

NETHERLANDS PHILATELY



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Letter Mail

The mail bag was pretty full this time. Of course, only letters which might be of interest to our members are published.

Dear Editor:

With regard to Jan Dekker's article in Volume 3 No. 1 of Netherlands Philately, entitled "The Netherlands and the Overland Mail, 1607-1877," some comments may be in order regarding the framed "India Paid/By Batavia" markings.

INDIA PAID
BY BATAVIA

INDIA PAID

The late Jal Cooper, whose field of expertise was British Indian postmarks, advanced the theory in his book India Used Abroad (p. 77), that an Indian Post Office had existed at Batavia and this marking may have been applied by them. Cooper records as having seen two original pieces with British East Indian stamps used from Batavia, but does not mention any further details about them.

According to W. S. Wolff de Beer (Poststempels in Nederlands Oost Indië 1789-1864, p. 89), an announcement in the Javasche Courant of Dec. 30, 1846, regarding mail carried by the British Peninsular & Oriental Navigation Company to Europe, contained the following (translation by Editor): "The franking in the Dutch Indies will be made known in Batavia on the letters for Europe by a marking "India Paid By Batavia," which means: franco (paid) to Southampton or Marseilles, and on other letters by the normal marking Franco."

The Beer feels that this marking is of Dutch Indies origin, which is probably true, except that it was most likely applied by British Indian post office personnel, either at an Indian Letter Collection Agency in Batavia, or at the offices of the P&O Line in Batavia, or aboard the ships of the P&O Line. The ship application theory seems to be favored by both de Beer and Dekker, based on the Billiton to Paris cover illustrated on p. 90 of de Beer's book. They also agree that the marking was probably applied to forestall postage due being assessed when the letter arrived at its destination.

D. Hammond Giles mentions in his book The Handstruck Postage Stamps of India that the framed "India Paid" marking was initiated when it was found that letters prepaid in India were assessed postage due upon arrival in England simply because the British rate clerks were not able to recognise prepaid letters. The "India Paid" marking is known as an "All India Type" and was applied in red as a dispatch marking of Bombay or Calcutta (pp. 182, 233).

Note that in British India a red marking indicated "prepaid," while a black marking indicated "unpaid" (bearing) or "to be collected." This leads to a possible flaw in the theory that the "India Paid/By Batavia" marking is a British Indian postmark. De Beer says (p. 200) that it was struck in black (zwart) or greenish black (groenzwart). An experienced Indian postal clerk would hardly be likely to strike a "paid" marking in black, but would be more likely to use red, as his postal regulations stipulated, unless, of course, a red pad was unavailable.

Another interesting thing about this marking is that it is in English, not Dutch. Every other postmark issued after 1815, according to de Beer, was manufactured in the Dutch language. Why would this marking, if it was to be used by Dutch Indies postal clerks, be manufactured in English in 1846? The answer seems to be, it was not intended to be used by Dutch Indies postal clerks at Batavia, but by British Indian postal clerks aboard a P&O steamer out of Batavia.

More research is needed here, of course, but until something more definitive is discovered, I will continue to suspect that this is really a British India exchange postmark used abroad.

Joseph Geraci

Dear Editor:

I received the latest issue of Netherlands Philately which covered NNG. It was great! It's the first "handbook" that I've seen on the subject and will be my reference for many years. I can point out one small correction. On page 40, the Air Force PO #253 represents an Australian PO marking. It was used on New Guinea but I don't know if the location was Australian NG or NNG.

Howard Lee

Dear Editor:

The ASNP News was most welcome with the news of new issue gutter pairs (Antilles) and booklets (Surinam).

I find the journal too specialized. What I would like is to get a philatelic dictionary so I could understand the N.V.P.H. catalogue. How about something for collectors that is not all technical.

A. D. Krupp

Well, we have another letter from Ed Bradfield who writes that the Netherlands Antilles post office advises him to get his gutter pairs from World Wide Philatelic Agency, their agents in the U.S. Ed adds "I'm really sorry to see that the N.A. Post Office too have succumbed to the (not so mighty) dollar."

The Editor may add to this that he thinks it exceedingly peculiar that stamps cannot be ordered from the post office, but have to be obtained from a commercial outfit. This is hardly the way to encourage the collecting of Netherlands Antilles stamps. We may do more than just deplore this state of affairs.

ASNPHilately

Netherlands



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PHILATELY

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From the Editor's Desk

For all of you who were perhaps somewhat disappointed about the previous issue of your journal - only one article, concerned with only one area - here is a journal which looks more like the potpourri we promised.

First we have an article which covers a lot of territory, in more than one sense, but is tied together by the fact that only one designer was involved. Jan Veth is responsible for quite a few stamps of the "colonies" and of the Netherlands.

Then you will find the Appendix to the article on the postal history of Netherlands New Guinea, the material which we couldn't fit into the March journal.

The Prisoners of War Overprints article tells and shows you what to look for if you are curious about the misprints.

One of our members has done some worthwhile work on a very common set of stamps which he shares with us in his article on the Netherlands 1876 numerals on laid paper.

In preparation for our Surinam specialized catalog, we have done some study on the 10 cent overprints of Surinam of 1898.

Some fakes and counterfeits are then treated. Please remember that any information on this material is not only important to the so-called specialist, but perhaps even more to the beginning stamp collector.

News and Trends speaks about the situation in the Dutch area stamp market. The same van Dieten auction which we have studied also had a large section of Curaçao postal history material set up according to Julsen and Benders' *A Postal History of Curaçao*. In our September issue we will devote a few pages to this fascinating material which you don't see too often.

Finally, across this page you will find our Letters to the Editor, and on the inside back cover an Editorial. We do not have a Question and Answer section because no questions came in. That is questions of general interest.

We still have two articles in portfolio which is lucky, but on the other hand, we can use many more articles. I know that not all people can write articles, but one of the tasks of an editor is to help people in writing up their finds, or what have you. Don't be shy: If you have found something that you think may be of interest to your fellow-members, sit down and write me a letter. Perhaps we can together concoct a beautiful piece of work!

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The Veth Era, 1902-1940

by Willem Alex. van Zandhoven

When the editor asked me some time ago to write an article for the journal, "something that would interest many collectors," I began to wonder what might not only be of some kind of general interest, but would also have some value for collectors, be they beginners or more advanced. Having just gone through a sales circuit of the APS in which I found some stamps of Surinam hiding among the Netherlands Indies ones, I thought that I might have a "subject." And the further I got into the material, the better the subject appeared, because there are other stamps, not of Surinam or the other colonies, but of the Netherlands, that often cause confusion.

The one thing that holds this article together is the name of a Dutch artist, Dr. Jan Pieter Veth, born May 18, 1864 at Dordrecht and died July 1, 1925. Just before his death he designed a stamp which survived until April 1, 1940. As his first stamp design saw the light of day in 1902 in the form of stamps for the three colonies, we may truly speak of "The Veth Era, 1902-1940."

But before we begin with the story of Dr. Veth's first design, let us briefly go through the short list of designers of Dutch stamps prior to 1902. Of course, the first two Netherlands sets were designed by J. W. Kaiser (1813-1900) who was quite famous even before he became Director of the Rijksmuseum (1874-1883). In 1867 we find two names, H. Nusser for the portrait of King William III, and J. Vurtheim for the border. I have not been able to find anything about these two gentlemen, even though especially Vurtheim must be considered quite important, because after this design he also designed the 1869 low-value set; and the low value set of 1876 was based on one of his designs. Then he designed the border of the "Coronation" guilder in 1898 and finally the low values of 1899. After 1899 Mr. Vurtheim disappears from the stampworld.

Around this time Jan Veth shows up. We already know he was born in 1864 at Dordrecht. He attended the Academy for Plastic Arts in Amsterdam, where he studied under the Director, Augustus Allebé, who was famous for his lithograph portraits. Although Jan Veth did not like it, he also became a well-known portrait painter, or, in the words of his biographer, Jan Huizinga, "in the last decade of the nineteenth century he was a celebrated and sought-after portrait painter." Apparently not only in the Netherlands but also in Germany where he spent about three months every year.

So it was but natural that the Ministry of the Colonies at The Hague, after having rejected several designs for new stamps supplied by the printer, Enschede, finally in 1900 turned to Jan Veth with the request to supply a design for new stamps for all three "colonies." Here we will only treat the values under 1 (or in the case of Curaçao, 1½) guilder.

Veth's first design was very close to the final stamps: the queen wears a crown rather than a diadem, and the head is, or seems, off-center. In December of the same year an altered design was submitted in which the crown had been changed into a diadem, the head was more centered and the words Nederlandsch and Indie were connected with a hyphen. Not before October 1901 were two color proofs made by Enschede which were accepted by the queen early in 1902. Enschede then produced a whole series of proofs in various denominations, and color proofs.



For the Indies the following colors were chosen: 10 ct, lilac-gray; 12½ ct, blue; 15 ct, brown; 20 ct, greenish black; 25 ct, reddish lilac; 30 ct, orange-brown; and 50 ct, chestnut brown. The printed stamps show much darker colors than the original proofs, so much so that the 10 ct and 20 ct became almost alike in color. This was the reason why the Ministry in December 1904 decided to have the color of the 20 ct changed into the yellowish olive-green of one of the proofs.

Actually, the dates given by the Special Catalog, 1902-1909, for the queen Wilhelmina values is wrong. None of these stamps appeared before September 1, 1903 at the post offices in the Indies. On that date the 10 and 30 ct stamps were finally issued. After October 5, the 20 ct greenish black appeared. In 1904 we get the 25 and 50 ct stamps; in 1905 the 12½ and the 20 ct in the changed color; in 1906 the 15 ct; in 1908 the 17½ and 22½ ct; and in 1909 the 15 ct with the two-line overprint.

As the Special Catalog doesn't list the totals printed or sold, we will give those for all of you who are interested in this kind of thing; the others may skip this part:

10 ct 78,205,029 of which either 4,852,800 were in the form of booklets of four panes of six (total 24) or 8,465,880, according to Jan Dekker in his Postal Booklets.

12½ ct 11,036,829

15 ct 1, 43,834 of which 862,000 were overprinted with two bars

15 ct with bars 1,380,800 which includes the 862,000 mentioned above

17½ ct 3,124,000

20 ct dark 1,165,034 of which 1,023,200 were overprinted with 10 ct (1905)

20 ct light 4,620,800

22½ ct 3,007,467

25 ct 4,630,234

30 ct 5,172,140
50 ct 4,466,029

There were also 53,040 booklets issued with panes of 2 x 3 stamps of the 1, 2½, 5, 10 (2x) and 12½ ct (according to Jan Dekker 57,144 booklets). Please bear in mind that from these totals you have to subtract the numbers overprinted JAVA, BUITEN BEZIT and DIENST, as given in a previous issue of this journal.

The impression one gets from reading when the stamps were sent to the Indies and when they finally appeared is one of extreme frugality. The old stamps (the overprinted Dutch ones) had to be used up before the new stamps were issued. The 15 ct, for example, was already sent to the Indies in 1903, but didn't appear until 1906!

It should also be mentioned that in 1912 1,450,000 10 ct stamps in "loose" colors were sent to the Indies, and 1,043,800 12½ ct stamps in "loose" colors. As you know, these stamps can be distinguished from the "fast" color stamps by the wavy shiny lines across the surface. In mint stamps it is very clear; I cannot talk about used stamps from my own experience.

Well, the Ministry had decided that all three "colonies" would have the same stamps in the same color. By the way, the term "colonies" had already been made superfluous in the Dutch Constitution of 1848 where it states: The Kingdom consists of the realm in Europe and the possessions in the East and West Indies. Yet, the new stamps for Curaçao and Surinam introduce the word for the first time. If you look at the illustrations on the previous page, you will see clearly "Kolonie Curaçao" and "Kolonie Suriname" I'm sure purely for esthetic reasons. Jan Veth wanted to fill his white spaces!

In Curaçao the stamps also appeared in instalments: first the 12½ ct on September 1, 1903. August 1, 1904, the 10, 15, 25 and 30 ct stamps appeared, and September 1 of that same year the 50 ct. July 1, 1908, finally saw the appearance of the 22½ ct stamp. You will note that Curaçao did not have the 20 cent light olive green, as had the Indies (and also Surinam).

All these stamps, except the 10 ct of which 26,590 were sent out un gummed, were delivered with gum. It will be very hard to prove that an un gummed 10 ct was really one of that batch.

While the Special Catalog does give printing figures for these stamps, we won't list them. However, it must be pointed out that there are discrepancies between those figures and the ones given in A Postal History of Curaçao. I would bet on the latter being right.

In Surinam the 12½ ct blue did not appear until the end of 1904. The 10 ct was available March 12, 1906 and the 15, 20, 30 and 50 ct appeared July 31, 1907, after the 25 cent which came out January 1, 1907. Finally, the 22½ ct appeared June 3, 1908. In view of the fact that the Special Catalog does not specifically mention whether these stamps were sent out to Surinam gummed or un gummed, we checked what we could find on the subject. According to Jan Dekker these stamps were not gummed, including the higher values we don't treat here.

Again, the Special Catalog also gives figures for the total figures printed of these stamps.

While nobody has ever mentioned printing errors or plate faults in these stamps from Curaçao or Surinam, I want to give one interesting plate fault in the 22½ ct Curaçao in which the first "O" of KOLONIE has a break.

Presumably the Ministry was happy: All the colonies were now using the same stamps. It may have been a point to consider too that only one designer had to be paid for stamps for all three colonies. The colonies themselves were not that happy. In the Indies the postal authorities were grumbling about some colors that were too close to one another (we saw that the 20 cent dark green was substituted for an olive-green one because the first color got confused with the dark grey of the 10 ct; and in a previous article you have read that the 15 ct was overprinted with two bars because it was too close in color to the 50 ct); the colors were in general too dark; and the stamps could be "washed," that is, the cancellation could be removed by various means.

Hence, in June 1907 it was decided to ask Jan Veth for a revised design in which the value had to be clearer, the stamp overall had to show more contrast, and there had to be more white in the design. To the right you see what Jan Veth in 1908 and 1909 produced. People who collect proofs of the Indies will be very familiar with these proofs for they exist in 40 color shades, the most important of which are orange-red, lilac-blue, brown, black-brown, red-brown, strawberry red, green, bluish green, black-blue, blue, lilac-brown, dark green and orange yellow.

For unexplained reasons this design was rejected, although in my humble opinion it is far better than any other design of that time or even up to the second World War. It took several years before the plans for a new design bore fruit, and the result was what is undoubtedly one of the most "awful" stamps ever produced for the Netherlands overseas possessions, the Queen with the little ship, which made its appearance in the Indies in 1914.

History does not mention what Jan Veth thought about this rejection. Probably not much because he was too busy painting portraits, among which was a portrait of the Queen-Mother Emma in 1911, which was commissioned by the Queen.

But Jan Veth still had a role to play in Netherlands philately. But before we go into details we ask you to study the three photos at the top of the next page which show his three designs placed next to each





other. In the first design the four corners around the medallion are filled with four butterflies, recognizably four hawk-moths. In the second design, about eight years later, the corners are filled with a fairly intricate design, which, in the last stamp has made place for a much more elaborate design, in which one might recognize an Indonesian influence. Jan Veth did indeed travel to the Indies in 1921.

This last design saw the light of day for the exhibition of 1924 in The Hague, and it was also meant to replace the then current definitive set. As a matter of

fact, this had been in the works for some time, because the stamps of the 1923 Jubilee set were meant to be used as if they belonged to a definitive set.

So, on September 6, 1924, all those people who visited the stamp exhibition in The Hague could buy the three new stamps, the 10 ct slate green, the 15 ct dark grey and the 35 ct brown orange. These stamps were printed in sheets of 25, and only 60,000 sets were sold. Also for sale at the exhibition was the 10 ct salmon (not red), which was printed in sheets of 100 and which can be recognized by the small white dot almost in the middle of the medallion between that and the border on the left. The Special Catalog has a photograph of it. This stamp is not listed by Scott (it should have been 151A), although it is definitely different not only in color, but also in the existence of the white dot from No. 151.

Of course, these were all printed on paper without watermark. Likewise the other values, such as the 10, 12½, 15, 30 and 40 ct, which appeared in September 1924. In January 1925 the 5, 25 and 50 ct followed. The 7½, 20, 35 and 60 came out in June 1925, followed by the 6 ct on September 23, 1925, and the 9 ct on February 1, 1926. All these stamps appeared in comb perforation 12½:12½.

The first printings of the 12½, 15, 25, 30, 40 and 60 ct appeared in sheets of 100, just like the 10 ct salmon. Later printings of these and the other stamps from the beginning were in sheets of 200 with counting numbers on the sides (see No. 11 of the 6 ct) and issue letters at the



top and bottom (see issue letter F, in this case with the 1 ct stamp; for the numeral values the position of counting numbers and issue letters was, thanks to the shape of the stamps, reversed.

In March 1925 the "etching number" first appears, in the center of the top margin. With the Veth stamps a new printing process appears too,

rotogravure (the lower, numeral values were printed in offset).



With this set the syncopated perforations of the Netherlands first appear. The POKO-machines, which dispensed and applied stamps (in rolls) had been in use in the Netherlands since 1911. The oldest known piece with a stamp applied by such a machine dates from September 9, 1914.

Pretty soon there are complaints from the users of the machines. Either the stamps separate in the machines, or the quality of the paper is insufficient to bear the pressure. Anyhow, Enschede in 1924 suggested leaving out some of the pins in the perf machine at the short end of the stamps. The result, for a numeral value, you can see to the right. At the margins one pin was left out and in the center two.

Between April and September 1925 all existing values in the set appear with this syncopated perforation, except the 35 cent, and the 9 cent does not appear until February 1, 1926. The stamp collectors of those days did NOT like them. One result of this is that some values without a company perforation (the so-called perfins) are extremely scarce. Although the syncopated stamps were sold in sheets at the philatelic windows (I have not been able to find out exactly how many of those there were in the country: I know of one in Haarlem and one in Amsterdam), the collectors stayed away.

In January 1926 the 1-guilder stamp appeared in the same design, larger, and recess printed (copper plate). On May 4, 1926, the 5-guilder value appeared, and not until the summer of 1927 the 2½-guilder. Apparently the overprints (NVPH Nos. 104 and 105) (Scott Nos. 104 and 105) had to be used up first!

The perforation of these high values was originally 11½ x 11½. In 1930 all three values appeared with line perf 12½ x 12½. Some time later the sheets showed a double line around the margins in the colors of the stamps. See the illustrations on the next page (left, perf. 12½ with double lines; right, perf. 11½).



In 1926 the first values of this definitive set appeared on watermarked paper. The watermark shows rows of small circles which are 7 mm. in diameter. The circles are alternately spaced in the rows. In the numeral values the watermark rows run vertically, in the portrait values horizontally.

Towards the end of 1926 the 5, 10, 15, 35 and 60 ct stamps appear in the original colors. During 1927 the 6, 7½, 12½, 22½, 25, 30 and 40 ct stamps show up with watermark, again in the original colors. In '28 the 9 and 20 cts appear in original colors, and the first two color changes: the 7½ in red (was purple), the 12½ blue (was lilac rose), and a new value, the 27½ ct light grey, shows up. Finally, in 1929 we get three color changes: the 10 ct violet (was red), the 15 ct orange yellow (was ultramarine) and the 60 ct dark grey (was violet). All these watermarked stamps had comb perforation 12½:12½.

In the meantime, during 1926 and 1927, the syncopated perforations had also appeared with watermarked stamps (what Scott calls Type A): the 6, 7½, 10, 15, 22½, 25, 30, 35 and 40 ct.

Having now enumerated the various stamps that came out on watermarked paper, it is time to say some-

thing about the printing of these stamps. Sheets were of 200 stamps, 20 rows of 10. Again there were issue letters at the top and bottom, while counting numbers are found on the long sides. Etching numbers are found in the center of the top margin. In October 1928 a double line in the color of the stamp was printed around the sheet (see the photo below where the double line is shown for the 3 ct value; I don't have a margin copy of this variety for the portrait issue).



The franking machines were still troublesome. To accommodate some which had only horizontal coils of stamps, it was decided to have syncopated perforations on all four sides, so that regardless of the perforation coils could be made either way.

A trial four-sided perforation appeared at the end of 1927; the longer sides showed series of three holes, hence, the three-hole syncopated perforation. Only the 7 1/2 ct violet appeared in this perforation, and the only commercial use of these was by the Kasvereeniging Amsterdam. All others extant were sold at the philatelic windows. This is Scott No. 174c.

The definitive four-sided syncopated perforation appeared in the course of 1928, a few in 1929. It can be distinguished from the trial perf by the series of four holes along the longer sides. All the regular stamps appeared in this four-sided syncopated perforation except the 10 ct old color (red), the 22 1/2 ct in olive brown and the 35 ct.

After a while the franking machines with the horizontal coils were given up, a new syncopated perforation showed up for vertical coils. In this one two pins at the corners of each shorter side were removed, giving us the second two-sided and final syncopated perforation. These did not come out until June 1930, and the last stamp in this type appeared July 1933.

In the meantime proofs had been conducted with a perforation which would serve both sheets and franking machines, and this was finally found in the comb perforation 13 1/2:12-3/4. This meant the end of the syncopated perforations! It did not mean the end of minute varieties, but for that, see below.

Once again, starting in the spring of 1934, the entire set of current stamps was issued with a different perforation. Of course, the old colors were not found, and the 22 1/2 had been replaced by a 21-ct value. First, of course, the old 22 1/2 ct stamps were used up with a large overprint "21."

The last issue in this series was a new 22 1/2 ct orange which appeared in March 1939. This was the value needed for registered air mail single rate to the U.S. and Canada. Roughly half a million were sold and most likely most of them can or could be found on this side of the Atlantic. Hence the enormous price compared to the other values. If anybody has a cover with only this stamp on it and he or she wants to get rid of it, Jan Dekker in Amsterdam would love to get one for his collection. All offers to the Editor.

Well, we are at the end of the Veth Era, almost. But first, a final word about the coils. In 1936 a new press at Enschede made it possible to print coil stamps in endless rolls of 1000 stamps. This was done for the 5, 6 and 12 1/2 ct. The coil stamps differ slightly in size and color from the sheet stamps, and it seems that the space between each twentieth stamp and the next one is slightly larger than normal.

On April 1, 1940, just in time to be used only a few months, the Veth stamps were replaced by a new definitive set designed by W. A. van Konijnenburg. I have not been able to find out (I should have worked harder on it) whether the Veth stamps were "used up" before the Konijnenburg stamps were sold at every post office in the country.

As you will have noticed, in this article I have not mentioned the lower values that were issued together with the portrait issues. Especially the Lebeau stamps, the dove which accompanied the Netherlands Veth stamps are worthy of an article all by themselves. Perhaps the Editor will let me write one of these days. The "doves" survived quite a while longer, as a matter of fact, until after the Second World War.

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This article could not have been written without the sources mentioned below. The author is also very grateful for the help of the Vice-President with the photographs.

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Any comment and questions on this article please to the Editor.

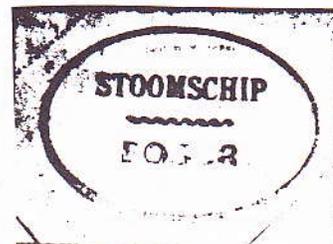
New Guinea ~ Part 2

by J. W. F. Bunge

Editor's Note: Even though we used an entire issue of our journal for Mr. Bunge's article on the postal history of Netherlands New Guinea before and after 1949, we ran out of space. The following facts and illustrations will round out the most comprehensive treatment of this area ever published.

Ships' Cancels

In the early years of this century, before the commercial steamship lines became interested in running a service to New Guinea, the Government Steam Navigation Service was responsible for maintaining contact with this farflung part of the Indies. The cancel to the right is that of the steamship "Bogor" used on a picture postcard of New Guinea printed prior to 1906. Hence the cancel was used around that time.



The Koninklijke Paketvaart Maatschappij

This basically Netherlands Indies steamship company enjoyed a monopoly of the inter-island traffic in exchange for regular schedules, even to the most outlying posts. KPM ship marking are found on numerous postal pieces. However, they are very rare because most are in established collections or have been lost. When a collector finds a cover or postcard with a KPM cancel, he should always look for the place of origin or the destination.

The ships that stopped in New Guinea traveled on the routes:

- 27 and 28. Makassar - Amboina - Banda-Neira - Ceram - West New Guinea - Kei Islands - Aroe Islands
- 27 and 29. Makassar - Amboina - Banda-Neira - Kei Islands - Aroe Islands - South New Guinea - Aroe, Kei, Tenembar and Southwest Islands
- 31. Makassar - Amboina - North Moluccas - North New Guinea - Halmheira

In the major ports of New Guinea the KPM had its own offices, agents, sub-agents or assistants. Mail was also collected by the pursers who cancelled letters and postcards with a service cancel, such as the one shown at the right: S.S. / PRINS HENDRIK.

At the port of final destination the mail was delivered to the postal officials who came on board with the outgoing mail, or it was delivered to the post office. All existing KPM cancels have been used in this manner.

For particulars, we refer to the schedules, advertisements and commemorative books of the Koninklijke Paketvaart Maatschappij.



The Gouvernements Marine

In the Netherlands Indies there had always been two "Navies," one the Royal Navy, based in the Netherlands and sent to the Indies for particular tours of duty, and the Government Navy which was based in the Indies, and performed mostly auxiliary services.

In my collection is a cover of the Military Society located on the Boven Digoel (River) with a marking made by a circular rubber stamp:

GOUVERNEMENTS MARINE

with the Netherlands coat-of-arms in the center. The post office at Amboina applied an additional marking dated 3. 4. 39. -8.

Miscellaneous Markings

Manokwari in 1948 had a shortage of postal cancelers, and found it necessary to use a date stamp (see the illustration at right). Letters are also known on which the stamps are invalidated with a pen by the postal clerk, with a date stamp next to it.

In Kokas and Manokwari the District Heads upon occasion used their official stamps as invalidating cancels (see the two illustrations at the top of the next page).

The next series of cancels concerns Ajamaroe which you will find on the map east of Sorong in the Vo-



Districtshoofd Kokas

gelkop Peninsula. Ajamaroe is almost a story by itself, and it is necessary to go somewhat deeper into this cancel.

At the end of 1951 a geological group was working in the area which includes three great lakes about 1000 ft above sealevel.

The first cancel read:

PTT
NG
AJM

without date. A complete cover with a hand-written address is in my collection.

Districtshoofd Manokwari

This cancel was still in use in July 1952, used with a passing cancel of Sorong 1, 28. 7. 52. -8. For this cancel see the illustration at right.



Another cancel was also used, a monogram PTAJ cut in hardwood and now in the Postal Museum at The Hague. It is supposed to have been in use in the early 1950's. For this cancel see the illustration at left and below. In the latter case Sorong 1 also applied a passing cancel 28. 7. 52. -8.

In the correspondence

it is stated that this provisional cancel was replaced by the usual cancel in 1953. Cancels from that year are unknown to me.



The earliest known date for this usual cancel is:

Ajamaroe
Nieuw Guinea
16 SEP 1954

with an arrival cancel:

Hollandia Stad 4
14. 10. 54. 15

In this example the departure cancel is very worn although the same cancel was still in use in 1955. For this cancel see below.



Postal meter machines are known to have been used in New Guinea. A print from machine F I is shown below. Their use started in 1959. At first examples were not saved of course; nowadays they are practically impossible to find. Both used machines were FRAMA machines.



Among the registered letters there is one piece that is worthwhile mentioning.

Under No. 38 (previous issue, inside back cover) the regular registration strip for Hollandia is shown:

Ned. Hollandia
Indie

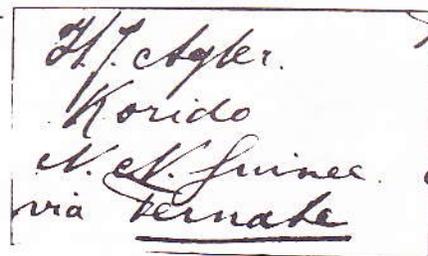
An earlier registration label gave the old name: Humboldtsbaai. After the name was changed to Hollandia, the old labels were sent to Ternate, where they were overprinted with TERNATE and used up on that island.

At the top of the next page you will find an illustration of this overprinted registration label.





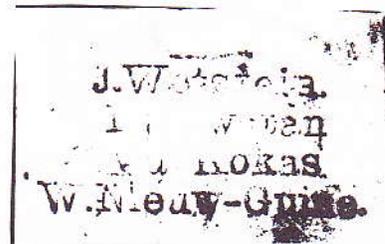
When one collects postal history, one must watch for everything. With postcards one should not only look at the cancels, but also the senders and the addresses as well. To the right we see the sender's address on a postcard:



Korido
N. N. Guinea
via Ternate

Another postcard comes from:

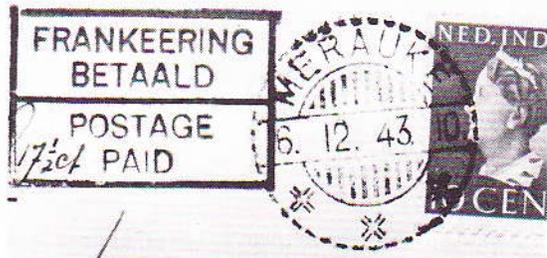
Inanwatan
via Kokas



with a passing cancel applied by Ternate. Also seen is: Seroei/Japen Noord-nieuw-Guinea via Ternate 25. 11. 28. 7-8V.

Finally, because the illustration of the Merauke cancel on page 39 of our previous journal did not print very well we have here to the right an improved photo of that particular piece: the 10 ct Wilhelmina stamp with the additional marking FRANKERING BETAALD/POSTAGE PAID and 17½ ct handwritten.

Editor's Postscript: On page 44 of the previous issue of the journal you will find an Editor's Note about the registration label No. 40, which was believed to have an Australian background. To my surprise I found a cover from Semarang to the U.S. mailed in 1936 with an identical registration label, although the color is green. As soon as we have located some pertinent information, we will publish this cover and try to find out what this different registration label signifies.



The Prisoner of War Overprints

by Paul E. van Reyen

In Netherlands & Colonial Philately of March 31, 1944 appeared the following notice:

"CURACAO 1943 PRISONERS OF WAR ISSUE

On Dec. 1, 1943 there appeared the long heralded surcharge issue of Curaçao, the surplus from the sale of which is to go to the benefit of Netherlands prisoners of war. There has been a good deal of comment, pro and con, regarding the announcement of this issue, and the Ed has received communications from a number of members on the subject. Since, however, he has not had access to the records, he is unwilling to take a stand, but opens his columns to any comment the members desire to make...."

One of these comments was as follows: "I want to register a protest against the prisoners of war benefit stamps of Curaçao; to publish in advance the amount to be issued, which gives speculators and big operators undue advantage over the collectors."

Scott's has a footnote after the listing of Netherlands Antilles Nos. CB9-CB12, which reads: "The surtax was for the benefit of prisoners of war. These stamps were not sold to the public in the normal manner. All were sold in sets by advance subscription, the majority to philatelic speculators."

Well, what was all the fuss about? According to A Postal History of Curaçao (page 554-555), an official decree of October 21, 1943, announced that from December 1 special air mail stamps would be on sale - as long as the supply would last - for prisoners of war. While the postage value was only 1.95 guilders and the surtax 2.75 guilders, the Curaçao authorities apparently did not expect big sales. After all, only two years previously they had ordered 30,000 sets of the Prince Bernhard surcharged stamps, of which no more than roughly 9000 sets had been sold. So they probably decided that a printing of 20,000 would suffice. Well, the total ordered by dealers and others was so large that finally only 23% of the orders were granted to each subscriber. The Dutch government which maintained a philatelic bureau in London ordered - too late to be filled - 15,000 sets! The result was that the stamps never did show up at the post office





A broken "g" is found in the 40 and 45 ct stamps; a broken "r" in "Krijgs-" in the 50 and 60 ct values. The 40 + 50 ct value has also a dot in the "O" of "50."

Finally, all values show a broken "r" in "Voor" and flaws of the plus sign (the right and lower bar).

One flaw that was not listed before is shown in the photograph below. The 45 + 50 ct also occurs with a damaged "V" in "Voor."



Try and get as much of these varieties as you can before the price of these stamps goes up.

to be bought for as long as the supply lasted.

However, given the small supply of only 20,000 sets (and how many have disappeared since 1943?), the price of this set seems still pretty low, which might be a reason to pay some more attention to the printing errors which have shown up. The NVPH Speciale Catalogus lists only two major errors: Under 41-44fa the variety KrIjgsgevangenen instead of Krijgsgevangenen is listed: the capital I (or the letter l) instead of the small i. To the left you will see in the bottom stamp an example of this variety. I have to confess that it cannot be seen with the naked eye; you do need a magnifying glass.

This error occurs in one stamp of the sheet of 25 so that at most 800 copies of each stamp with the capital I exist.

The second printing error listed by the Speciale Catalogus is No. 41fb: the V and K in Voor Krijgsgevangenen have serifs. This clearly shows in the top photo to the left. The last vertical row of the 40 + 50 ct sheets had this error, hence no more than 4000 stamps with serifed capitals exist.

A printing variety which the Speciale Catalogus does not list occurs only in the three highest values: the 45, 50 and 60 ct stamps. If you look closely at the two photographs below you can see that there is a difference in the position of the V in regard to the g of gevangenen.

In the top photo the V is slightly to the left of the g; in the bottom photo the V is directly above the g. Although I have been aware of these varieties for quite some time, I haven't been able to complete my set of "V directly over g" yet. This variety must be scarcer than the other.

A Postal History of Curaçao lists other printing errors too. In the three highest values the length of the hyphen after Krijgs- varies; on one stamp of the sheet it shows no more than as a dot.

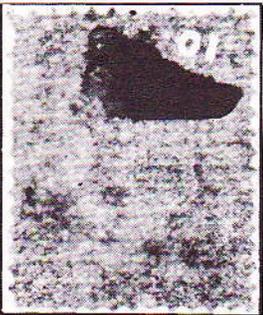


Netherlands 1876 on Laid Paper

by Joseph Geraci

In October 1976 I happened to see an article on the 1876 numeral issue of the Netherlands (by J. Veraart, in the Maandblad) in which mention was made of the values of this issue on laid paper. According to the article the most often occurring cancel on the ½ cent is Amsterdam, although Assen, Leiden and 's-Hertogenbosch are known too. The article gives dates of these cancels lying between April 28 and July 25, 1893.

On the 1 cent value laid paper is seen more often, in two kinds: the one has 30 clear lines per stamp, while the other shows 22 less clearly. Cancellations from sixty post offices are known. The dates begin after February 16, 1893 and run on through 1893. Use of these stamps in 1894 is rare and there are even a few known used in 1895. The 2½ cent is also known on laid paper although the NVPH Speciale Catalogus doesn't list this value. Cancels are known from roughly ten places, between July 12 and October 23, 1893.



Dark spot is hinge

Some years ago I received a chocolate box full of ½ and 1 ct stamps to go through for postmarks. In the course of rummaging through the box, I found some stamps printed on a hard, shiny, tightly wove paper which, when held to the light, appeared to be laid paper.

A more careful search revealed others, and I prepared a chart analysis based on the contents of the box. The earliest postmark date noted was February 16, 1893 and thus showing an earlier use than is listed in Mr. Veraart's article, and the latest date was January 23, 1894. The Speciale Catalogus does not list dates of issue for the laid paper. It would be interesting to see if any of our members can come up with any earlier or later dates of use, which could be shared with Mr. Veraart.



Issue of 1876 - ½ Cent Rose

Span of Dates Noted of Stamps on Laid or Pseudolaid Paper

Year	Total	's-Gravenhage	Scheveningen	Breda	Haarlem	Neudirk (?)	Amsterdam	Venlo	Arnhem	Leiden	Rotterdam	Zuidland	Unknown	Utrecht
1893														
Feb	1													1
March	2						2							
April	2						1						1	
May	2						2							
June	2						2							
July	4						3						1	
Aug	1						1							
Sept	0													
Oct	0													
Nov	1	1												
Dec	0													
Totals	15	1					11						2	1

Earliest date noted:

February 16, 1893

Lates date noted:

November 3, 1893

All on tightly wove, hard, shiny paper

All stamps in comb perf 12½

Issue of 1896 - 1 Cent Green

Year	Total	's-Gravenhage	Scheveningen	Breda	Haarlem	Neudirk (?)	Amsterdam	Venlo	Arnhem	Leiden	Rotterdam	Zuidland	Unknown	Utrecht
1893														
Feb	6				1		3		1		1			
March	10	4		3			3							
April	13	4		1		1	6							1
May	13	1					7	1		1				3
June	5	1			1					2				1
July	3		1							1				1
Aug	3						1							2
Sept	2						1						1	
Oct	0													
Nov	0													
Dec	0													
1894														
Jan	2						2							
Totals	57	10	1	4	2	1	23	1	1	4	1	1	1	8

Earliest date noted:

February 18, 1893

Latest date noted:

January 23, 1894

All on hard, shiny, tightly wove paper in similar shades of light yellow green.

All stamps in comb perf 12½

As you can see, the use of the ½ ct value is concentrated in Amsterdam with eleven out of 15 stamps.

SURINAM 1898

There is no author for this article; too many people have contributed information and other necessary help for one person to get the credit. Let us, however, name a few names: first, Hal MacDonald who supplied xeroxes of innumerable articles; Dr. A. M. Benders who supplied photos and other information; Frank Julsen who had some information on proofs; and let us not forget Larry Rehm who, as usual, supplied the illustrations you see here (photos by themselves are no good until you make printing plates of them).



In October 1898 the Dutch stamp world was all agog again. News had arrived from Paramaribo in Surinam that the leftover stamps with the portrait of the king, William III, had been overprinted with 10 cent. The available information had even talked about fights at the post office to buy these overprints. This was understandable because one of the correspondents from Paramaribo wrote that generally the first one in line bought all the available stamps. This first note also mentioned the difference in the space between the 1 and 0 of 10, and the editor closes with a sigh. He believes that many, many misprints will eventually show up, of course, all to the detriment of the innocent collector.

What stamps are we talking about? The Special Catalog numbers are 29-33 (Scott Nos. 31-35). They consist of those values with the portrait of King William which had been replaced by the new stamp with the youthful portrait of Wilhelmina, hence, the 12½, 15, 20, 25 and 30 ct. The higher King William values were still valid for postage because they had not been replaced yet.

The various overprints are being sold on different days. On August 30, 1898, the 10 on 12½ ct (see to the right) was sold, and sold out. Two days later, September 1, the 10 on 15 cent appeared and was sold out within a few hours. The next day, September 2, the 10 on 20 cent showed up at the post office, but three days later, September 5 (was there a weekend in between?) the 10 on 25 ct, both the ultramarine and the greenish blue, and finally on September 8 the 10 on 30 ct.

In the December 1898 journal in the Netherlands, one of the correspondents in Paramaribo already gives the official post office figures of stamps overprinted: the 12½ ct - 81,734; 15 ct - 7,807; 20 ct - 73,487; 25 ct (both colors combined) - 45,576; and 30 ct - 62,666. He mentions that roughly 700 of each value were sent to the UPU. Those were included in the above-given totals.

The same person also reports that full sheets of the 15 ct were sold for 150 guilders (nominal value was 10 guilders), while sheets of the 20, 25 and 30 ct were doing 90 guilders. The price of the 12½ ct was not known to him.

In March 1899 apparently enough sheets and stamps had found their way to the Netherlands for a more informative article to appear, some of it not exactly right. It was noted that a "broken" T which looked like an upside down L appeared in several spots. Later on we will find where these broken T's were really found, and you can see them in the photograph of the half sheet on the following page. A T of which the foot had disappeared was also noted, plus a broken C and a "O" of 10 with a break at the top (see illustration above) or bottom.

It was now noted that the distance between the 1 and 0 of 10 was 1½ mm on the 1st, 2nd, 6th and 7th vertical row, while the distance was 2 mm on the 3rd, 4th, 5th, 8th, 9th and 10th vertical row (the journal prints horizontal, but this is an obvious mistake). As you can see from the large photograph, the article made another mistake, because the 4th vertical row is also type 1!

The writer also notes that the typefaces used for the overprint come from various printing supply houses. He notes especially that the "1's" have all kinds of serifs, some very concave, some with a slight twist, some perfectly straight. If you study the large photograph, you can see for yourself how, for instance, the fifth vertical row has 1's with an almost straight serif on the top, while the fourth row has a very concave top serif. The last row is very straight again, and the second seems to have a "twist" in it. We decided to give you this full-page photograph so that you have some permanent record to compare stamps with. As you will note in our article on fakes and counterfeits, these stamps, although not that expensive, did get counterfeited. As a matter of fact, the first notice of fakes to hit the Netherlands is found in 1912. So, a record of what the real stamps should look like is invaluable.

In view of a cover in the Editor's collection which contains the four cheaper values, sent by the Hernhutter brothers to Germany it is interesting to note that a person in Paramaribo writes that a large number of all overprints is still in the hands of the Hernhutter brothers who very slowly send them to Germany where they seem to have better stamp connections than the Anglo-Saxons or the French, or even the Dutch.

In this same issue of the *Nederlandsch Tijdschrift voor Postzegelkunde* (March 1899) one reader writes that the total given for the 15 ct stamp most likely is wrong. He claims that an official in The Hague informed him that the total was only 6,000 of which 1,000 were sent to the UPU. No further discussion is found and both the Manual of 1940 and the latest Special Catalog give the Surinam figure of 7,807.

In June 1899 it was found in the Netherlands that not only the greenish blue 25 ct was overprinted,



Type 1

Broken "0"

1898

1898

SURINAM



Type

I

I

II

I

II

I

I

II

II

II

but also the older ultramarine 25 ct in the perforation which shows the first vertical row 11½:12 instead of 12½:12. The whole series is now complete!

Thanks to this short note in June, the July issue carried an item in which a whole sheet of the ultramarine stamp was discussed. This author noted that the types I and II each occur on five vertical rows, without however commenting on the earlier wrong division of types I and II. His listing is identical to the one on the big photograph on the previous page. He also states that the broken T occurs on the 10th stamp of the 6th, 7th and 10th horizontal row, also exactly like the photograph. This sheet was canceled to order on February 18, 1899.

In February 1904 (the readers will understand that these dates refer to articles in Dutch journals), a double overprint of the 10 on 15 ct was noted. The Editor of that journal was very suspicious, because the "finder" was a stamp dealer. The same stamp dealer a month later wrote that they were offered a full sheet of these double overprints, plus, on cover, inverted overprints on the 12½, 15, 20, 25 and 30 cent. The Editor gets more and more suspicious. In June 1904 he hears from a correspondent in Surinam that the inverted and double overprints were "misprints" from the printing plant. Characteristically he writes: "With God and in Surinam everything is possible!"

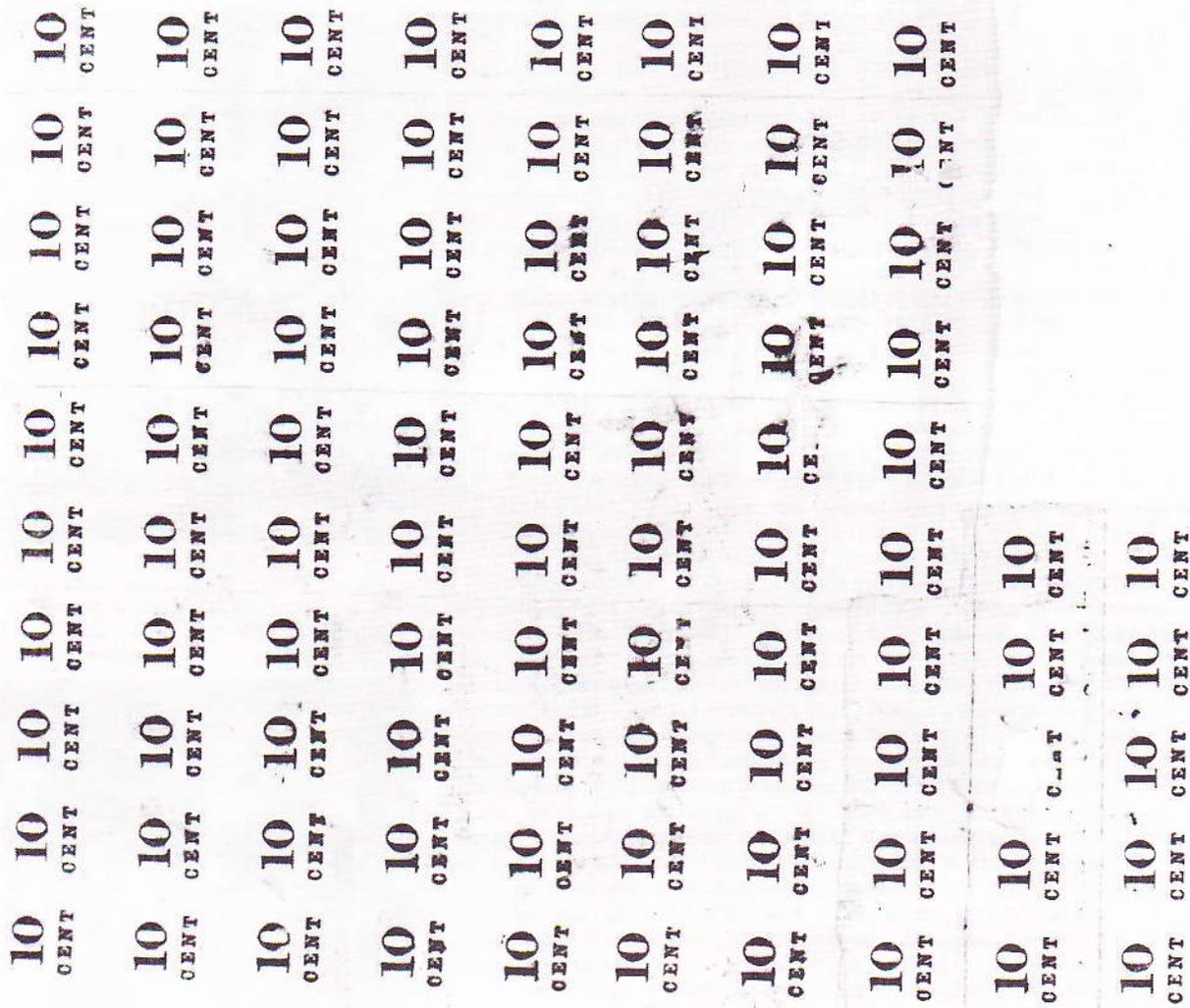
On January 1, 1906, these overprints were no longer valid for postage, according to a Government Decree of November 9, 1905. This is very important because any later cancellation will have to be spurious.

One of the interesting things with the older stamps of Surinam is that leftovers were officially canceled and then sold at auction. On March 2, 1910, the Ministry of the Colonies in The Hague sold by mail auction 200 blocks of ten of the 10 on 12½ ct, 10 on 20 ct, 10 on 25 ct and 10 on 30 ct, of each value 2,000 stamps. Of all these, only 20 were mint, that is unused.

In April 1920 we find in the Nederlandsch Tijdschrift voor Postzegelkunde de description of a counterfeit 10 on 25 ct overprint. The color was different from the real stamp, and the perforation was 11-3/4:13½. The overprint was pretty good, but the perforation gave it away. See illustration on next page.

This reminds us that we should give the exact perforations that can be found with these overprints: the 12½ ct only exists with a comb perforation 13½:13½. All other stamps, except the ultramarine 25 ct have the comb perforation 12½:12C. Only the 25 ct ultramarine has the comb 12½:12B in which the first vertical row shows instead 11½:12. Any other perforation must be fake!

In 1928, hence 30 years after these stamps were issued, the great P. C. Korteweg finally gave a defi-





perf 11-3/4 X 13½

nitive explanation of the 10 cent overprints, in which the two large photographs in our article also had a place. At that time they were in the van Nifterik collection, now these two pieces are in the Post Museum in The Hague. We do thank the Post Museum for making the photographs available for this article.

Mr. Korteweg started with the wrong listing of four vertical rows of type I against six vertical rows of type II, which had been assumed in the then recent past to represent a second setting of the printing plate. Without going into the details of his article, he comes to the conclusion that there never was more than one setting. As a matter of fact, he concludes that the printers started with an horizontal row which was then cast ten times, hence all the vertical rows carry the same characteristics, such as shape of "1" and distance between 1 and O of 10. The broken T's, being found on the last stamp of the 6th, 7th and 10th row can be explained as having been damaged during printing, being rather in an exposed position.

The photograph on the previous page shows a proof of the entire setting on white paper, that is, it consists of one block of 80 impressions, the first eight horizontal rows, one block of fourteen impressions which are overlaid partly on the block of 80 (we hope that the printer will be able to show the slight lines between the fourth and the fifth stamp of the eighth horizontal row).

(Another block of eight impressions was identical to spaces 57-60 and 67-70.)

We may note that even before this proof was made the T's were broken. It was most likely too difficult to replace these because if Mr. Korteweg is right, this would have necessitated replacing thirty clichés.

Apart from the broken T's, Mr. Korteweg also mentions: stamp no. 9: broken foot of T; stamp no. 49: badly formed O, and the word "CENT" diminishing going to the right; stamp no. 57: shortened top serif of 1; stamp no. 60: damaged tip of top serif of 1; stamp no. 73: top serif of 1 tips up. The last four varieties you can check for yourself on the photograph of the bottom half of the full sheet.

A final proof for the reproduction of one horizontal row of ten overprints can be found in the first vertical column where the C and T are lower than the E and N, and a clearly damaged O is found. In the seventh column the N is slightly higher than the rest of CENT.

In December 1931 we find that one strip of five stamps of the 12½ ct with the left margin shows three damaged T's, namely on the first, third and fifth stamp. Our conclusion is that just as the last T's were damaged during printing, these three 10 on 12½ ct stamps could have been damaged without this being a principal printing error.

In 1937 *De Philatelist*, a Dutch stamp monthly, had an article on some completely unknown "proofs" of the 1898 Surinam overprints. Mr. Sidney Lake, one of the founders of New York Netherlands and Colonies Philatelists, happened to travel by bus through Michigan and met a 78-year-old man who used to be a printer in Paramaribo in the printing plant where the 10 ct overprints were made. This man had saved some of the proofs of those days which Mr. Lake then acquired. There were prints in black, dark red, carmine, green, blue and yellow (yellow? Editor). Some of these "color" proofs the printer had saved and taken to the U.S. Among them were also inverted overprints.

Some years later Mr. Julsen acquired these prints with a large part of Mr. Lake's collection. He sent them to Mr. van Dieten in The Hague, "who pronounced them not to be proofs, since the overprints do not match the issued ones." Subsequently they were transferred to Dr. Riddell, whose whole collection, including these "proofs" was sold some years ago at a van Dieten auction.

The Special Catalog also lists two more varieties which we haven't mentioned yet. One is a partial double overprint on the 30 ct which is only known used. The other is a shifted overprint, so that the word CENT appears at the top of the stamp; this occurs on the 12½ ct, and is also known only used.

Note: If anybody knows where Mr. Lake's "proofs" are now, please let the Editor know. It might be worth an article, especially in view of the fact that they have never been photographed or really studied. Except by Mr. van Dieten.

Announcing

A member of the Board of Governors, Dr. A. M. Benders has written a book on railroad stamps, nay, more, on railroad postal history in the Netherlands which is now being printed. With his permission we will give you an abbreviated - much abbreviated - version in the form of an article in the September issue of this journal. It has always surprised us that while in Belgium the railroad stamps are earnestly collected and listed in the catalog, the Dutch railroad stamps are treated like "Cinderellas," but the explanation, of course, is that the Dutch themselves do not collect them at all. Hence, no listing in the catalog(s). If sufficient interest is expressed we might give a sort of catalog listing of Dutch railroad stamps. This was done once in *The Post Coach*, the monthly publication of the Chicago Netherlands Philatelic Society (April 1970). This listing goes up to 1952, while we will carry it to the present.



Counterfeits and Fakes

In our Newsletter of January-February we promised to start a more or less regular feature on fakes or counterfeits. Knowing how to spot counterfeits or fake overprints or cancellations is not only important to the advanced collector who is getting ready to exhibit. It is also of prime importance for the beginner who should not shell out money for worthless stamps.

We recently came across three Surinam stamps, the 20, 30 and 40 cents King William, NVPH Nos. 9, 11 and 12 (Scott Nos. 9, 12 and 13), mint. For illustrations, see the photo at right. The top row consists of real stamps, the bottom row is fake.

The NVPH Speciale Catalogus tells us that these values only exist in perforation 12½:12. The fakes have a perforation which lies between 13½ and 13-3/4 and looks like line perforation.

The colors are slightly off. One definitely has to have real stamps next to them to appreciate the difference.

Another characteristic is that the portrait of the king shows many white spots around the eyes for instance which, in the real stamps, have thin lines in the engraving. The coat-of-arms at the bottom in the real stamps is very clear; in the fakes hard to make out.

All in all, if you watch the perforations of the stamps you buy and these are not those listed in the catalog, you can be sure you have a counterfeit.



Our next batch is very interesting too, although not as hard to spot as the previous King William stamps. This concerns almost the entire set of Queen Wilhelmina stamps of Surinam of 1892, NVPH Nos. 23-28 (Scott Nos. 25-30). In the picture at left one of these is shown (bottom) accompanied by a real stamp. This is the 25 cent ultramarine.

While the real stamps have perforation 12½ all around, the fakes have 11½, usually very poorly executed, as the illustration shows. Happily, the execution of the engraving is so poor that nobody ought to be taken in. However, lately they have been found in APS circuit books from two different owners.

Although this example is "mint," the stamps have actually gum while the real stamps were issued without gum, they are also found with a fake cancel St. Thomas. These are very old counterfeits, as a matter of fact.

We also saw a fake 10 CENT overprint on a counterfeit 25 ct greenish blue, NVPH No. 32 (Scott No. 34). This must also be a "classic" counterfeit, because the Manual of 1940 already lists forged surcharges on forged stamps in the perforation 11½:13½.

The stamp we saw has a Paramaribo cancel with no discernable date. This stamp too shows more white spots on the king's face than the real ones have.

The other counterfeit you see to the left is the 25 cent overprint of 1900 on the 40 cent dark brown, NVPH No. 37 (No.

39 in Scott). Actually, this is the same counterfeit we met above, but on top of that it has a fake overprint. Note that the "25" and "cent" are not on one line as in the real stamp above. The cancellation is also fake. And here is where a little knowledge of "postal history" pays off. The poor faker who couldn't know everything in the early 1900's when these fakes most likely were executed did not share our knowledge that although in Curaçao the squared-circle cancellation appeared BEFORE 1900, in Surinam it did not get used until 1902. Any square-circle cancellation of Surinam with a date prior to 1902 must, by definition, be a counterfeit. And as you can see from the photo, the date is clearly 1890. Twelve years too early! Poor faker!

Our final illustration shows once again that even "cheap" stamps are not immune to the counterfeiter. Here is Netherlands NVPH No. 117 (Scott No. 120) which lists for a few dimes, and you probably can get it for 10 cents. The overprint is rather high and slightly vague, that is, it is definitely not the black of the real overprint. The shape of the overprint is pretty good, but what gives it away is the cancel. Again, knowing when certain cancels were used in the Netherlands pays off. The overprint was issued in 1923. By 1923 no more double-circle cancels were in use. This is a case where a normally used 5-ct stamp was later overprinted by a counterfeiter, probably for the packet trade. Watch your dates!



NEWS AND TRENDS . . .

Your Editor attended Harmers of New York Pre-Interpex Auction III on March 30, 1978. Before I relate what happened I would like to mention that not one Dutch dealer showed up for Interpex, and hence, at the auction. The results were that prices really "sagged," and the result of that is that New York is full of rumors that the Dutch stamp market has "collapsed." Some dealers point to the fact that at last year's Interpex there was a Dutch dealer who had a booth while this year they didn't even visit! Well, there is no immediate reason to see a "collapse" of the Dutch stamp market just because no Dutch dealers thought it worth their while to go to Interpex. I can think of many reasons, one of which could be that they were convinced that they had about combed the market, and another, that they were saving their big guns for CAPEX in Toronto. We'll see.

The first numbers of the Netherlands in the Harmers auction were all slightly damaged, no gum, etc., so they really don't count in estimating the market. Disappointing was a set of SPECIMEN overprints (Scott Nos. 42-47) which went for 120 (NVPH 900 gld). A 1 gld (Scott No. 50), part o.g., almost very fine, went for \$250. A 10 gld (Scott No. 101), l.h., negl. gum bends, went for \$775. The 2.50 on 10 gld (Scott No. 104) brought \$140 used, while its companion 2.50 overprint brought \$62.50 used. The exhibition set of '24 lightly toned on reverse for the 10 ct stopped at \$67.50, mint. The Veth high values, 1, 2½ and 5 gld, o. crackly gum (Scott Nos. 161-63) went for \$210. A mint 80 ct of 1933 (Scott No. 201) fetched \$80. The 1940 surcharges, fine to very fine, o.g., (Scott Nos. 226-43) brought only \$50. The 1 to 10 gld of 1949, l.h., but the 2½ with a short corner perf, disappointed at only \$450. The 1952 Centenary set of four (Scott No. 336-39) was a steal t \$40. The Gouda set of 1931 (Scott No. B48-49), o.g., brought \$27; the 1932 tourist set with disturbed gum stopped at \$57.50 twice, while the third set brought \$55. The 1950 Social Works set (Scott No. B208-13) and the Churches set (Scott No. B214-18) brought \$28 (!) and \$32, respectively. The 1956 Rembrandt set was very low at \$32 o.g.

The ARMENWET set (Scott No. 01-7) brought only \$42.50 o.g., while a heavily hinged set stopped at \$40. The red overprint, "badly off-center as usual," (Scott No. 08) brought only \$45 used.

In the Netherlands Antilles, the 1903-08 1c to 50c, o.g. to unused, several disturbed gum, stopped at \$35. The 1923 Jubilee set with 5 gld having a corner crease, brought \$100. Two lots later, your Editor, having spent his hard-earned money on a Netherlands Antilles (rather, Curaçao) proof, described as "possibly unique," had to leave to go back to work. The proof, after photographing, will be described in a future Netherlands Philately issue.

The van Dieten auction of February 20-24, 1978, of which the results reached me in March, seems to me to prove that the "wild abandon" with which stamps were bought (and sold) last year is over. Premiums are still paid for never hinged material, but mostly for pre-1940 material; not for later stamps. Real "gems" do not really have a catalog price, nor have rare misperfs, misprints and the like. Let's look at some facts: the 5 ct No. 1 (we are talking of the Netherlands) without gum is worth 170-360 gld (catalog is 2400 with gum). Nos. 1-3 in luxury quality (two margin copies) with full original gum brought 18,000 gld (don't forget the 15% on top of that). The 10 ct No. 2 without gum brought 360-520 gld (cat. 3,000). The 15 ct No. 3 without gum stopped at 740 gld (cat. 3500). So much for "no gum" classics!

A superb used plate I 5 ct brought 440 gld. A nice steel blue plate I only 100. A superb corner stamp plate II grey-blue topped at 600, and a plate III ditto was worth 380 gld, both used. A beautiful 10 ct plate I brought 230 (cat. 90 gld), and a superlative 10 ct corner piece plate III got 1150 gld. A very wide 10 ct plate IV doubled the estimated value by bringing 780 gld. Now the 15 ct No. 3a only brought 310, and a 3b no more than 250 gld, while a pair of 3b went for 1350 (Rotterdam) and another one with a cancel of Groningen brought 1150 gld. On full covers the prices of Nos. 1-3 were disappointing, except for a 10- and 15-ct on cover to Darmstadt, Germany, which got 1000 gld. But again, an estimated value of 13,000 gld for a cover with a damaged strip of five 15-ct stamps and a strip of three 15-cts was not realized; the cover brought only 10,000 gld.

A 5 ct 1863 (No. 4A) with full gum brought 200 over catalog of 900 gld. Fake gum and no gum went for 170 and 200 gld. A 10 ct with very little original gum brought 290 gld, and a 15 ct with good gum but a large hinge rest brought 1000 less than catalog of 2500. A used 15 ct was sold for 190 gld.

A 1 ct black 1869, possibly unique on cover (it was a printed matter stamp) brought 920 gld. The first Queen stamps: 1 gld No. 44, with gum, 1300 gld; the 2.50 gld No. 45A, 230 gld; No. 45B between 180 and 400 used too; No. 45C between 190 and 220 gld. The 5 gld (No. 48) used averaged half catalog. A never hinged "Coronation" guilder brought 50% over catalog. With hinge rest 50% of catalog. The rare variety imperf left 1½ ct No. 52v never hinged with certificate brought 7200 gld. Never hinged tete-beche with gutter brought 600 gld. The 10 gld No 80 averaged used about 1500 gld! The 1913 set except for the two highest values never hinged went 50% over catalog. The entire set used except for the 10 gld brought 200-240 gld. The 101 used brought on average 1350 gld., the mint copies 1700 gld. The 1923 Jubilee mint was 1250-1300 gld, the lightly canceled 1, 2½ and 5 gld no more than 740 gld. The 2½ and 5 gld never hinged 1750 gld. The 35 ct perf 11 X 11 used brought 3700 gld (estimate was 1750!). The Veth series complete (144-165) no watermark never hinged brought 1850. The 1½ ct "CEN" (No. 171Af) stayed under cat. at 600-680 gld. The English espionage 1½ ct (see p. 36 in the NVPH Spec. Cat.) brought only 820 gld. The 1946 high values (Nos. 346-349) never hinged tumbled to an average of 1350-1400 gld. Likewise the Juliana high values on face never hinged (2400 gld). We are running out of space. Don't worry, I think that the market has not collapsed, but that a lot of the speculative fever has been taken out. That cannot but be advantageous for the ordinary collector.

Editorial

For every collector - unless the object of the collection is a worldwide one - there comes a time when it gets harder and harder to add to the collection, be it Netherlands and former colonies, or some other entity. The local and not so local stamp dealers have been fine-tooth-combed for their Netherlands stamps, to stay with our area, and subsequent visits only elicit the information that the dealer in question has not bought any new Netherlands material lately. Perhaps we get a few auction catalogs and we try to buy in that way. In many cases we get what we hoped to get; in a few cases the material is not as described and has to be returned. Personally I always feel more disappointed that I cannot fill the "hole" than "mad" at the auction house. They cannot know everything about all stamps.

On top of all that, we find that the (few) stamps we still miss carry price tags that are more than respectable. What about a missing Netherlands 10 guilder 1905? What about the same value of 1913? What about the 7½-ct three-hole syncopated perforation of 1927? I bet everyone can fill out this list with many more examples, and not all as spectacular as the three named.

Again, personally I don't care whether I have empty spaces, "holes" in my albums. I know one stamp, listed in the NVPH Special Catalog, of which only four copies can exist. Should I get very upset because I cannot fill that particular empty space? But collecting stamps, or whatever, is a very personal affair; some people might get so discouraged about their "holes" that they will give up. And I grant that there is enough reason to get discouraged. Only a few years ago it was not totally impossible to complete a collection of the Netherlands - the major numbers, not the misprints, perf varieties and the like. Now that has become all but impossible except for the most affluent collectors.

So, what should we do? Well, there are as many answers as there are collectors, I assume. But rather than tell you what to do in a case like that, let me list some possibilities. Have you ever thought about taking some common stamps from some common definitive series, and trying to find paper and gum varieties? I bet that can still be done with the Juliana Regina set. What about collecting the numbered-on-the-back coil stamps, if you haven't started that yet. Some dealers may even have some of this material which is already becoming elusive (I found one such dealer in New York, of all places). What about taking an older definitive set, and trying to match color varieties (there are always color varieties in definitive sets: the printers just cannot keep their colors the same throughout a long period of time) with dates from cancellations? Get some Queen Wilhelmina Netherlands 1899 used duplicates, and start working on them for color varieties (I have ten, really, of the 17½ ct gray and blue). Or the Netherlands Indies definitives of 1902-1909. They are so common used that the dealers probably will let you have a whole lot of them for next to nothing.

What about getting a whole kilo of Netherlands Indies used between about 1912 and 1930, and trying to start a cancellation collection of the Indies? If anybody is interested in the latter proposition, write to the editor, and I can let you have all particulars for ordering these kilos.

Or what about going to a number of local stamp shows and going through the cover boxes? It might take you hours, but every once in a while something very interesting will show up. Watch the next issue of this journal for some of these interesting things which we hope to describe for you.

The latter suggestion is really one that urges you to get interested in postal history which has untold ramifications. Postal history also means that you will get interested and get to know various cancellations. And don't kid yourself, this kind of information is just as valuable for the beginning collector. If you look at our article on fakes and counterfeits, you can see that some knowledge of cancellations pays off. If you know that the squared-circle cancellation was not used in Surinam before January 1, 1902, you will immediately spot a stamp as a fake when the squared-circle cancellation appears to have a date before 1902. And this is just one example. Covers may also help you in that respect. If the cover is obviously legitimate, has a receiving backstamp and all that, you may use the stamps on the cover to compare others with. But apart from this possibility, there is some real satisfaction too in starting a collection of stamps on cover (that is, legitimate commercial covers). I am trying to get covers for all the definitive sets of Surinam and the Netherlands Antilles. Pretty soon you find out that some high values just don't exist on cover; they were most likely used only on air mail parcels. Or they were merely put on a cover by some collector, hence philatelic material. It depends on the individual collector whether he or she wants to be puritanical about it, and not collect these monstrosities, or whether the argument will be: Well, that is the only way I'll ever get them on cover. I know there are many commemorative or surcharged sets which can only be collected on cover in this form.

Don't get caught in collecting FDC's, whatever you may decide. At a recent youth congress and exhibition it was stated that FDC's are a black blot in themselves, and I agree. Apart from some very early E-numbers (the NVPH-sponsored FDC's) most of them are barely worth the price of the stamps and the blank envelope. And with an eye on the future, again with the exception of the earlier numbers, what do you think the resale value is of a nice FDC collection of the Netherlands? Let me tell you, not very much.

So, if you are afraid of getting the blahs, or worse, if you cannot get any satisfaction out of your collection because in fear of thieves you keep it in the bank, think about some other possibility, like working with a bunch of cheap stamps. You may even leave them on your desk in the open. What can they steal? Of course, after you're really in such an area for a while, you may get more cautious because then you may treasure your finds for themselves, not because of their catalog value (which in the eyes of others is nil anyhow).