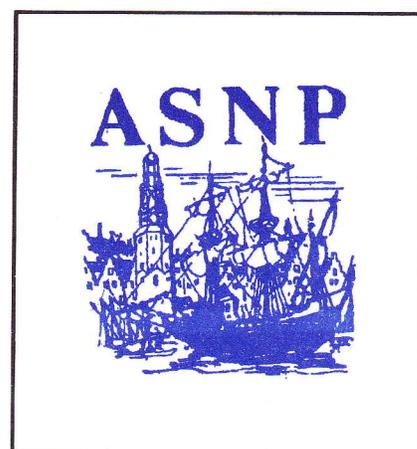


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From the Editor:

When you open this Journal you might notice a couple of fairly minor changes. Since Jan Enthoven is enjoying a vacation in the Netherlands I volunteered to put the Journal together this time. It makes me realize even more how much work is involved in fitting the various articles in the allotted space. On the other hand, having the original illustrations in hand I can play with them a bit to get a better fit.

I would like to draw your attention to the last six pages of this issue. They are replacements for the same illustrations as they were supposed to be in the previous Journal. Something went wrong during the copying process, so we have another go at it. You should be able to just cut out the pages and put them in the previous Journal.

John Hardjasudarma's article on the Difficult Van Konijnenburgs generated two reactions, and also triggered another article (the Gas Co. Collector) which you'll be able to read here. The other articles cover a period ranging from 1698 (Early Texel Mail) through 1994 (Hendrik Nicolaas Werkman -Graphic Designer and printer). Add to this articles on "Communication between the Dutch VOC Factories before 1800" and a short write-up on "Postage Due on Business Reply Cards" and I think we have 'something for everybody'.

Enjoy the current issue; as always, you might not like what we offer in this issue, but in another four months the subjects could be quite different.

Hans Kremer

Table of Contents

Early Texel Mail.....	2	Some remarks on the Lines of Communi- cation between Dutch Factories in the East Indies and the Netherlands before 1800.....	16
Postage Due on Business Reply Cards....	6	Replacement Illustrations for "The World's First Postage Dues and a Forger's Tale", and "The Difficult Van Konijnenburgs" of Vol. 28 /1.....	19
The Gas Co. Collector.....	8		
The Difficult Van Konijnenburgs - Two Addenda.....	10		
Hendrik Nicolaas Werkman - Graphic Designer and Printer.....	11		

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Early Texel Mail

by Frans Leijnse

The announced "dooming" shortage of material for the upcoming Journals of our ASNP gives me the opportunity to offer help with an article. The subject is related to the Texelse Post and deals with the beginning (see my previous articles in the ASNP-Journals 24/3 and 25/2). I will refer to the period before the Amsterdamse Texelse Post was given birth on 30 January 1706.

In the 17th Century mail from the West-Indies could reach the Texel Road (the Rede van Texel) by merchant ships via Sevilla (Spain) and in a similar fashion from the East-Indies via Lisbon (Portugal). These were the ports where the Spanish and Portuguese 'Indievaarders' were at home.

Eighty years of war with Spain ended in 1648 and it was the beginning of better trade-relations between the two countries.

It was necessary that the city-council of Amsterdam made regulations to prevent misuse of the price the merchants had to pay for their letters, as often happened in those days and on 29 January 1643 Dirck Strijcker was appointed to receive and deliver the so-called 'Portugaelse' letters. In Texel the captains had to hand over these letters to the Commissaris, who was responsible for a safe transport over the Zuyderzee to Dirck Strijcker in Amsterdam.

On 13 January 1652 Willem Smit was appointed on the same conditions for the overseas letters from or to Spain via the Road of Texel.

If it was not possible to send the letters to Amsterdam by boat, than they had to be brought ashore in Den Helder and be delivered to the home of Marritje Jans, innkeeper of the Red Lion, and she would then send them overland to Amsterdam. (I found this information in the Archives of the City of Amsterdam.)

In the 'Groot-Memoriaal' of Amsterdam (nr 4/fol. 118) I found a note that in 1656 a contract was made with three merchants to every three weeks send a ship to Portugal, and 'had to pay for a single letter 15 stivers.'

It was always possible of course to send mail to and receive mail from the ships on the Texeler Road by boat only.

First of all, there were the 'Kaagschippers', who sailed with their small ships, named "Kagen" over the Zuyderzee (now the IJsselmeer) between Amsterdam and Texel. They took over the precious load from the Indie-

vaarders and brought it to Amsterdam, and came back with everything the ships needed, like food and gunpowder for example. For everything transported there was a fixed price. A high price for gunpowder (because of the risk!) and letters for example were taken during the summertime (from March 1) for 10 stiver, and in wintertime (from October 1) for 14 stiver.

There are only a few letters left and in time the rates for letters sent with the Kaag-schippers were lowered: in 1765 for a letter Amsterdam-Texel one paid four stiver, but in 1824 only three stiver (in the opposite direction).

The Kaag-schippers became 'Beurtschippers' because of the regulations of the City of Amsterdam in 1704 and 1723 which weeded out poorly maintained ships and incapable skippers. With that the "wild days" of transport were over.

'Beurtschippers' had to be citizens of Amsterdam and had to sail according to strict regulations. In 1704 for instance, nobody was allowed in the Texeler Beurtveer unless he was a citizen of Amsterdam, had a good ship of 25 Lasten (50 tons), 54-60 feet long and 15 1/2 -16 feet wide and had a good and safe hold.

In 1723 the Beurtskipper had to be examined on his knowledge of the sea-streams to check if he was capable enough to handle his Kaag with merchandise.

All these regulations were made to prevent abuse.

In 1668 on 20 November the Amsterdam Burgomasters gave permission, for the time of one year, to Roelof de Hulter, a curtain-maker (if my research is correct) and son of Paulus de Hulter, a rich merchant, to start a 'Zeepost op Texel'. It was not a great success (many complaints), but in 1670 Roelof made a request and got a new permit, again for the time of one year, because he had put in a great effort to make his Zeepost successful, according to the Post-Commissioners of Amsterdam: N. van Capelle, Johan Hulft and Cornelis Graaflant, who signed the advice to the Burgomasters of Amsterdam.

Because there was never a new request from him in the later years, we can assume that his 'Posterij' did not survive.

In 1676 on 18 December a new request from five merchants in Amsterdam was granted after only four days, and we can assume that this 'Posterij' was successful, because in 1706 the Amsterdam city council took it over; in those days a normal practice.

In 1706 the first Postmaster was Pieter Roos, and when he died in 1716, a young son of Burgomaster Hooft, Mr. Gerrit Hooft became the new Postmaster; the young man 'earned' a salary of 300 guilders. Nepotism was a common practice in those days. He stayed until the Statenpost was established in 1753.

Recently I found a letter dated 12 April 1698 from Amsterdam to the South-Spanish port of Cadiz, with instruction for a shipment of cargo, and the costs. The letter was brought "op de Fortuyn" on the Road of Texel, and this postal mark is from the Post-commies in behalf of his Post-skipper. (Fig. 1 and 1a)

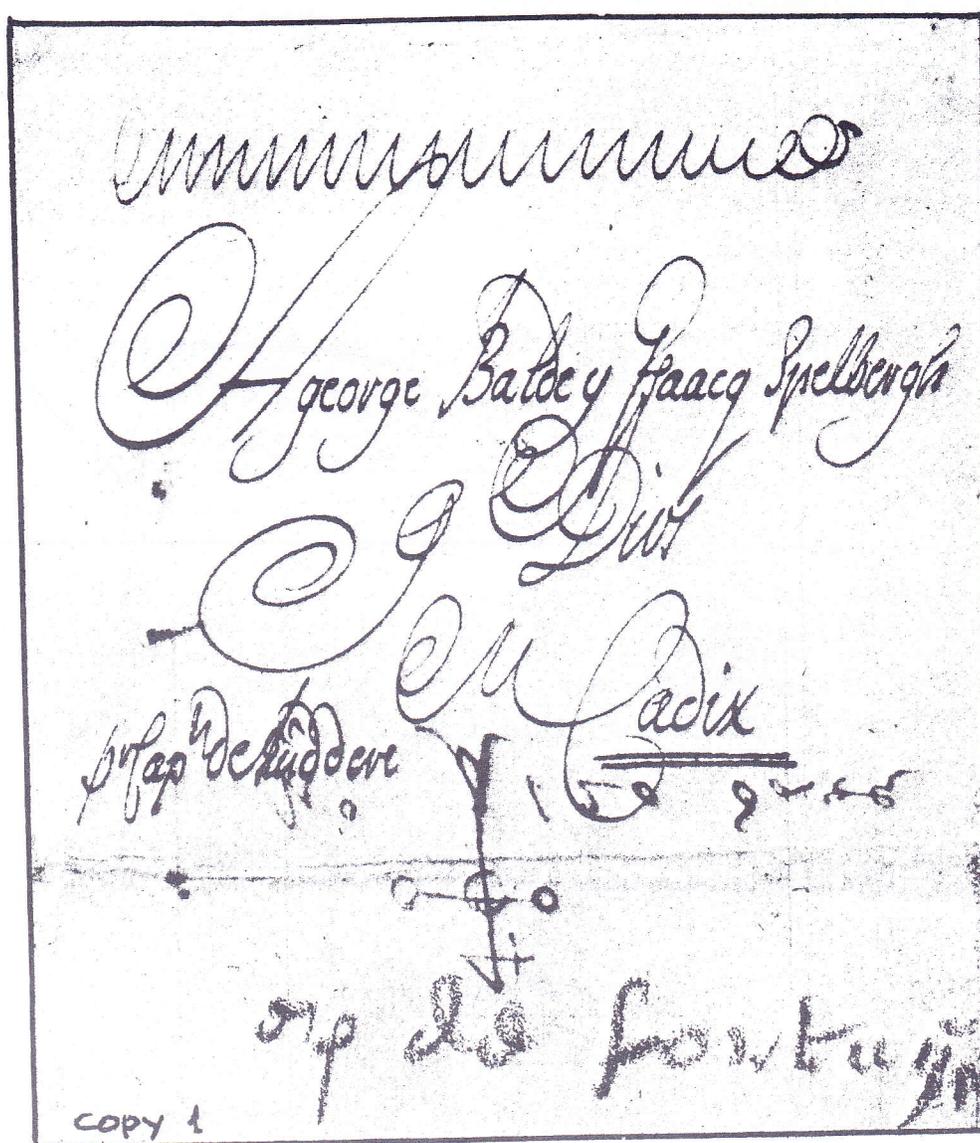


Fig 1 April 12, 1698: Amsterdam - Cadiz . Transported by 'de Fortuyn' under Captain de Ruddere van de Texel Road to Cadiz, Southern Spain. The Texel Post brought the letter overland from Amsterdam to the Post-commies, located at the Nieuwe Diep near Den Helder. 'op de fortuyn' is a postal manuscript written by the Post-commies in care of his Post-praai (praai = hail (HK)) skipper who brought the letter on board at the Texel Road. No rate is indicated since it was common to ship franco from Amsterdam to ships moored at the Texel Road..

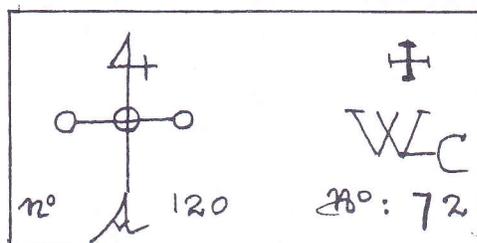
Laus deo Dij 12 April 1698 in Amsterdam

Mentius de wed Louis Le Candie debet ady d'no voor der navolgende
gedaan op een balloot camen van haar over de lft ontfangen met
het nevenstaande marq. en alsoo naar Texel gezonden ongeladen
te worden, in e Schip de Victoria Schipper Cornelis Klinckert gaande
naer Cadix met consignatie aem de 16^{de} Schrymmecken ydelie
n^o 72. Vrechte 3. en potta double oude minne den heere zette wel accouren

Vrechte van de lft	3. 10.
t huys. aem de Kaagh, en vrecht in Texel	2. 14
Surplus van 820 of met directie	4. 14
provisie	2. 10
	13.

copy 1a

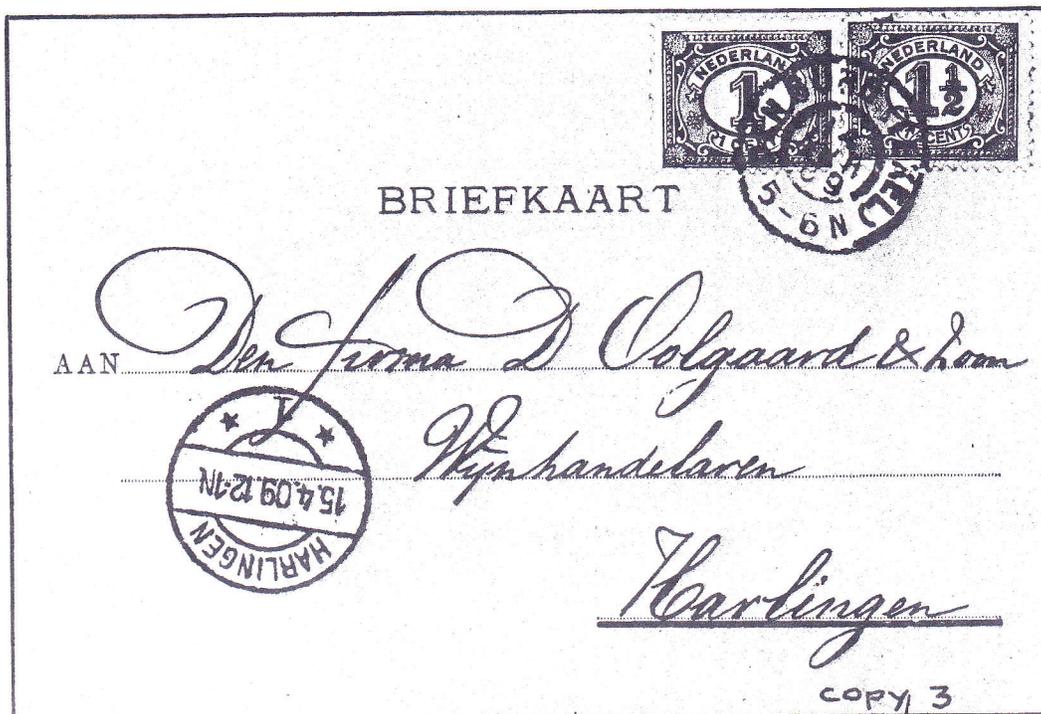
Fig. 1a Contents of letter sent from Amsterdam to Cadiz, 1698. The letter states that 'there will be a shipment of cargo, sent via Amsterdam per 'Kaag' or 'Beurtskipper' to Texel, to be loaded on the Victoria, skipper Cornelis Klinckert, going to Cadiz' etc. with the prayer " may the Lord let the goods arrive in good condition'. It also mentions the cost of freight and commission, among it storage at the Kaag and freight to Texel f 2 : 14, or 2 guilder and 14 stivers.



17th century freight marks

When the influence of Amsterdam became less, there also came Beurtskippers between Oudeschild (Texel) and Harlingen (in the province of Friesland). They not only took cargo but also some mail. This can be illustrated by the times in the postmarks on two postcards, sent in 1908 and 1909 from Oudeschild to Harlingen. (Figs. 2 and 3).

The usual route via Den Helder and Amsterdam by rail took more time; at least one day!



Figs 2 and 3. Postal cards sent from Oudeschild (Texel) to Harlingen (Friesland). Going by the time the cards were sent and the time arrived at their destination they must have been transported directly by boat between the two towns, not by the more common route via Amsterdam. The first card was sent between midnight and 8 a.m. and arrived at Harlingen the same day between 7 and 8 p.m. The second card was sent between 5 and 6 p.m., and arrived in Harlingen the next day between noon and 1 p.m.

Postage Due on Business Reply Cards

by Hans Kremer

Collecting postage due covers is an excellent way in finding out what the correct mailing rates were at various times.

What puzzled me about the postcards shown here is that they are business reply cards with postage due on them. How can that be, since it specifically says something like 'Kan Ongefrankeerd Worden Verzonden' (Can be sent free of franking)? Why then postage due?

As usual, when it comes to a question about Dutch postage dues I consult 'Van een halve cent tot één gulden vijf en zeventig. Een overzicht van de Nederlandse portzegels'.¹

Sure enough, the solution is there. When a company sends out these reply cards they of course hope that they come back. On the back of the card is usually a solicitation to buy or order something. By not charging for postage the chances that the customer returns the card increases significantly. This however, does not go without a fee to the company sending out the cards.

First the company has to pay for the mailing cost of getting the cards sent back. This is equal to the regular postcard rate at the time the card is returned.

On top of that however, they have to pay the postal service something extra for this service. This 'surcharge' changed over time.

<u>Postcard Rate</u>	<u>Reply Card</u>
<u>as of</u>	<u>Surcharge as of</u>
2-1-1948 6 cent	9-2-1929 1 cent
7-1-1953 7 cent	4-1-1957 3 cent
11-1-1957 8 cent	6-1-1965 5 cent

It was not practical for the PTT to put a postage due stamp on every card that was returned. Since most of the time multiple cards were delivered it was easier to put postage due stamps on the 'invoice' of the day.



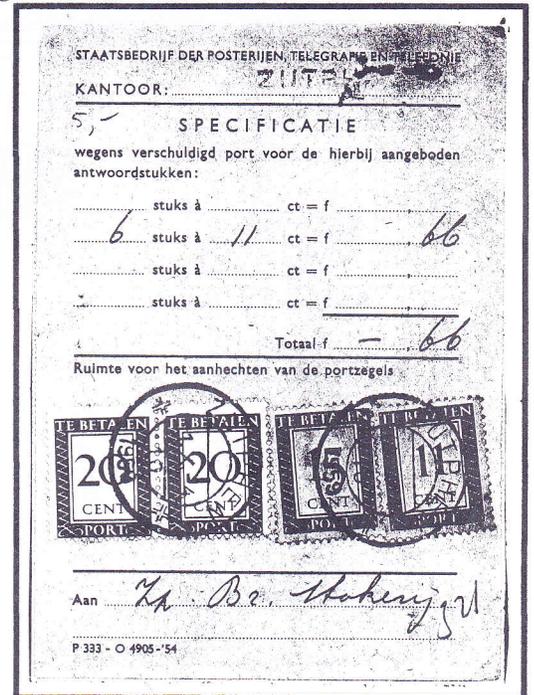
Returned Business Reply card, sent 12-20-1952 - Postcard rate 6 cent ; surcharge 1 cent . Total 7 cent.



Returned Business Reply card, sent 7-14-1953 - Postcard rate 7 cent surcharge 1 cent. Total 8 cent.



Returned Business Reply card, sent 5-1-1957 - Postcard rate 7 cent; surcharge 3 cent. Total 10 cent.



PTT invoice of the Zutphen post office for six cards delivered on 10-1-1959 to 'Zn. Br. Stokerij'. In 1959 the postcard rate was 8 cent and the surcharge 3 cent, for a total of 11 cent. To collect this fee, postage due stamps totaling 66 cent were attached to form P 33 3- O 4905-'54.

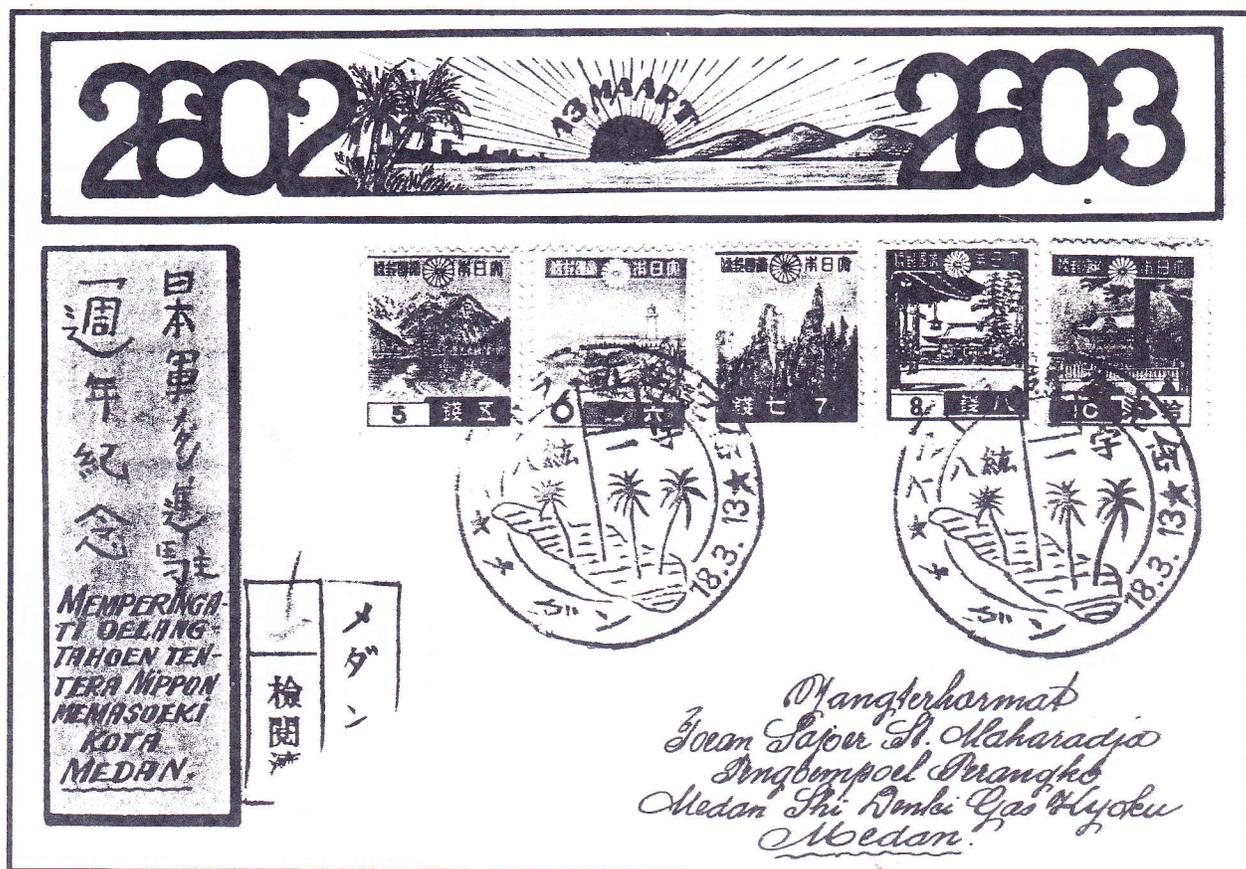
The Gas Co. Collector

by Alan Bartlett

All articles by Mardjohan Hardjasudarma are interesting and *The Difficult 'Van Konijnenburgs'* in the September 2003 issue of *Netherlands Philately* I found especially so, because of a particular illustration that immediately caught my attention. This was on page 18, captioned *5 Gld (and many others) on large cover, Medan, Rep Indonesia, February 17, 1946. Sumatra 'bar-T' and 'Rep. Indonesia' overprints.*

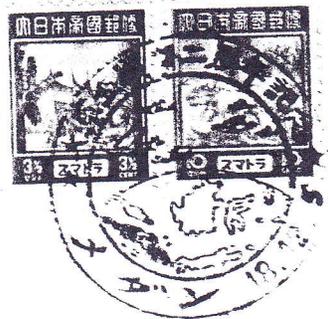
However, it was not those features that intrigued me, rather that it bore striking similarities to two covers in my collection which, by coincidence, were illustrated only two months earlier in an article of mine in our UK journal *The Netherlands Philatelist*.

All three covers are addressed in identical and elegant script to the same person, one Maharadja. On my first cover dated March 13 1943 (Fig. 1), as also on the page 18 cover, he is described as *Pengoempoel Perangko = Stamp Collector*, which confirms what is pretty obvious: that they are philatelic. The page 18 cover is a printed envelope of the N.V. NED. IND. GAS MAATSCHAPPIJ, MEDAN.



The second cover dated December 5 1943 (Fig. 2), is a printed envelope of the same company when under Japanese control: MEDAN SHI DENK-GAS-KYOKU. The Japanese gas company address appears on my first cover, but both my second cover and the page 18 cover show the street address *Djalan Antara*.

MEMPERINGATI OELANG TAHOEN PEPERANGAN
Dai To A 8-12-2601-8-12-2603.



MEDAN SHI DENKI-GAS-KYOKU
M E D A N

*Mr. S. M. Maharadja
Bulwerstraat 110
Medan*

As can be seen, my first cover is very elaborate. It is very colorful and is clearly hand-painted on an envelope handmade from very heavy paper. Bulterman, on page 316 of his *POSTSTEMPELS NEDERLANDS-INDIE 1864-1950* illustrates a cover, also dated March 13 1943, which is identical with mine apart from the franking and certain design details.

It appears to me that Mr. Maharadja was a keen collector who produced and sent to himself a number of attractive covers, but beyond that there are several questions to which I do not have the answers. Did they ever go through the post, or were they canceled to order? Were the 1943 covers produced then or during the chaos after the defeat of Japan when the stamps and cancelers concerned may well have been 'liberated'? How many of these covers were produced and how many still exist today? And finally, just who was Mr. Maharadja - the Gas Co. Collector?

Reply from John Hardjasudarma:

I thank Alan Bartlett for his kind compliments. At the time, most philatelists were Dutch. When the Japanese took control, they were quickly sequestered in prison camps. That kind of put the philatelic burden, so

to say, on the few remaining non-Dutch individuals. Though few in number, some were quite prolific. Examples: E. Streckeisen, a Swiss national, who was not interned because his country remained neutral. Phoa Lim Kway, Chinese, and finally, Sajoer St. Maharadja and M. (or Moehammad) Sjoefian, both (?) native Indonesian.

Since they often used their addresses interchangeably, "they" may have been one and the same person. For most of the philatelic creations, especially the elaborate ones with multi-franking, it is almost certain they did not go through the mail. The risk of loss in the mail was just too great.

One must assume a good number were created afterwards with 'liberated', though genuine stuff.

Some members of the Dai-Nippon Society may be able to answer Alan's other questions.

The Difficult 'Van Konijnenburgs' - Two Addenda

by Mardjohan Hardjasudarma

In response to my article in ASNP Journal Vol. 27/3 (September 2003) I received the following information from Leo Vosse (Dai Nippon vereniging) with many new data and some corrections.

Japanese occupation Sumatra:

Stamp: Price (Euros):
371v-58 1200,-- used
87z/3v-58 800,-- used
912v-58 750,-- unused

Corrections:

21r-58 should be 22r-58
572r-58 should be 572z-58
61z and 612z are one and the same 25G stamp

The price of 91z-56 should be € 160 instead of € 60

Indonesian overprints with prices in **Euros** as they will appear in the new catalog:

11-87z/30z-56	180	213v-92z-56	180
11-87v/30z-56	180	221z-92z-56	160
11-92z-56	180	221v-92z-56	180
11-87v/30z-58	500	221r-92z-56	180
211z/91z-49	60	32z-88z/30z-49	40
211z-91z-56	150	32z-572z-56	300
211z-92z-56	150	32z-58	400
211z-91z-58	230	54v-53z-49	45
211r-91z-58	320	54v-58	400
212z-91z-56	180	54v-70v-58	400
212v-91z-56	150	54v-91z-58	400
213z-49	80		
213v-49	80		

We thank Leo Vosse for his interest and attention.

Last but not least, if anybody would like better quality images of the covers in 'The difficult VK's' article please provide me with your e-mail address, or send me a large, self addressed and stamped envelope, and I will be glad to (e)mail you the images (or prints).

John Hardjasudarma, 5002 Sunflower Blvd., Bossier City, LA 71112-4543.

E-mail: triana8@earthlink.net

Another reaction came from Paul Bulterman. His translated and slightly edited text is as follows:

First let me compliment you on an excellent job.

After many years I got another look at a 35 ct single franking. At one time I bid on this item in an auction, but it passed me by. However, I do have the other known 35 ct single franked cover.

The 5 Gld cover is also the second one I've seen; the other one I have. Rumor has it that a third cover exists in Indonesia, but that could be 'maakwerk' (made to order).

A couple of remarks about the contents of your article.

You state: 35 ct, 5 & 25 Gld: Very Rare Yes and no. In my opinion: 35 ct and 5 Gld: Very Rare; the 5 Gld being the rarest. The 25 Gld, is not 'Very Rare', just Rare.

In nearly all auction catalogs the 25 Gld (used) is offered one or more times. Most often they are not sold, single copies of it rarely sell. In every stamp store you can find a used copy of the 25 Gld. You won't find the 35 ct and 5 Gld denominations.

Covers with the 25 Gld are rare (not very rare), and can occasionally be found in auctions (I got five plus fragments + blocks).

I've kept track of complete covers of the 20 ct, 35 ct and 5 Gld over the last 25 years, and this is what I've found:

20 ct: six copies; 35 ct: nine copies; and 5 Gld: two (possibly three)

Single copies is difficult; fakes exist, and they are hard to check from just a catalog and the 20 ct is not often offered as a single. The 20 ct mint is not rare; I have three covers, two of which are philatelic. One military postal order with a 20 ct stamp on it. I had quite a collection of these military postal orders, among them one with the 20 ct stamp, and one with the 35 ct stamp. From the last month of 1945 there are again some covers with the 20 ct stamp on it, but this doesn't really matter.

I have a strong suspicion that the 20 ct was only sold at the philatelic counter in Batavia during the months prior to the occupation.

I think that neither sender nor receiver of the 25 Gld covers were philatelists. The 25 Gld would be obvious, but I don't think my 5 + 4 x 25 Gld cover is suspect.

In conclusion I would say that your two grandiose covers are not really suspect.

Hendrik Nicolaas Werkman: Graphic Designer and Printer

by Joe Sullivan

Editor's Note: This article first appeared in *Philateli-Graphics*, Volume XXV, Number 2 -April 2003. *Philateli-Graphics* is the quarterly journal of the Graphics Philately Association [website: www.graphics-stamps.org]. Joe (ASNP # 913) can be reached at joe@stampdesign.net or 607 Stevenson Lane, Towson MD 21286.

Late in 1994, I received the Dutch postal service's philatelic bulletin announcing three stamps to be issued January 17 the following year. One of these stamps honored H.N. Werkman.



Netherlands, 17 January 1995, 80c stamp features poem by Charles Peguy published in De Blauwe Schuit (5), 1941.

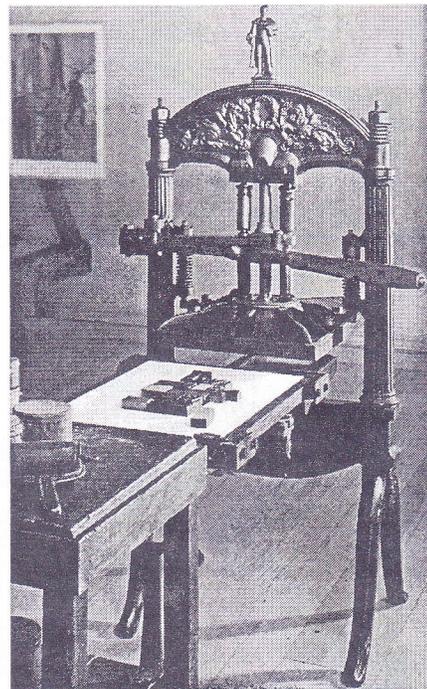
It ignited in me an interest in this man and his work far surpassing the effect of any other stamp I have encountered in 50 years of collecting. (I only wish our journal was printed in full color.)

The new issue bulletin described Werkman as a graphic designer and printer—two areas of special interest for me, yet I had never heard of him. A bibliographic search yielded very little written in English, reference on the internet was sparse (and generally in the Dutch language), and my acquaintances in the Netherlands had only limited knowledge of Werkman, though they provided useful early research.

What I have since learned is that Hendrik Nicolaas *Netherlands Philately Vol. 28 No. 2*

Werkman was a printer, artist, writer, graphic designer, typographer and much more.

Werkman was born in the Dutch province of Groningen in 1882, the son of a veterinarian. His first job was as a type sorter, an occupation that would influence his entire adult life. At 21, he began to express his creative side as a journalist, composing vignettes of daily life for the *Groninger Dagblad*, the city's daily newspaper. In these simple anecdotes, Werkman probed below the external surface to reveal life's richer dimensions. This deeper level of consciousness characterizes his very personal body of creative work, including writing, painting, graphic design and printing.



Werkman's hand press, manufactured in Germany in 1850 by Cristian Dingler, now in the Grafisch Museum, Groningen.

About 1908, Werkman again became involved in the printing trade, this time with himself as proprietor and printer. The business grew, but his indifference to making money eventually led to the failure of the print shop in 1923. Willem Sandberg, graphic designer and influential director of the Stedelijk Museum in

Amsterdam after World War II, described Werkman as someone for whom anything utilitarian was completely beyond comprehension. Exploring elusive and complex

human dimensions, first seen in his early journalistic writing, was becoming his life's primary work.

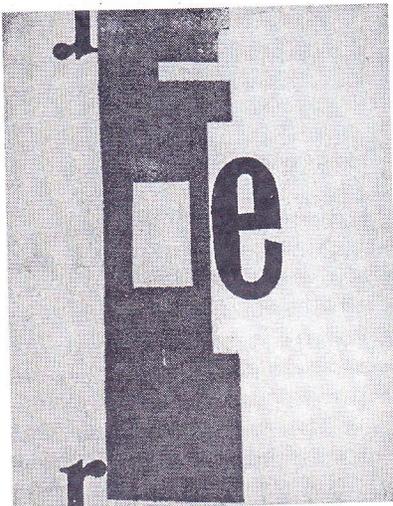


Left to Right: *The Werkman Family*, 1923; *Hendrik Nicolaas Werkman-photo*; *self-portrait*; *Invitation to a meeting of De Ploeg*, 1926.

After the failure of his business in 1923, Werkman set up a 'one man' print shop equipped with an antiquated handpress in a warehouse attic in the city of Groningen. What was left to him at the end of this difficult period was his love for printing, his joy in artistic experimentation, and an eye for the poetry in his immediate surroundings. He continued to draw and paint, which he had begun in 1917, and was involved with De Ploeg (The Plow), Groningen's artists' circle.

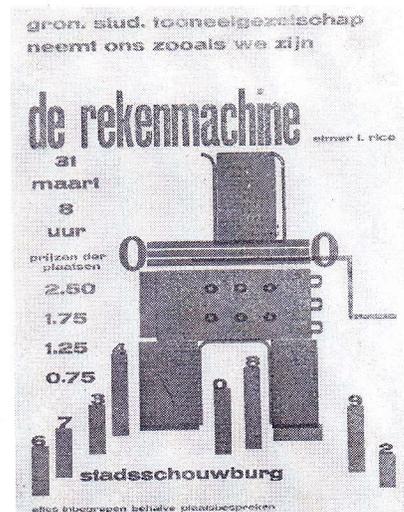
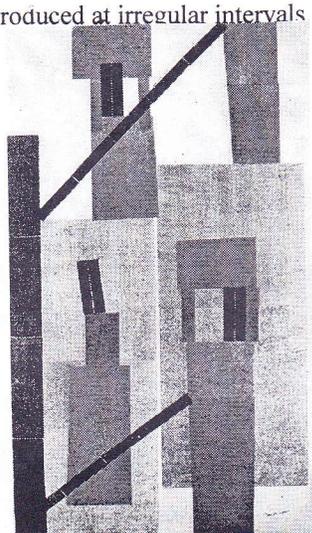
As a commercial enterprise his new printing works was never a success, but it allowed plenty of time for his creative explorations. Werkman transformed himself

from an amateur painter to professional artist. He also created personal pictures utilizing his press and the familiar printer's materials which were available around him: printing ink, rollers, type and even miscellaneous hardware. The initial expression of Werkman's new direction was an intriguing and mysterious pamphlet mailed to his artist friends in Groningen in September 1923. The publication's slogan read: "GRONINGEN BERLIN PARIS MOSCOW 1923-Beginning of a Violet Season." It announced an avant-garde publication bearing the cryptic, un-Dutch title *The Next Call* and declared the birth of a new era in the arts. "It must be attested and affirmed," the pamphlet stated, "art is everywhere."



Cover of the first issue of *The Next Call* on which Werkman combines wooden letters with part of a door lock, and a page spread from the first issue of *The Next Call*.

At that time, Berlin, Paris and Moscow were all centers of progressive art movements, and by adding Groningen to the list, Werkman proclaimed the beginning of an art movement in that city too, though the movement was essentially Werkman himself. Between September 1923 and November 1926, nine issues of *The Next Call* were produced at irregular intervals.



Left to Right: *Chimneys 2* (a druksel print), 1923; Poster for *De Ploeg* exhibition in the Pictura gallery, 1931; In a 1933 poster for the expressionist play *De Rekenmachine* (*The Adding Machine*), Werkman demonstrates his playfully direct approach to graphic imagery and his unconventional use of elements from his type case in portraying the calculator.

The Next Call was an important vehicle for Werkman to explore and publish in imagery and words his ideas about art, and it kept him in contact with the avant-garde of other countries. The publication's size and page count were limited and the printing paper was ordinary, but its design was original and visually provocative. A sense of freedom, vitality and optimism emanated from the pages. Graphic art historian Alston Purvis describes Werkman's creative printing as, "Both expressive and reflective, Werkman's compositions were consistently inventive, direct and playful..." The issues of *The Next Call* contained typographic experiments, 'druksel' prints (graphic explorations using layered color and textured paper) and a variety of expressionist, lyrical and dadaist texts, mostly written by Werkman himself. He embraced the accidental graphic imagery that unfolded in his creative approach to the printing process. "The subject proclaims itself and is never sought," he said. Layout and design did not precede the typesetting and printing process; rather, the three were fused into one creative experience.

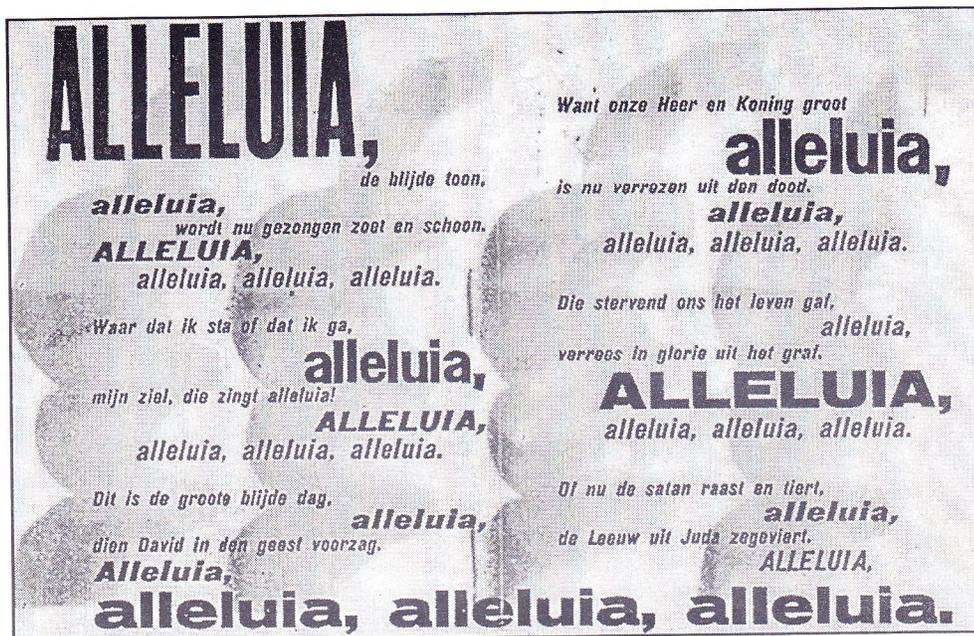
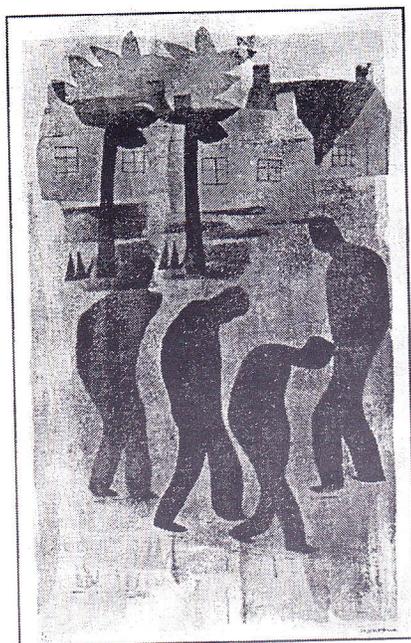
The final issue of *The Next Call* appeared in 1926 and was composed of the same elements, rough paper and a straightforward approach to imagery and typography, and closes with a wistful poem by Werkman:

once when the earth
was still not round
once when
art was still not art
once when the ant
was not yet diligent
once when he
was still young
once when she
was still small
once when my
mother still sang
once when it
was summer
once when it was still
the day before yesterday
once when yesterday
was not yet today

The years following the final issue of *The Next Call* were productive for Werkman. During the 1930s his innovative approach to graphics continued to develop as he expressed more of his poetic visions on paper. He introduced cut stencils and stamping into his work, drew directly onto the printing paper with his ink roller, and varied the viscosity of his inks. Between 1926 and

1945 Werkman also produced nine calendars-rich with experimental typography. He presented texts in this series with typical artistic freedom, using different typefaces and contrasting color to highlight important phrasing, and by setting type both horizontally and vertically and creating open spaces in the text, which give a primitive but poetic feel to printed work.

In 1939 he began to incorporate illustrations into the calendars, an addition that anticipated his subsequent wartime design which utilized the skills he developed creating hundreds of druksel prints.



L. to R. Werkman's illustration from *De Blauwe Schuit* (1941) for "Hasidic Legends 1-2, Fathers and Sons" from *The Werewolf*; "Alleluia, the title of the Easter edition of *De Blauwe Schuit* (1941). Both illustrations demonstrate Werkman's use of the inked roller applied directly to the printing paper and the visual effects achieved by varying the viscosity of the printing inks.

Overall, Werkman's design and art are not as closely linked to a particular style or movement as the work of his better-known contemporaries, but rather to his personal exploration of the human spirit. He once commented that secluded paths are the most beautiful. He was a dreamer, an explorer of the unseen, a loner-living very much in a personal and private world.

By 1940, as Purvis notes, Werkman "had redefined the symbolic significance of letterforms," and his role in avant-garde typography would reach its apex with his clandestine publications during the occupation of his homeland. The most influential of these were the forty issues of *De Blauwe Schuit* (The Blue Barge), a rich outpouring of the typographic experiments he had begun in the pages of *The Next Call*.

The outbreak of war in 1940 so deeply affected Werkman that he made no prints that year. Shortly after the German invasion of the Netherlands in May of 1940,

a small group gathered together in Groningen: Ate Zuitoff, August Henkels and Adri Buning. Henkels later described the scene: "There we sat, together, all of us filled with the same thoughts. Each with his private and personal experiences in life, but now everything veers toward a new focus: the tyranny that has come over us. Our hostess remembered a poem by Nijhoff which ran: 'It is not that we do not dare, it is that the hour is not yet here. So begins every beginning...'" Henkels concluded, "...something in the room had changed. A spark had set fire to the desire for action. We told each other: this poem must be printed."

One member of the group had heard Werkman's name and that he printed unusual things. Werkman was asked to print this first broadsheet of *De Blauwe Schuit*. The three friends then met again in Werkman's attic print shop. Henkels describes the encounter: "There it appeared that the humble jobbing printer was a prince incognito, who had gone through life for decades

masquerading as a beggar...There it also appeared that this person, this divinely endowed artist had always been one of the company of that singular Ship of Fools-unremarked in the world of art, and likewise unrecognized in the circle of his friends and colleagues. A 'fahrende Gesselle,' whose colors blazed with the manners of the 'roaring boy'...That was how we came to Werkman. But Werkman was *De Blauwe Schuit* before we thought of it."

In his clandestine publications for *De Blauwe Schuit*, a summary of Werkman's creative life can be found. Always fond of the expressiveness of language, Werkman harmonized the content and form of his texts.

~ ~ ~ ~ ~

I've asked myself why Hendrik Werkman, a multifaceted and innovative artist, is so little known. Histories of graphic design present him as a minor player. In art histories he is virtually ignored. The answer, perhaps, is revealed in Werkman's solitary personality, which Herbert Spencer described as "honest, simple, contemplative yet passionate-and above all, intensely human." I believe this genuine, deeply honest humanity is so rare that Werkman can only be viewed as truly unique-outside the norm. And because Werkman is not neatly categorized, his contributions to the arts and humanity are often overlooked. Today, the richness of meaning and innovativeness in graphic expression in his work can be just as strongly experienced as when it was created, if not more so. He truly was an artist, writer, graphic designer, typographer, printer...and much more. Once he perceptively described what he felt inside himself: "Increasing laughter. Despite art. For art has a lot on its conscience."

Finally, this has been said of Werkman, the printer:
In Werkman's hands, the basic letterpress was pushed beyond previously known possibilities. Every subtlety played a part-the unique oddities of wood grains, scratches on damaged or heavily used pieces of type, the thickness of ink, disparate methods of inking, and diverse paper textures. ~ Alston Purvis

Werkman treated the machine (his highly antiquated press) like a comrade...the pair of them turned out creative work together. The richest years in both their lives. ~ Willem Sandberg

He conjured away the heaviness of his printing materials making them instead rarefied and transparent-spiritualized. Texts were chosen with great care. On the surface might be a poem or song, beyond the surface was biting commentary of the horrific events of war. On December 16, 1943 Werkman wrote Henkels: "It's been quite a job; during the last few weeks I worked very hard and almost without stopping. But it was inspiring, and relaxing at the same time." On March 13, 1945, Werkman was arrested by the Gestapo, presumably on suspicion of having done illegal printing. A month later he was executed-two days before the liberation of Groningen by the Canadian army.

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Thanks to all who have shared information about H.N. Werkman with me. Special thanks to Alston Purvis for his writings about Werkman and for lending me photographs from his files. Joe Sullivan

Some Remarks on the Lines of Communication between Dutch Factories in the East Indies and the Netherlands before 1800

by P. J. Moree; National Library of the Netherlands, The Hague

Note: This text was presented by Mr. Moree at the international conference 'Shipping, Factories & Colonization' in Brussels in November 1994.

During the seventeenth and eighteenth centuries—in the era of the Dutch East India Company (VOC)—communication between the Netherlands and the factories and strongholds of the Company in South Africa and Asia was not without problems. On average it took a vessel—loaded with both official and private letters—at least nine months to reach Batavia (present-day Jakarta). By the time of arrival many a letter had already become archival material. Nevertheless, the sea route was the only way—apart from a risky land route via the Middle East—of exchanging strategic, commercial and private information between employees of this trading company and its overseas factories 1.

Until the Fourth Anglo-Dutch War (1780-1783) the Company had never encouraged its servants to write to their acquaintances and relations overseas. Despite of this, the yearly number of private letters sent from and to the East Indies must have been enormous. The greater part of these letters was probably illegal, i.e. sent along with crew members or passengers on Eastindiaman, thereby avoiding censorship 2.

It was not until the end of the eighteenth century that the VOC established a packet service with small, fast sailing ships. For the first time in VOC-history, the sending of private mail to Asia was actually promoted by the Company.

This short article deals with the changing attitude of the VOC towards the sending of private mail overseas. With the aid of contemporary sources—in particular private letters—it will be shown how much daily life at the factories was influenced by the availability of the latest news from home.

The attitude of the VOC towards private mail

It is a well known fact that during the two centuries that the VOC existed, the Dutch were to be found almost everywhere in the region between the Cape of Good Hope and Japan. Living and working at these overseas factories and other establishments were Company-servants whose daily monotonous life was relieved by the arrival of oral and written news from the Netherlands and other factories in Asia. For this news they were almost completely dependent on the ships of the VOC. These people rarely missed an opportunity to send a letter—often in triplicate—along with these ships. Phrases like "dear brother, this is the second letter I have written to you today" are not uncommon 3.

When one is doing research in a former Colonial Archive and one is lucky enough to discover private letters which were sent from the Netherlands to the East Indies or vice versa during the seventeenth or eighteenth centuries, one will notice that along with the addressee on most of the letters usually the words "Met Vriend, die God geleide" (= With friend, guided by the Lord) are written. These words are not just to be interpreted as a talismanic inscription, but they actually tell us something about the way in which private persons in Europe and the East Indies communicated. Most of the letters were in fact carried illegally ... by friends 4.

The reason for this illicit postal traffic is to be found in the attitude of the VOC towards private letters.

The Company preferred to avoid private mail but, as they realized that this was impossible to achieve, allowed it to a certain extent. As the directors of the VOC were very afraid that all sorts of strategic information was going to leak to competitors in Europe through these letters, all incoming and outgoing mail was being censored. The letters were to be handed over to Company officials who would put them in the ship's box 5.

It is therefore very likely that persons who were leaving the Netherlands, the Cape of Good Hope or Batavia on vessels of the VOC were not only crewmembers or passengers, but also unofficial mailcarriers. Let us look at two examples of this practice, one from the seventeenth and one from the eighteenth century.

In the city of Hoorn a certain Anthonius Scherius wrote a letter to a friend, stationed at the Cape of Good Hope, in November 1672. Apart from describing the brutal murder of Johan and Cornelis de Witt at The Hague in August of that year, he also mentioned that "The bringer of this (letter) is a person, whose parents are known to me and my wife as honest people, (...) and who is of good humor and honorable".

As a favor in return, Scherius wrote a letter of recommendation for this anonymous mail carrier, who was looking for a modest position at the Cape 6.

More than one hundred years later—in April 1786—a woman from Rotterdam wrote a letter to her sister in Batavia. In this letter she complained that she had not received any message from her since a number of years. She mentioned that she had been awaiting the arrival of the Eastindiaman the "Mentor" in Rotterdam and had asked "the captain whether he had brought letters for me", which was not the case. Another member of the crew had then told her that letters from the sister—who was alive and well in Batavia— would be

delivered by a certain lieutenant, who never showed up. The woman from Rotterdam then took the initiative herself and wrote: "My dear sister, the gentleman who is carrying this letter for me used to be an intimate friend of your husband. Hope to receive tidings from him when the Lord saves his and your life. (...) Have to stop because the gentleman is waiting for the letter (...) Greetings from your ever loving sister" 7.

These are only two out of hundreds of examples, which I have found in various collections of so-called East Indian letters. They show us that during both the seventeenth and the eighteenth centuries people in the Netherlands, the Cape and Asia preferred to send their private mail via friends or vague acquaintances instead of trusting them to the ship's box and thus exposing them to censorship.

This way of mail transport had one disadvantage, however: lots of private letters were lost, never delivered to the right address or, in the case that the illicit carrier died during the voyage, were just thrown away. This situation lasted from the early days of the Company till the 1780'S.

The Packet Service of the VOC: Innovation

During the difficult period after the Fourth Anglo-Dutch War, the years 1783-1795, there has been an important innovation in Dutch-Asiatic shipping. In order to approve communications between the directors in the Netherlands and the South-African and Asiatic factories of the Company, a packetservice with ten small, fast-sailing brigs came into operation.

If there was one thing the Fourth Anglo-Dutch War had pointed out to certain officials of the VOC, it was the deficiency of correspondence between the Netherlands and Asia. During the war the communication had been very scarce. In fact only neutral ships, sometimes chartered by the VOC itself, were able to reach Asia. Although from 1783 on, the VOC theoretically had been able to restore communications by sending out numbers of East Indiamen, in fact the lines of contact remained very much distorted during the first postwar years. This was felt not only by the Company, but also by certain Navy officials, who had sent warships to Asiatic waters as defensive support to the Company, and who were very anxious to keep in touch with them. The Heeren XVII—the directors of the Company—concluded that the VOC needed a number of fast-sailing ships, in order to deliver urgent messages to the East Indies. Especially after the appearance of a new competitor in Asian waters in the year 1785—the Royal Philippine Company—the States-General, the Navy and the VOC all agreed that measures should be taken immediately. If the Dutch Navy-ships were to take action against the Spaniards, a good and speedy line of communication with the Dutch Republic was necessary.

In 1786, a solution to the deficiency of

communication was found. The VOC was recommended to introduce a packet-service between the Netherlands and the East Indies. At fixed times in the year small packet-boats, designed for speed, were to sail between the Netherlands, the Cape of Good Hope and Batavia, and vice-versa, and also between the Cape and Ceylon. To establish a regular service with small ships, with the sole purpose of delivering messages, was quite a revolutionary idea.

Every three months a packet-boat was to leave a Dutch harbor, carrying the latest news and orders from the Heeren XVII and the chambers. The High Government in Batavia was to send a packet-boat every three months in return. In order to guarantee the continuity of these departures, five packet-boats were needed. A sixth boat was needed to sail twice a year between the Cape and Ceylon. Also, four other boats were to be built as spare ones, in case of calamity or delay. Thus, a total of ten packet-boats was to be built. In some of the names of these ships—for example the "Vlijt", the "Haasje" and the "Snelheid" a reference to speed can be found.

The packet-boats were, according to the detailed plan, to have crews of only 24 men, including able and experienced officers. In order to recruit these people successfully, the VOC was recommended to pay them higher wages than those on ordinary East Indiamen. These brigs, as was stated in the plan, were meant to sail from the Netherlands to Batavia and vice-versa in no more than eleven months.

An innovation like this was likely to have its costs. Company officials knew this and they came up with a simple but effective solution: the packet service was to be financed out of the proceeds of a private mail service. The mail had to be paid by the receiving party and the largest part of the revenues of this reasonably prized service were to flow directly into the petty cash of the various chambers of the VOC.

On the first of September 1788, the "Maria Louisa" sailed away from the Texel roadstead. This small ship sailed to Batavia via the Cape and returned to Texel on August 3, 1789. The total duration of outward and homeward voyage was eleven months and two days. The three officers were given a bonus, because of their rapid journey. The "Maria Louisa" returned to the East Indies next October.

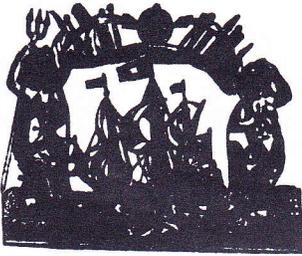
During the period 1788-1795 there were 28 outward voyages of packet boats and 21 return voyages. This packet-service actually flourished from 1788 till the end of 1792. And—one might ask—what about the private letters?

Did people in the Netherlands and Asia actually send their personal messages with the official new mail service of the VOC ? Although I have found a few examples of illegal mail transport by private persons during the early 1790's, the postal administration of the VOC provides us with a positive answer: during the six

year period 1788-1794 a total of 56,000 letters were shipped to the Cape and Asia, and almost 51,000 were sent from Asia and the Cape in return.

say that the packet-service has been a success, at least till the end of 1792. From 1793 on, when the period of war started that would ultimately destroy the VOC, it was quite a different story.

Without getting over-enthusiastic, I think we can safely



WAARSCHOUWING.

De Vergadering van Zeventien, representerende de Generaale Nederlandsche Geconquireerde Oost Indische Compagnie, geordgebonden hebbende te arceetieren een Plan ter behoorzijne bezorging der Brieven en Pakketten van Particulieren van hier naar Indië en de Kaap de Goede Hoop en van daar terugwaards, zo worden inwijzende van hier naar Indië en de Kaap de Goede Hoop alsmede de geheele Compagnie, zo van 's Compagnies gewoone en gewaarde Scherpen als van de Pakketboten, welke hoort alle de respectieve Kamerten naar Indië en de Kaap de Goede Hoop zullen betreffen, gelast en geordonneerd, alle Brieven en Pakketten, welke aan hun boord Particulieren hier te Lande zijn of zullen worden ter hand geseld, om ten arceement in Indië of aan Kaap de Goede Hoop hoornomd, volgens dezelve bestemming, te worden bezorgd door hun betreffende boord der Scherpen, op welke zij beschreven zijn, of te worden ter Secretarij van de Kamer, boord welke zij staan uit te vaaren, en bij alden eenigen zodanige Brieven of Pakketten aan hun mogten worden gezonden gebuurende hun leggen ter zijde, als van alle bezicht over te hebben aan zodanige Personen, als van wegen de Kamer, boord welke zij zullen verbaaren, tot de opschijning en overneming daer van zullen zijn gequalificeerd, en hier onder gemomd.

Verder worden alle Opper en Onderofficieren van de Scherpen en Pakketboten, welke uit Indië en van de Kaap de Goede Hoop in een van de Vaarzenen betert, alden zullen retourneren, insgelijks gelast en geordonneerd, op hun arceement aldaar, alle Brieven en Pakketten, welke hun in Indië en van de Kaap de Goede Hoop zullen zijn ter hand geseld, om volgens dezelve bestemming in Europa te worden bezorgd, insgelijks boegen te overhandigen aan die gene, welke van wegen de Kamerten, boord welke zij retourneren, tot het opschijning en overnemen der Brieven en Pakketten zullen zijn gequalificeerd, worden inwijzende tot de opschijning en overneming respectieve, zo wel op de uitgaande als thuiskomende Scherpen, gelast en gequalificeerd alle die gene, welke bij de respectieve Kamerten, tebet in den haare, gemomd zijn, of in het tijd zullen worden, om op dezelve Scherpen gezonde hun leggen ter zijde agt te worden.

En aangezien het de interesse der Vergadering is, dat deze WAARSCHOUWING in alles een Rippen worden agtgeboord, en alsoo aan het herkommen oomrecht der beschrijvende uitschijning, beklaande in eenre hoerbige en feccuare bezorging der Brieven en Pakketten, van en aan Particulieren in Indië en Europa, zo wel mogelijk verbaan, worden de Personen, in boegen boordgeboeren tot de opschijning en overneming der zodanige Brieven of Pakketten werden agtgehouden of verbaard, en om ten overdrinking van dien, inwijzende in het gebal dat iemand moegt wijgeren eenige der Brieven en Pakketten over te worden, daer van inmevialt hemnis te worden aan de Kamer, boord welke het Schip, waar op zijde boordgeboord, uitoord of retourneren, ten einde jergens de Person of Personen, welke zullen worden beoorden leggen deze over te hebben gehandeld zodanig te kunnen worden gebouneerd, als geordnerd zal worden te worden.

En op dat niemand, die zulks aangaat hier van onvrijwillig wijzen, zullen van deze WAARSCHOUWING drie Exemplaren worden geleid in de Scherpenboord van weder der boordgeboerde Scherpen of Pakketboten, van hier naar Indië en de Kaap de Goede Hoop betreffen, waas van een zal moeten dienen tot overdrinking boord den Kapitein / Schipper of Bezagvoerder, een boord de respectieve Officieren, en het derde worden geaffigereerd aan de Raad, tot Raadige van een legelij der overrijge Compagnie.

Aldus gedaan, geordonneerd en gearceeterd by de Vergadering van Zeventien, binnen Amsterdam den
2 January 1789.

(Was getekend)
S. C. NEDERBURGH.

Te Amsterdam, by NICOLAAS BVL, op des Maasmanlyk, Drabber van de Oost-Indische Compagnie. Met Prindje.

Warning not to take private letters on board packetboats and other VOC ships. Resolution made by the Heeren Zeventien (XVII) on January 2, 1789

During the two years of war with the French Republic the VOC lost three of the ten packet-boats. Two were captured by the French and a third one had been sold by the VOC to the Dutch Navy earlier. The remaining seven packet-boats were much hindered by the times of war. Nevertheless, all of them were sent out to Asia in 1793 and 1794, although none of them would ever return to the Dutch Republic. In 1795 British ships of war captured two packet-boats near the Cape of Good Hope. Two other packet-boats were sold to the Danish East India Company in Bengal (India), just before they could be seized by the British. Another two packet-boats had found the relative safety of Batavia in 1795 and the last one had completed its return-voyage to Europe, but could not reach Holland and ended its wanderings in Norway. The innovative packet service, which had improved the lines of communication between the Netherlands and Asia, died down along with the Company itself.

**Replacement Illustrations for
' The World's First Postage Dues and a Forger's Tale ', and ' The Difficult 'Van Konijnenburgs' '**

Note: As some of you commented on and most of you undoubtedly noticed, and as was discussed in the November 2003 Newsletter, the majority of the illustrations of the two articles mentioned in the heading above were of inferior quality. In order to do the articles justice we are re-printing all illustrations of both articles.

The World's First Postage Dues and a Forger's Tale '

Fig 1. Track boats ready to depart from Amsterdam; in the background the Bourse.
(Engraving Reinier Nooms, 1652 - 1654;
Rijksmuseum Amsterdam)

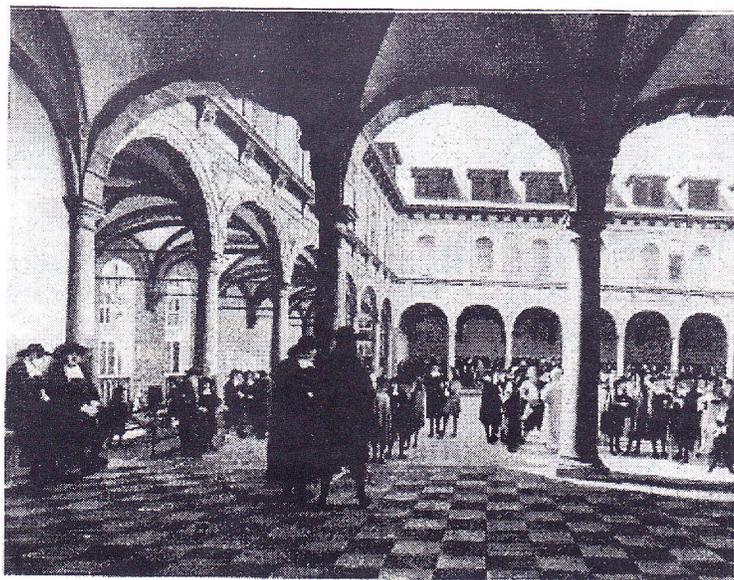
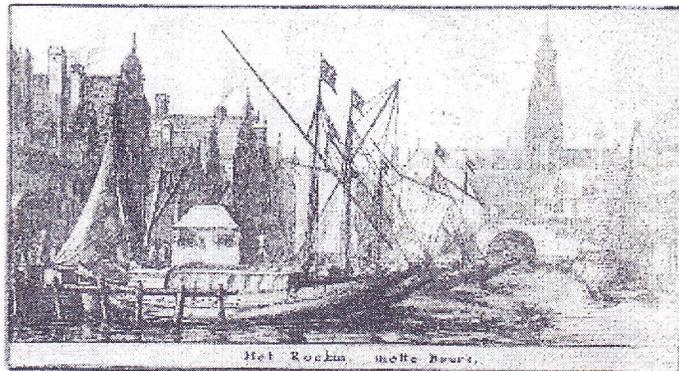


Fig 2. The bourse at Amsterdam
(Hiob A. Berckheyde; Museum
Boymans Beuningen, Rotterdam).



Fig 3.



Fig 4.

Fig 5. Letter with the earliest H-type marking,
dated November 29, 1667
(Amsterdam Municipal Archive).

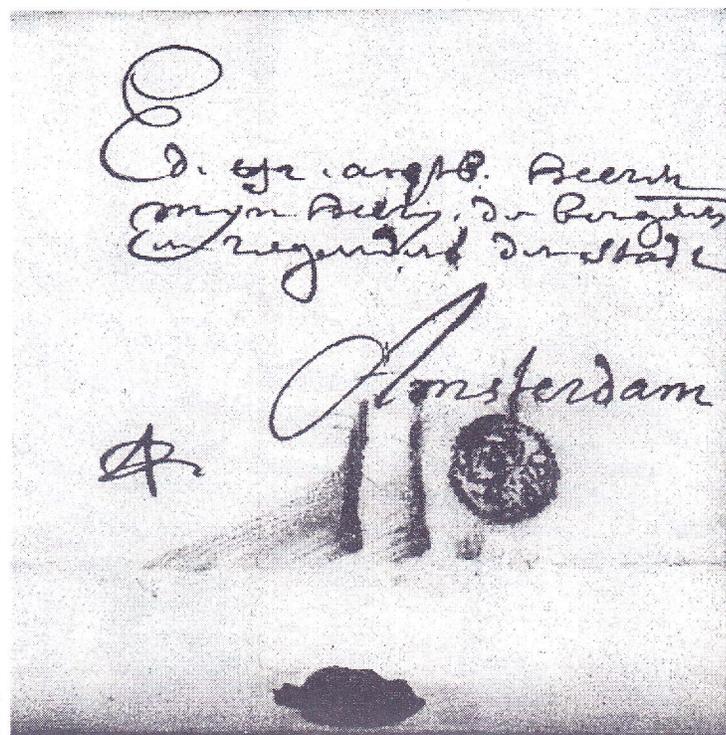


Fig. 6 Letter from Rotterdam to Amsterdam, dated January 1759.



Fig 7. Letter from Alphen to Amsterdam dated October 1775. Letters from Alphen were added to the Rotterdam mailbag and received the R marking upon arrival in Amsterdam.

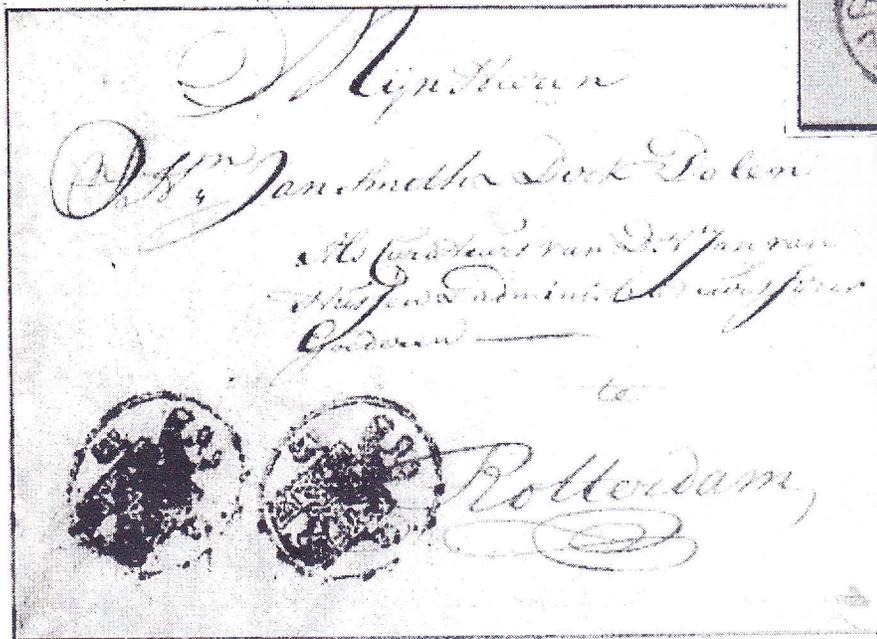
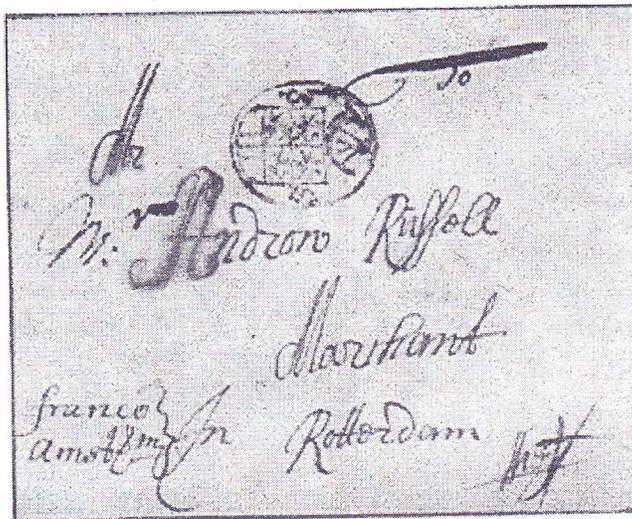


Fig 8. Letter dated March 24, 1739, from Amsterdam to Rotterdam. It received a postmark with the Rotterdam coat of arms upon arrival. This extremely rare marking does not show the A of Amsterdam (origin) within the cords of the posthorn. The exception that confirms the rule.

Fig. 9. Letter dated August 1, 1691, from Helsingör, Denmark, to Rotterdam. It followed the overland route via Hamburg and Amsterdam where it was added to the domestic mail. Postage for the leg to Amsterdam was prepaid. Unlike the letter in Fig. 8, the A is part of the design and clearly visible within the cords of the posthorn.



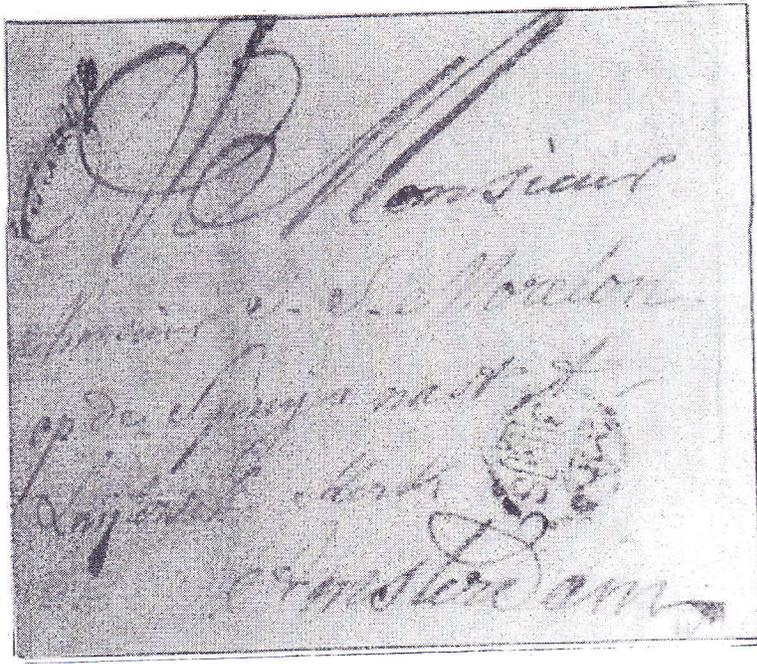


Fig. 10. Letter dated 1780 from the Waller collection in the Museum of Communications. The double ring postmark on a letter from this untainted archive confirmed that it had authentically existed.

Fig. 11. Maier 's drawing of double ring type in 1936 S. A. V. O. article



Fig. 12. Enhanced markings on an authentic letter from 1755. The name of the addressee, a high ranking official in the Lutheran Community in Amsterdam, has been removed to hide the origin of the pilfered letter.



Fig. 13. A triple strike of the fifty-three rare D(elft) postmark on an authentic letter dated 1683. Unfortunately the two "good" postmarks are Maier forgeries.

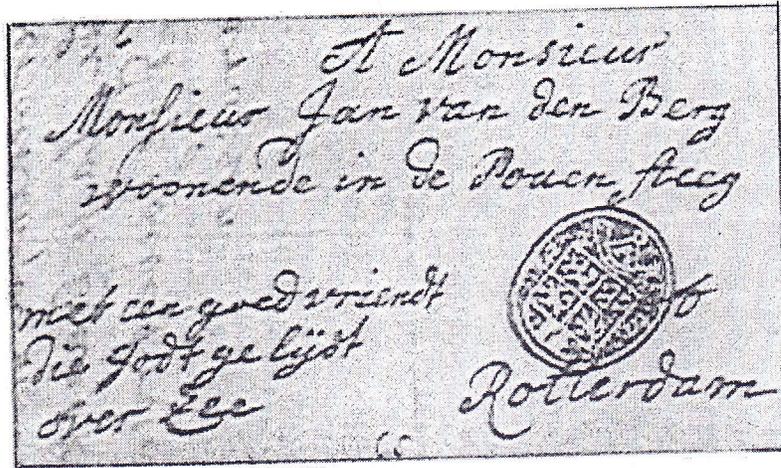


Fig. 14. Maier fantasy postmark on an authentic letter. One cannot help but begrudgingly admire its quality.

Fig. 15. Letter dated December 1812, while the country was annexed by France. Note the Département nr. 118 above "Amsterdam".

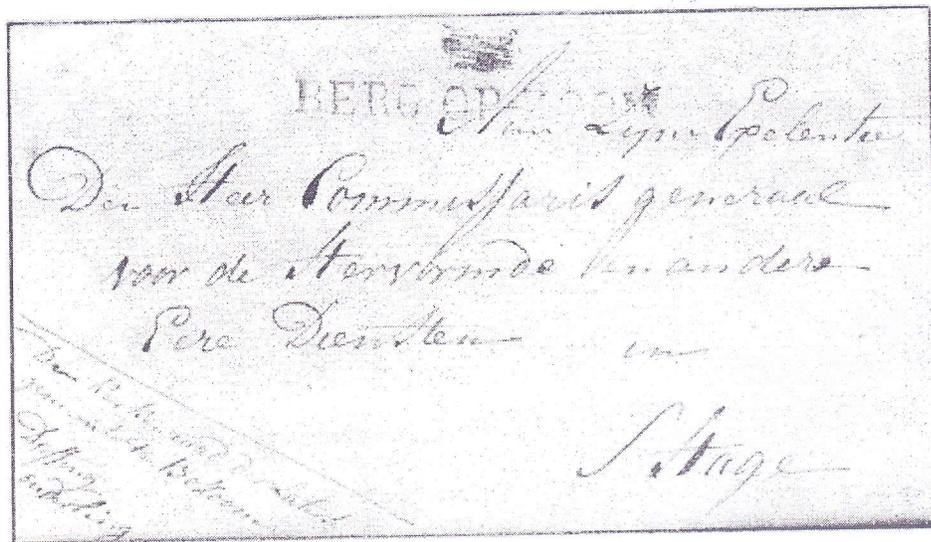
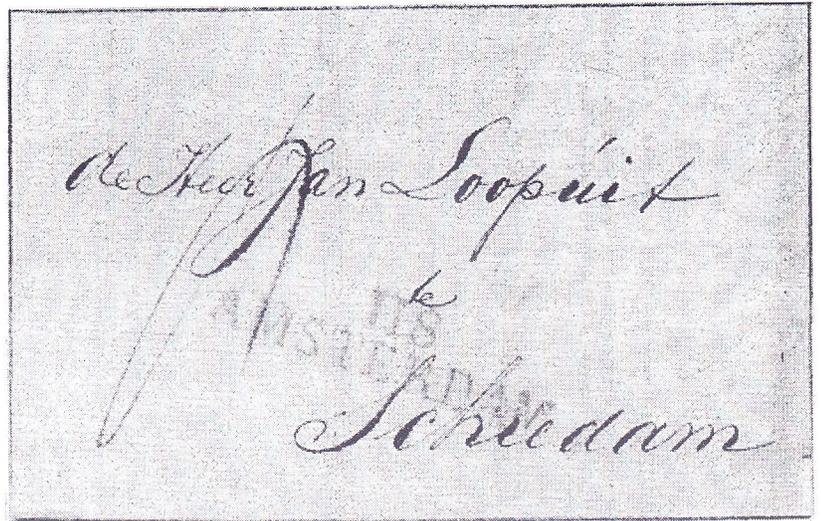


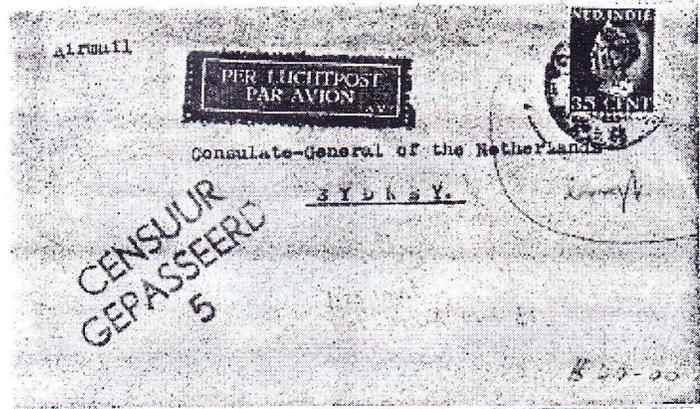
Fig. 16. Example of letter with Département number removed after departure of the French.

Fig. 17 R.E.P Maier in 1942



The Difficult 'Van Konijnenburgs'
 (Replacement Illustrations for article in Vol. 28/1)

35 c Single letter rate Batavia Centrum
 December 11, 1941 to Australia.
 Censored at Batavia. A stamp dealer
 at one time priced this item at \$40,
 a steal by today's standards.



5 Gld on registered cover from
 the Cabinet of the Governor General
 to a member of the Dutch government
 in exile in London, Batavia Centrum,
 January 17, 1942. Framed
 'Not opened by censor/86'.
 Red lacquer seals but no receiver
 on the back.

25 Gld on registered cover from the Commander of the Armed Forces and Head of the War Department in the Netherlands Indies, Bandung August 9, 1941. Framed 'Not opened by censor/85'. New York, NY' August 27 receiver.



Japanese occupation overprints



35 c with lilac anchor overprint (2p-49) with 5 c numeral on a fragment of a postal money order from Tandjoeng Kandangan, (1)9 3 4 in manuscript (March 4, 1944)



5 Gld with Sumatra West Coast black cross overprint, Padang 19.2.28 (February 28, 1944)



25 Gld with Sumatra West Coast black cross overprint (34z/58) together with 5 Gld Kreisler on statement of account fragment, Padang 18.11.28 (November 28, 1943)

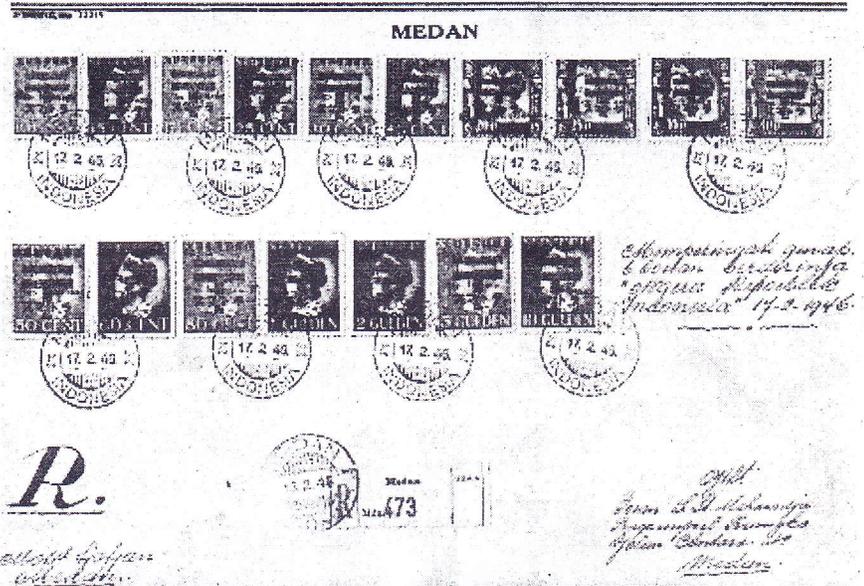
Indonesian overprints

35 c with Japanese Sumatra general 'bar-T' overprint, as well as 'Rep. Indonesia'



5 Gld (and many others) on large cover, Medan, Rep Indonesia, February 17, 1946. Sumatra 'bar-T' and 'Rep. Indonesia' overprints.

N.V. NED. IND. GAS MAATSCHAPPIJ
GEVESTIGD TE ROTTERDAM



Three mint copies of the 25 Gld with the Palembang 'Rep. In-/donesia' in frame, one without, the two others with different Japanese overprints (courtesy: Leo Vosse, The Netherlands).

