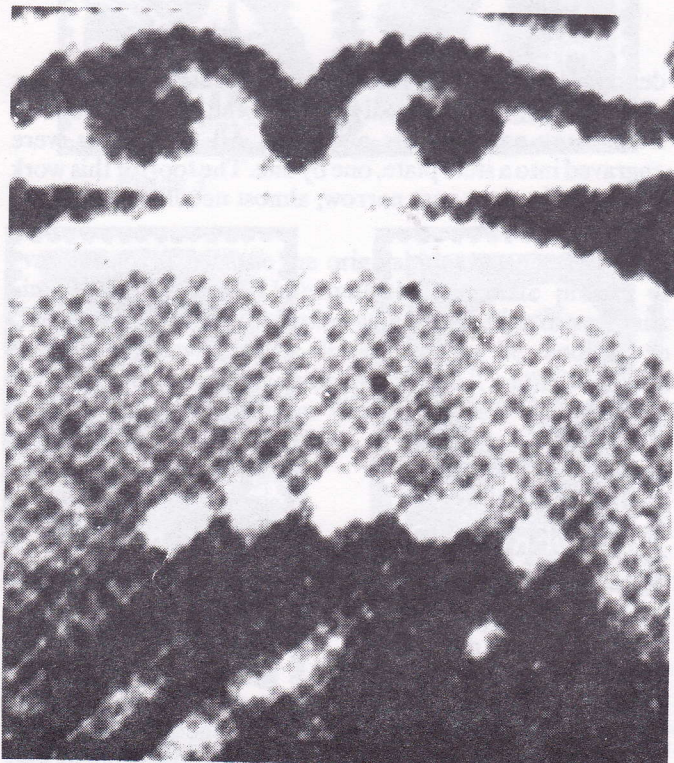
An example of the use of the Grained Screen is shown below, in a macrophotograph taken of the area just below the flag of the 7, in the essay shown in the lower right corner on p. 3.

The term "Dot" is not really applicable to this screen. Dot screens were eventually used in the gravure process, but this did not occur until several years after WW II, and in one form, or another, slowly replaced the use of the conventional screen until the introduction of electronic engraving in the early 1970s.

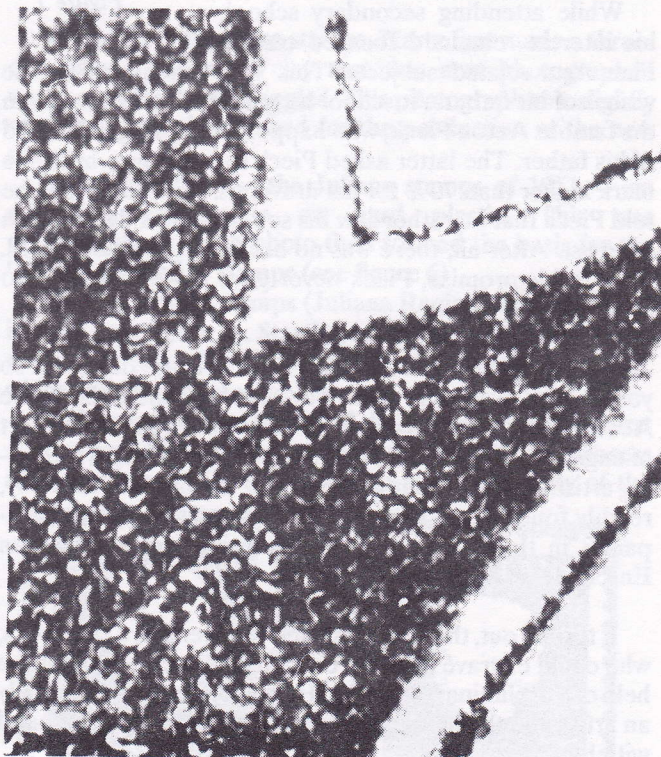
Larry Rehm

Note from the Editor:

We are very grateful to Larry Rehm, in particular for the absolutely astounding photographs. As to terminology, "conventional gravure screen" is not very helpful for philatelists. The Dutch word is "kruisraster" which was approximated "cross line screen". In hindsight the term "dot screen" seems unfortunate. The Dutch word "korrelraster" may be translated quite literally to "grained screen". The term "dot screen" could then have been reserved for "puntraster".



Conventional Gravure Screen



Grained Screen

SEM HARTZ AND HIS STAMP ENGRAVINGS

by Cees Slofstra

The most prolific designer and engraver of stamps of the Netherlands is without doubt S.L. Hartz, who spent his career with the well-known printing company of Enschedé & Sons in Haarlem. Not only are there many stamps of the Netherlands and its Overseas Areas which are the products of his mind and his hands; countries like Luxembourg, Mauritius, Ruanda-Urundi, Tunesia, the Belgian Congo and others have gratefully made use of his great talents as well.

That was altogether enough reason to visit this octagenarian in his home in Haarlem. See figure 1. There ensued a long and extremely interesting discussion, only a small portion of which can be recounted here.

The young Sem grew up in an artistic surrounding. At that time his father was a well-known portrait painter and in the parental home it was a constant coming and going of artistically inclined people. As a result the young man knew and felt at home in this small artistic world.

While attending secondary school, his interest remained focused on the Fine Arts related subjects. This very much against the wishes of his father. At school he got drawing lessons from the famous Anton Pieck, who happened to be a good friend of his father. The latter asked Pieck to never give his son a mark higher than 70% for his drawings. As for a reason he told Pieck that he rather saw his son become a dentist than an artist. After all, there was no bread in the artistic field. True to his promise, Pieck never gave more than 70% to Sem.

Young people are conceited, even in those days, and so young Sem went his own way. He attended the State Academy for Fine Arts and learned, among others, the art of engraving. In that field he developed soon into a promising artist. Small wonder that he, after leaving the Academy, readily found a job with one of the most prominent companies in the Netherlands, the printing House of Johan Enschedé en Zonen.

It turned out, that Hartz is one of the very rare engravers, who could engrave the desired images directly, without the help of a preliminary drawing. He was an artisan but equally an artist and the characteristics of both went hand in hand with him.

Still only 23 years of age, he was asked to collaborate on the 1936 Summer stamps. This set consists of four values and Hartz engraved both the lowest and the highest

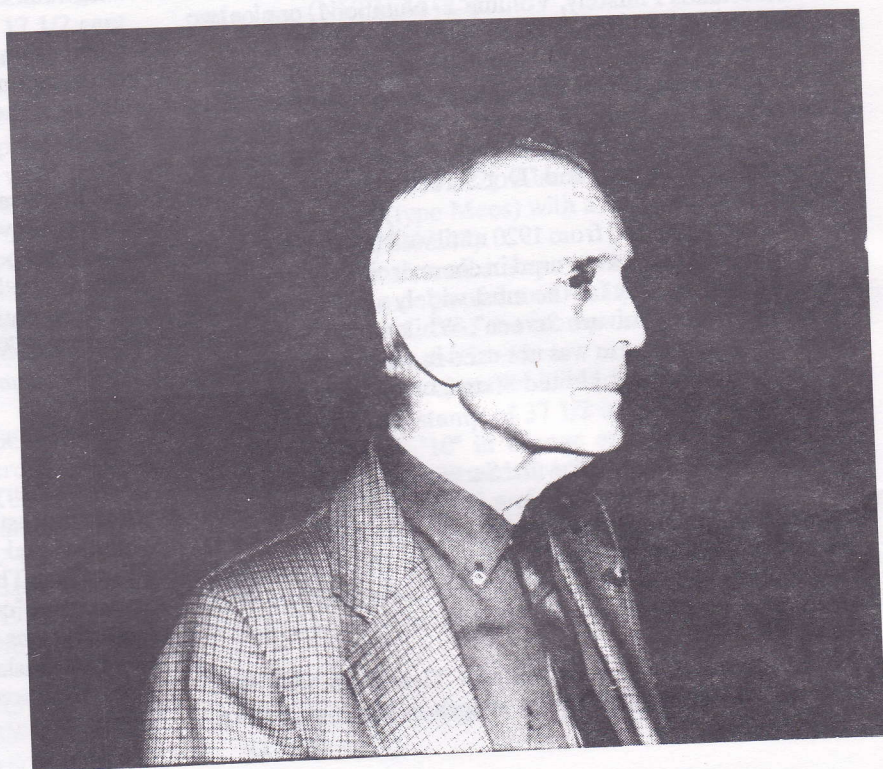


Figure 1

denomination (see figure 2). If one studies these stamps with a loupe, one can easily see how the image is built up from many narrow lines and dots. All these lines were engraved into a steel plate, one by one. The tool for this work is called a burin, a very narrow, almost needle like chisel.



Figure 2

The other values of that Summer set were done by Mrs Reitsema-Valença (6 ct) and by H. Seegers and R. Steinhäusen (10 ct). It is interesting to note that the value indications are different in size, style and even spelling. It would take until 1939 before uniformity of lettering was achieved. By that time the lettering was often done by a separate artist; very often this was done by J. van Krimpen. From the NVPH

catalogue we learn that Hartz collaborated in the design and engraving of all the Summer sets from 1936 to 1941 inclusive. After 1941 there were no more Summer stamps until after the War in 1947.

In the mean time the anti-Jewish regulations under the German Occupier had become more and more severe and his employer was forced to fire Hartz. The latter went underground but kept collaborating on the set of Naval Heroes of 1943-44. (Editor: for a fuller account of this episode see *Netherlands Philately*, Vol. 8 #2, of September 1983). Hartz engraved the 7 1/2 cent (Admiral de Ruyter) and the 40 cent (Cornelis Evertsen the Younger). See figure 3. The engravings were temporarily put in the name of Kuno Brinks, one of the other designers of this set. After the War this was corrected.

The designs for this set were engraved in steel by the



Figure 3

various artists because the original idea was to print them in plate engraving. Unfortunately, the plate presses at Enschedé were fully occupied with the printing of new bank notes and therefore the designs had to be modified to accommodate the photogravure process. Only the 40 ct was printed in plate engraving. The difference is clearly visible upon inspection with a loupe.



Figure 4

After the War Hartz took up his former position again and many new stamps were engraved. In one case — the Summer stamps of 1947 — the relation with the earlier Summer stamps is very obvious. This set was conceived, amongst others, to honor Mr. J.F. van Royen, General Secretary of the PTT, who had died in a German concentration camp in 1942. Until his arrest he had been a great



Figure 5

promoter of stamps like the early Summer stamps. Hartz designed and engraved the 4 cent denomination of this set (see figure 4).

From this period are also his design and engravings of the Princesses set of 1946 (see figure 5).

In the post War period, however, Hartz in particular won fame by designing all the definitives of Queen Wilhelmina and Queen Juliana. In many cases this was in collaboration with his former teacher J. van Krimpen, who usually took care of the lettering.

Because of the very large number of stamps required in these sets of definitives, the relatively slow (and expensive) engraving and plate printing had to be abandoned. The higher denominations were initially still engraved and plate printed, but for the lower values photogravure was chosen.

When designing these stamps, Hartz first made a three-dimensional model in clay that was next photographed under specific lighting angles. This photograph was slightly retouched and then served for the production of the new stamps.

In another case — the Juliana stamps of 1953 — an engraving was made on hard plastic. This was photographed, which photo then formed the basis for the 'Juliana en profile' stamps (see figure 6)

The last Juliana stamps (Juliana Regina) were designed in 1969 (see figure 7). Starting point this time was a relief portrait in wax, of which a gypsum mould was produced, which then was photographed.

Without going into technical detail, these were the first stamps printed according to the autotypic intaglio process after an idea of Hartz. This led to a better quality of the



Figure 6



Figure 7



Figure 8

image and therefore of the stamp, but most importantly the variation from stamp to stamp in a sheet was minimized. (Editor: the word "autotypic intaglio" (= autotypische diepdruk in Dutch) did not enter the vocabulary of the NVPH catalogue until 1982 with the *Beatrix stamps design Struycken*).

The last stamp engraved by Hartz was the 1969 Erasmus Commemorative stamp (see figure 8). This stamp in engraving and plate printing is by many considered as one of the all-time most beautiful stamps of the Netherlands. Remarkably not only his last stamp but also his very first one (12 1/2 ct Summer set of 1936) was devoted to the great Rotterdam humanist.

Viewing the entire Netherlands stamp oeuvre of Hartz (see Table below) one can only conclude that this man has had an enormous influence on the stamp design in the Netherlands. We may consider ourselves lucky that the low report marks by Anton Pieck had no lasting effects. After all, there are more than enough dentists in the Netherlands.

Table I. Hartz' oeuvre of stamps of the Netherlands

| NVPH | Year | Subject | Set | Denom. | Nature |
|-------|--------|-------------------|----------------|-----------|----------------|
| 283 | 1936 | Kamerlingh Onnes | Summer '36 | 1 1/2 ct | Engraving |
| 286 | 1936 | Desid. Erasmus | Summer '36 | 12 1/2 ct | Engraving |
| 296 | 1937 | Jacob Maris | Summer '37 | 1 1/2 ct | Steel Engr. |
| 299 | 1937 | Van Leeuwenhoek | Summer '37 | 12 1/2 ct | Steel Engr. |
| 306 | 1938 | Rev. Heldring | Summer '38 | 3 ct | Steel Engr. |
| 308 | 1938 | Rembrandt | Summer '38 | 5 ct | Steel Engr. |
| 319 | 1939 | Anton Mauve | Summer '39 | 2 1/2 ct | Steel Engr. |
| 353 | 1940 | Jan Steen | Summer '40 | 5 & 7 1/2 | Copper Engr. |
| 396 | 1941 | Staring | Summer '41 | 7 1/2 ct. | Steel Engr. |
| 412 | 1943 | M. de Ruyter | Naval Heroes | 7 1/2 ct | Engraving |
| 421 | 1943 | C Evertsen Jr | Naval Heroes | 40 ct | Engraving |
| 346 + | 1946 | Q. Wilhelmina | High values | 1-10 Gld | Steel Engr. |
| 454 + | 1946 | Beat/Irene/Margr. | Princesses | All | Steel Engr. |
| 474 + | 1947 + | Q. Wilhelmina | Definitives | 5-40 ct | Design/Model |
| 487 + | 1948 | Q. Wilhelmina | Definitives | 45-60 ct | Design/Model |
| 491 | 1947 | P. Cz. Hooft | Summer '47 | 40 ct | Steel Engr. |
| 500 + | 1948 | Palaces | Summer '48 | All | Design/Engr. |
| 504 + | 1948 | Q. Wilhelmina | Jubilee | All | Steel Engr. |
| 506 + | 1948 | Queen Juliana | Inauguration | All | Design/Model |
| 518 + | 1949 + | Queen Juliana | Jul. en face | 5-75 ct | Design/Model |
| 534 + | 1949 | Queen Juliana | High values | 1-10 Gld | Steel Engr. |
| 617 + | 1953 + | Queen Juliana | Jul. profile | 10-95 ct | Design/Model |
| 637 + | 1954 + | Queen Juliana | High values | 1-10 Gld | Design/Engr. |
| 654 | 1954 | Queen Juliana | Statute | 10 ct | Design |
| 666 + | 1955 | Child's head | Ch. Welf. '55 | All | Design/Letter. |
| 671 + | 1956 | Rembr. Etchings | Summer '56 | All | Design/Lett. |
| 702 + | 1957 | Child Portraits | Ch. Welf. '57 | All | Design/Lett. |
| 720 + | 1959 | NATO emblem | Jubilee '59 | All | Design |
| 745 + | 1960 | 19 spokes | Europa '60 | All | Lettering |
| 829 | 1964 | Heads of State | Benelux | 15 ct | Lettering |
| 835 | 1964 | Queen Juliana | Statute Jub. | 15 ct | Design |
| 856 + | 1966 | Text | Refugees | All | Design |
| 931 | 1969 | Des. Erasmus | Commemoration | 25 ct | Design |
| 941 + | 1969 + | Queen Juliana | Juliana Regina | 30-90 ct | Design |
| 952 + | 1969 + | Queen Juliana | High values | 1-10 Gld. | Design |

100 YEARS OF DUTCH COMPLIANCE WITH THE 1875 U.P.U. INTERNATIONAL RATE COLOR CODES

by John van Rijsdam

Up until 1875 it was up to the postal clerks to understand the rates to and from foreign destinations for various categories of mail. With stamps in cents, centimes, pfennigs, rappen *et cetera* this was not an easy task and many mistakes could be made in making the wrong calculation.

In order to facilitate the checking of foreign mail rates, the "Union Postale Universelle" (UPU) decided in 1875 to standardize the colors of stamps for certain categories of mail as follows:

GREEN for Printed Matter Mail
RED for Post Cards with written text
BLUE for Letters

What a break for the postal clerk! Now he had only to look at the color of the stamp (let us assume he was not color blind) to determine whether the correct rate was used.

Although several Dutch stamps did comply with the UPU ruling before 1921, it was not until 1921-11 that the Dutch PTT issued a purely International UPU set of stamps. That was the 1921-22 Numeral Type set (NVPH 107-109), designed by J. Vürtheim and printed by Joh. Enschedé en Zoonen. The stamps are without watermark and they have a comb 12 1/2 perforation. They were demonetized by December 31, 1935. Numbers printed with numbers sold between brackets are respectively for the 5, 12 1/2 and 20 ct: 45,607,200 (44,213,655), 9,653,600 (9,433,166) and 51,691,700 (51,228,874).

As I have no idea how other countries complied to the UPU color code, I am proud to say that our Dutch PTT did a rather fine job in making appropriate stamps available at every change of rates. Showing all these stamps would be like copying the "Speciale", so we will show only the 1921-22 set in correct single frankings on piece.



Figure 1. Correct rate of 5 cent GREEN (NVPH No. 107) on Printed Matter piece, cancelled 29-VIII-1922, to the United States.

Figure 2. Correct rate of 12 1/2 cent RED (NVPH No. 108) on a Post Card with text, cancelled 9-IX-1924 at Arnhem-Station, destination Frankfurt am Main in Germany



TABLE I
REVIEW OF POSTAL RATES AND UPU COLOR COMPLIANCE
(All numbers according to the NVPH catalogue)

| ISSUE & RATE DATE | PRINTED MATTER RATE GREEN | POST CARD RATE RED | LETTER RATE BLUE |
|--------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|--------------------------------------------------------|---------------------------------------------------------|
| 1-II-1875 1899 Queen W. 1913 Jubilee | 2 1/2 ct No. 55 90 | 5 ct No. 60 92 | 12 1/2 ct No. 63 94 |
| 1-III-1921 1921 UPU 1923 Jubilee 1924 Queen W. | 5 ct No. 107 122 149 | 12 1/2 ct No. 108 - 154 | 20 ct No. 109 125 156 |
| 1-X-1925 1924-26 Dove and Queen W. | 3 ct No. 147 175 | 10 ct No. 153 183 | 15 ct No. 155 186 |
| 1-XI-1928 1924 Dove Q.W. 1940 Queen W. 1940 Guilloche 1941 Dove 1943 Symb.Heroes 1944 Liberation | 2 1/2 ct 146, 174 - - 379 408 429 | 7 1/2 ct No. 180 334 358 381 412 432 | 12 1/2 ct No. 185 336 360 383 414 434 |
| 1-XI-1946 1946-47 | 4 ct No. 464 | 12 1/2 ct No. 479 | 20 ct No. 481 |
| 1-X-1948 1949 Q. Jul. | 4 ct No. - | 12 ct 521,522 | 20ct No. 524 |
| 1-VII-1953 1949 Q. Jul. 1953 Q. Jul. | 4 ct No. 518 - | 15 ct No. - 619 | 25 ct No. - 623 |

Even more interesting is a study of which stamps and rates followed each other over the years. In the Table below we list only the categories mentioned above. As older stamps were still valid at the time of rate changes, such stamps could also be used if they had the correct color.

We don't know what the regulations had to say about non-compliance with the color code, but we are sure that other stamps were also used and mixed frankings were also accepted

The compliance with the UPU color code lasted until approximately 1957, after which date the PTT used whatever colors it desired

It is interesting to see that many of the 12 1/2 ct stamps (20 ct after 1946) of the Summer and the Child Welfare set were in the blue color as these highest values were intended for use on mail to foreign destinations.

With the arrival of Air Mail with all its different rates for different distances and zones, the color system became quite bothersome; this may have been a contributing reason for the discontinuance of the color scheme.

References:

- NVPH Special Catalogue
- Stamps on Cover Catalogue, Buitenkamp-Müller
- International postal rates, DaCosta

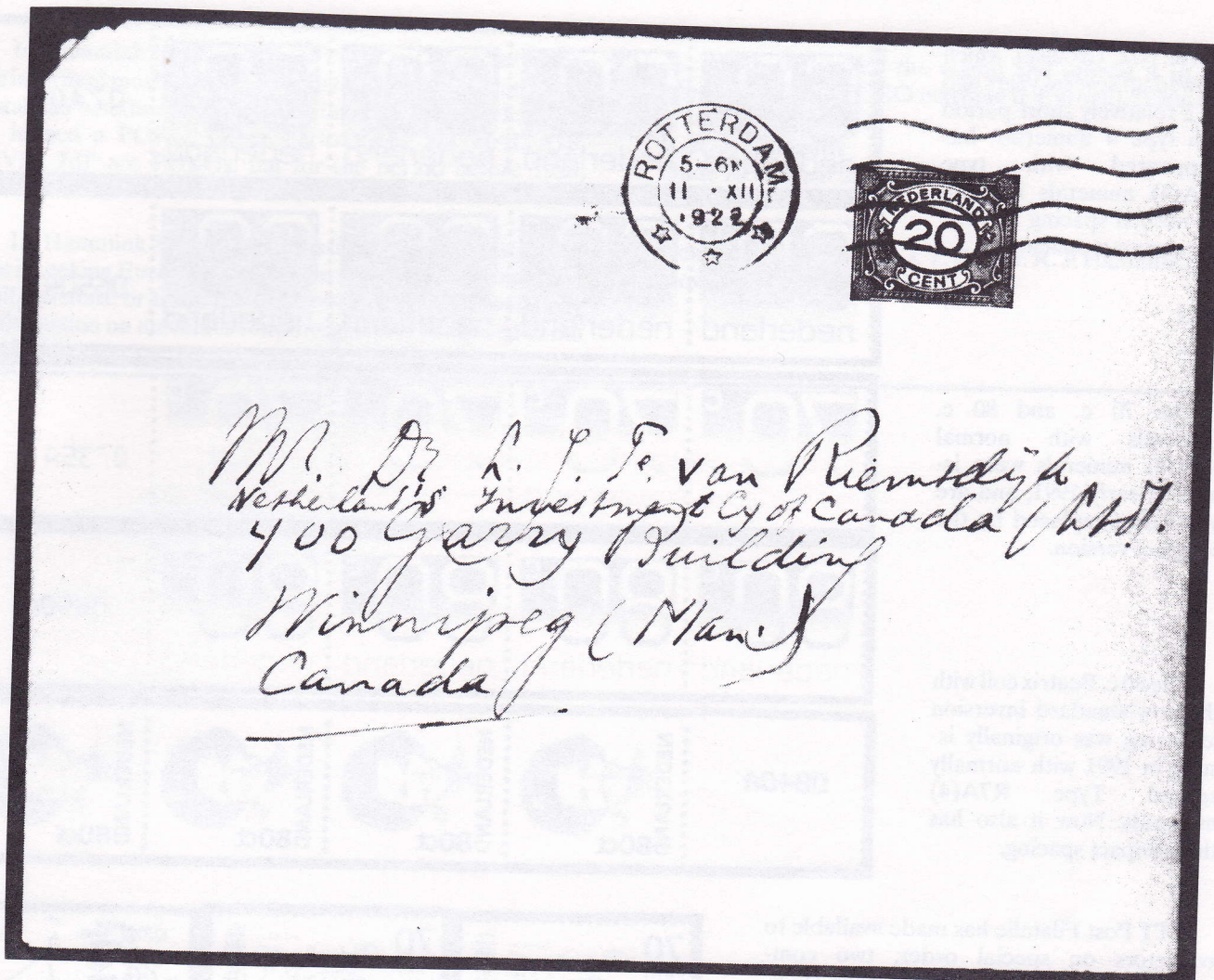


Figure 3. Correct rate of 20 cent BLUE on Letter to Canada, cancelled 11-XII-1922.

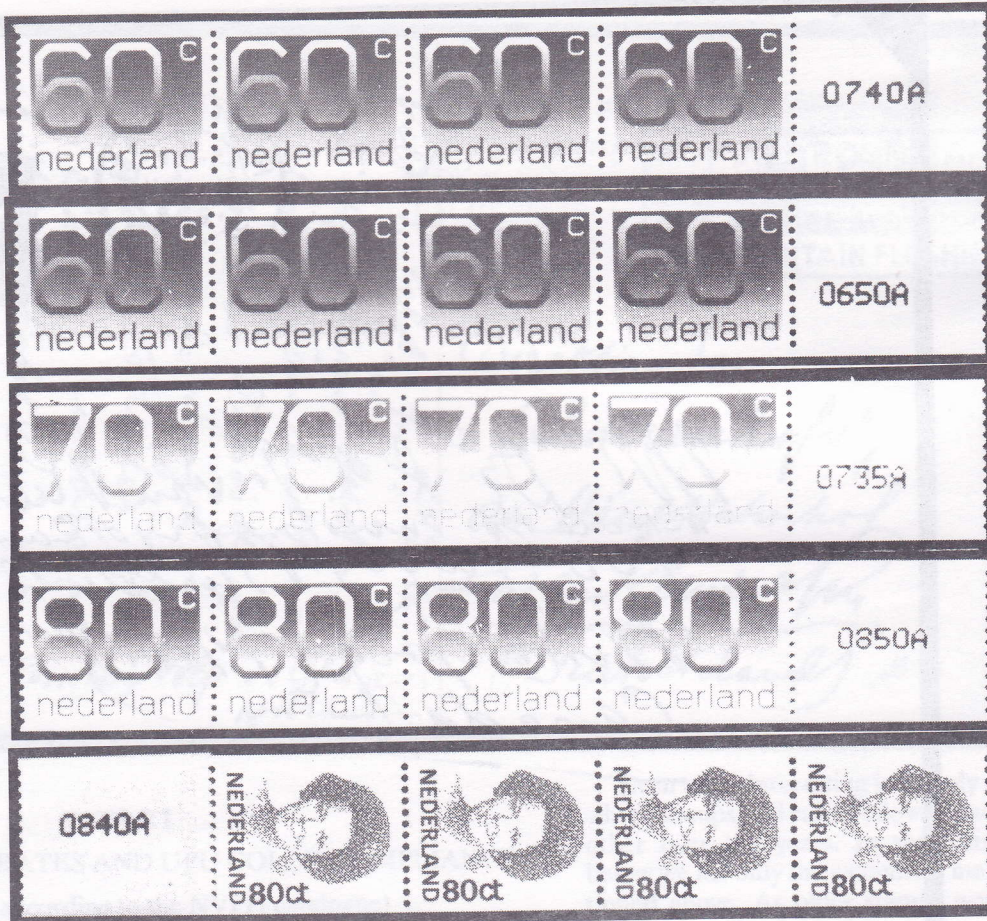
Coil Corner

There has been quite a bit of activity on the coil scene the past year or so. Several kinds of control number varieties have surfaced as well as two new major coils.

The 5 c. Crowel coil, first issued in 1976, appeared early last year with type N7A(4) numerals which were 2.8 mm in height. As shown below, it now has the new compact spacing of numerals which are 3.0 mm high and which have a total width of 11.6 mm instead of the normal 13.2 mm. The 5 c. Crowel has also appeared with Type N7(5) numerals, with normal spacing.



The 60 c. Crowwel, which showed up several years ago for a relatively short period with type 4 numerals, has reappeared with type N7A(4) numerals in both the normal spacing and the new compact spacing.



The 70 c. and 80 c. Crowwels with normal N7A(4) numerals were issued in early 1991, and are now being replaced by the compact version.

The 80 c. Beatrix coil with the now-standard inversion let tering was originally issued in 1991 with normally spaced Type R7A(4) numerals. Now it also has the compact spacing.

PTT Post Filatelie has made available to collectors on special order, two commemorative coils, both perfed four sides. The first is a good example of the effect of a slight adjustment of the Arpeco ink-jet head, shown in the two 70 c. Tasman coil strips. Both are type 7, but one has numerals 2.9 mm high, while the other has numerals 2.7 mm high. This coil is issued in both 5,000 and 10,000 subject rolls.

The other new coil is in recognition of Expo '92, has normal height K7(5) numerals, and is issued in rolls of 10,000.

The four new high-denomination Queen Beatrix definitives (f1.- to f5.-) are available initially in sheet form only, but it is expected the coil form will make their appearance shortly.

Ruud Hamminck has published his monograph on the Micheliuss stamp perforating machine in German as well as in Dutch, and a monograph in Dutch on Swiss POKOs. These are now in the ASNP Library, and are available on loan to any member.



Ir. Hammink is an authority on POKOs. In a recent letter, he informed me that he expects that his current research will establish whether the long-questioned "Dutch Perfin VPC" is indeed a POKO. Other Perforations like HAL, GF, OV/F, JdP are POKOs, but for the period before 1920, when the standard POKO letters were introduced."

Ir. Hammink has asked for assistance in several areas. He is seeking European perfins, on coil or sheet stamps, and will purchase or trade for U. S. perfins. He also needs any information on machines which might have been used in the

U. S., which perforated the stamp and affixed it to the envelope (as did the POKO machine in Europe]. If you can help him, please contact:

Ir. R. J. Hammink
Oude Kerkstraat 22
5581 JH Waalre

Acknowledgment to: H. J. T. Bos, Ir. R. J. Hammink, Jan Enthoven.

LHR
