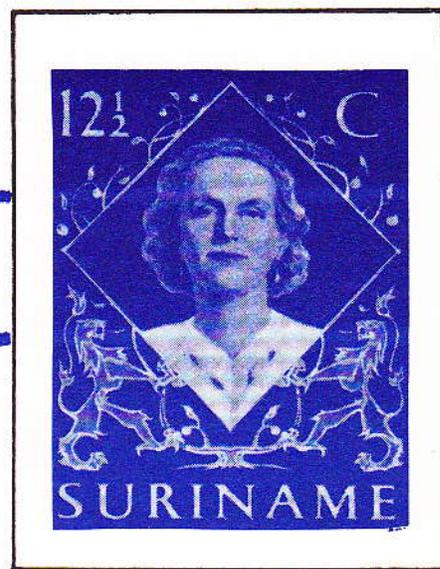


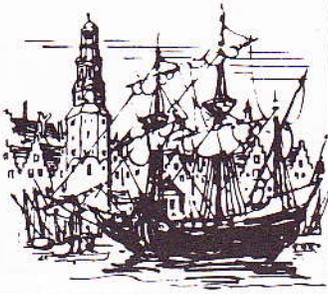
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FROM THE EDITOR

THE ROAD to hell is paved with good intentions. This is what your editor is thinking when he is looking over his "From the Editor" in the December issue. Well, one thing you will find in this journal, the article on the Curaçao postal history sale at Van Dieten Auction in February 1978, which was promised to you long ago. As a matter of fact, the auction catalog was so profusely illustrated that we ran out of space and will give you the second part in June.

Another promise we have also kept: the article on Dutch stamp design by Anthony S.B. New, a British architect whose little book on worldwide stamp design we have mentioned previously.

But our article on railroad stamps is still not printed, and also not available as yet. We haven't heard from the Netherlands on this although we believe that the book will now have been published. Also the article on the 1892 Surinam provisional stamp is still awaiting publication. As I mentioned in the December issue, we have too much material, but your editor is the last one to object to that!

In December, too, we published some criticism on recent Dutch stamp design, and we mentioned that we had written to Mrs. Rößling for her comment on her "unfortunate" basketball stamp. We regret to say that she has not taken the trouble to answer our letter. Of course this is her good right, but it throws a peculiar light on the attitude of one Dutch artist who designs stamps that have to be used by the majority of the Dutch public, and should reflect their ideas of what a stamp should look like.

Finally, we want to comment on one of the letters to the editor. This journal cannot become an open forum for interminable letter-writing between people who feel "hurt" and those who have "hurt" them. We suggest that as long as letters give "information" to our members, we will print them. But letters that merely say that something is wrong, and answers that say "No," will be speedily stopped. It is to nobody's advantage to publish that kind of correspondence.

For ASNP News you will have to wait for the April Newsletter. As I am typing this on February 18 I can give you a tentative schedule for the delivery of this journal. It will go to the printers tomorrow (they don't take time off for George Washington's Birthday), and will be ready on Saturday morning. It will go to the post office at Montclair on Sunday, February 25. I would be interested how long it takes to reach our Canadian members and the West Coast. If you feel like enlightening me, please write.

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Dutch Stamp Design

by Anthony S. B. New, F.S.A., F.R.I.B.A.

The following article is an excerpt from THE OBSERVER'S BOOK OF POSTAGE STAMPS by Anthony S. B. New, who kindly gave us permission to use his observations on Dutch stamp design. We have added a few illustrations to those found in the book. All illustrations are referred to in the text by a number within brackets (). The foreign stamps are illustrated by old album pictures. The Dutch stamps were photographed by Larry Rehm who, as usual, has done a superb job. The abbreviations found under the stamps refer to the printing methods used: L is lithographed; P is photogravue (photoengraving); R is recess-printed (intaglio); and T is typographed (letterpress).



1852 R (1)

Haarlem, where Laurens Coster set up his press in 1428, is regarded by many as the birthplace of typography in the Western World. Today it is still one of the great centres of printing, the city where the firm of Enschedé has employed many renowned letter-designers and has printed stamps by every process, not only for Holland and her Colonies, but also for Luxembourg, for Belgium, Monaco, Persia and the Transvaal, and latterly even for the British Commonwealth and Latin America.

Netherlands arts was, however, at a low ebb in the early years of stamps, and the first issues followed ordinary European fashion. That of 1852 (not by Enschedé) (1) had the coinage head in a wispy surround and the 1867 design (2) was a less idealized portrait in the widely used French style of frame; its shadowed lettering is clumsy—but the Transvaal inscriptions are even worse (3)!

The Postage Due design of 1870 (4) was perhaps the most poorly detailed of all, and yet it survived until 1951, printings for Holland and her Colonies being in distinctive colours.



1867 R (2)



1885 T (3)



1881 T (4)

Luxembourg's Grand Duke William was also King of Holland; but whereas the girl Wilhelmina succeeded to the Dutch throne, the Grand Dukedom went to Adolphe of Nassau.

This royal connection may be one reason why Enschedé has produced so many Luxembourg stamps, but it does not explain why the designs were so much better than those for Holland. In some cases the dependence on inspiration from France brought the great engraver Mouchon into their field. His "Agriculture and Commerce: of 1882 (5) was obviously based on his more famous French "Peace and Commerce" (6). The little low-value design that followed it (7) is amongst the wonders of an epargne engraving. The tessellated background, the marvellously delicate shading of the head, and, not least, Mouchon's own name within the very thickness of the lower frame-line, were all faithfully reproduced by the Haarlem craftsmen.



1882 T (5)



1876 T (6)



1895 T (7)

The splendid recess-printed portrait of Adolphe in its simple elliptical name-band (8) is perhaps best of all, contrasting strongly with the uncertain fussiness of Holland's own typical definitives (9).



1899 T (9)



1891 R (8)

Many Persian stamps were produced in Holland from 1894 till 1935. They tend to be overloaded with ornament and colour, but some interesting likenesses can be traced back and forth. The beribboned kran values of 1903 (10) are, for instance, clearly related to the so-called Kroningsgulden, Holland's timid first commemorative (11), which appeared for Wilhelmina's crowning and later became a definitive.



1903 R (10)

Following the lead of Chile and Argentina, the Netherlands Post Office replaced its definitives in 1913 with a special series for the Centenary of Independence (12). These were not historical tableaux like the Americans, but a succession of royal portraits in tapestry-like frames. The architect de Bazel designed them; he was a follower of the more famous Berlage, one of the few who were then thinking independently from traditional forms. In spite of their unfamiliar detail, his stamps captured exactly the right measure of solemnity and authority. . . .



1898 R (11)



1913 R (12)

After World War I the "Amsterdam School" of young architects and designers, led by de Klerk, gained recognition, suddenly enlivening the

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1923 T (13) 1921 T (14)

the clear, bright colours—is subservient to the overall conception and character of an Air stamp of Holland.



1929 P (17)



1931 R (18)

stagnant backwater of Dutch art. Rebellling against Berlage's austerity, they veered to even more unfamiliar and often illogical forms. Painters, especially Mondrian, began exploring abstract theories of space. The movement known in architecture as *de Stijl* gathered force under Brinkman and Oud, and by 1930 Netherlands architects were leading the world.

The curious 1 and 2 cents of 1923 (13) were de Klerk's own, but the 1921 Air design by Lebeau (14) is most typical. Each element—the contorted lettering, the conventionalized drawing of a gull over the ocean,

The powerful Jubilee "Throne" design (15) shares its modernity if not its fantasy; the companion portrait to this (16) was lettered by the great typographical master Jan van Krimpen, who was to join Enschedé in 1925.

Luxembourg charity issues (17) sometimes borrowed Persian arabesques, but the stamps for the Indies (18) began, more rationally, to use their own local motifs.



1923 R (15)



1923 R (16)

The anti-traditionalists also tried photo-montage (19) but, whatever the merits of this technique of assembling pictures from cut-out photographs and other objects, it was soon proved to be thoroughly inappropriate to stamp design.



1929 P (20)



1931 R (21)



1930 R (22)



1940 R (23)

Surinam's "Good Samaritan" of 1929 (20) is one of the best Charity stamps ever devised. The same formula, a conventionally drawn allegory that is "contained" only by well-mannered top and bottom inscriptions, was used in splendid Air stamps for Curaçao (21) and Surinam (22) and in several oth-



1931 P (19)

ers equally good.

Later the omission of the upper lettering produced a standard kind of portrait stamp (23) and different depths of engraved line often gave a two-colour effect with a single ink.

From these often boldly cut designs it was a short step to the more delicate portrait style developed by Hartz (24), used widely up to the present day. . . .



1938 P (25)

Dutch design had changed much between Wilhelmina's 1923 Jubilee and her 1938 anniversary (25). This beautifully composed portrait, lettered by van Krimpen, shows an affinity with British photogravure work, and should be closely compared with the George VI definitives of Dulac and Gill; it is better because the numerals of value have been allowed to form an unobtrusive part of the marginal inscription.

Van Krimpen's superb lettering now occurs more and more frequently; it can be studied in its own right, with a marvellous series of drawn figures and a frame of calligraphic flourishes, in the standard low values of 1946 (26). . . .



1946 P (26)



1956 L (27)



1961 L (28)

No stamp printer has ever achieved so great a command of the art of lettering as Enschedé, and the 1961 Mauritius commemoratives are a rare example of its application to a British Colonial issue. Here, however, the delicacy is marred by a clumsy format and poor lithographic colours.

Piet Wetzelaar carries on the van Krimpen tradition. In the 7 cents of the Olympic issue of 1956 (27) he produced a commemorative which can hardly be challenged for clarity and dignity, strength and balance.

It is a prince among stamps, the very essence of all that is best in Dutch stamp design.



1957 L (29)

Another kind of lettering, especially fitted to "natural history" designs

(27), is Wetzelaar's lower-case italic. It gives an air of authenticity to full-colour reproductions, which can now be as accurately printed in Holland as in Switzerland. . . .



Two innovations ought not to be overlooked. One is the use of large flat areas of contrasting lithographed colour, as in the bookjacket-like Tourist trio of the Antilles (29). The other is the actual use of children's drawings on stamps for children's charities (30). Neither idea is peculiar to Holland, but both stress the fact that since the days of *de Stijl* Dutch designers (and their patrons) have never been afraid to experiment, nor unwilling to imitate. Charity issues do indeed give them regular opportunities to be informal or gay.



1973 P (31)

In Dutch design the artist seems always to be allowed to express his individuality, without having to give way to committees or to conform to set rules. The choice of printing process gives even more variety. Occasional bizarre stamps there certainly are (31), and even some which are said to have been designed by a computer (32), but they only emphasize the high quality of the great majority. The only obvious, yet indefinable common factor is that virtually none could come from any other country but the Netherlands, and in these days of internationalism in the arts that alone is high praise.



1970 O + R (32)

Book Review

THEY SAY that born New Yorkers have never visited the Statue of Liberty. That may be right, probably is right, but then, they also say that familiarity breeds contempt. Anyhow, what I want to say is that Patricia G. Erickson in her book *Roaming 'Round Holland* (1978) has done a fantastic job in pointing out to this particular former Dutchman how little he really knows about the Netherlands.

In 309 pages Ms Erickson tells you so much about every aspect of the country that I can advise any prospective tourist or visitor to buy the book here in the States and "study" it before boarding the plane because you won't have a chance to do it after you have arrived. What I did was read it with a pencil in my hand and marking the things I myself would like to visit or do. Of course, being a former Dutchman it is funny to see the book start with Rotterdam. After all, the biggest city is Amsterdam, and The Hague is sort of (or was sort of) the city where the government is located (even the Philatelic Service is now in Groningen!), and Rotterdam was a city where only Rotterdammers go. The same kind of attitude, in short, that make our tourists believe they have seen the U.S.A. after a visit to New York, Niagara Falls and Washington, D.C.

But of course the prominent part of Rotterdam is understandable because previous editions of the book were named *Roaming 'Round Rotterdam*. But in this edition the rest of the country is also discussed quite exhaustively. The general chapters are also very good, especially the one on "eating" (Food for Thought): what to say about the description of Dutch pancakes: "Pannekoeken - These are a take-off on the French 'crepes' and not like the traditional American pancake at all. The difference is weight and size. Dutch pannekoeken are something like 14 inches across and are served on special plates to accommodate them. You can order them with a variety of toppings - apples, bacon, ham, stroop (a dark-colored syrup similar in taste to simple sugar syrup), and so forth."

Did you know about the flower auctions in Aalsmeer, south of Amsterdam, where every year more than 1 billion roses, carnations, freesias, lilacs and other flowers are auctioned in 90,000 square meters of buildings? The place is open from 8 a.m. to noon for visitors, Mondays through Saturdays.

The description of the old fortress-town of Naarden made me positively furious with myself for not having known all that when I was visiting the Netherlands, but let me assure you that I will take a day off the next time to spend at Naarden. It is well worth it. And close enough to Amsterdam to spend most of the day sightseeing and not traveling.

What else can I tell you? Take a chance and order a copy from Mr. K. M. Smith, Sr., 758 Maple Street, Fostoria, OH 44830 at \$8.00 postpaid.

Noted in Passing

John W. Rabarts, *Kerbau*, a book on early "stamps" of the Republic of Indonesia, won a silver medal at Sescal, can be ordered from Mrs. Norma McCumber, U.P.U. Collectors, 3021 Nute Way, San Diego, CA 92117, for \$3.50 plus \$1 postage and handling. We hope to have a review in the June issue of *Netherlands Philately*. The book is written by our only member in New Zealand, and is also available from him at Tiki Road, Coromandel 2851, New Zealand. From New Zealand the price is US\$4.00 for seairmail (2½ months) and US\$5.00 for airmail. Please mention our journal or the ASNZ when you do order books.

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Of course, if you prefer to sell outright, we are always ready and eager buyers of collections, individual stamps and sets, better covers, stocks, etc. with a minimum value of \$500. Our first 1979 Buying List will be available February 1 for an SASE. Virtually unlimited funds are available.

We will travel for extensive holdings at any time. We will be in the BOSTON area, February 1-4, the CHICAGO area, February 8-10, and in FLORIDA in late February. If you would like to discuss consigning your holdings or selling directly, please contact us now. Our methods of selling enable us to pay you the highest prices whether by auction sale or direct purchase.

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CURAÇAO POSTAL HISTORY

ON FEBRUARY 24, 1978, Van Dieten in The Hague auctioned off a unique collection of covers, post cards, pieces and loose stamps set up according to *A Postal History of Curaçao* by Frank W. Julsen and Dr. A. M. Benders. As it is doubtful that a like collection will come on the market soon, it was decided to get a permanent record in our journal, especially since the catalog for this auction was profusely illustrated, many in color. The ASNP thanks Mr. J. L. van Dieten for his permission to use his catalog for this purpose. The prices realized were, of course, in guilders. We have translated these into dollars, assuming that the guilder is worth 50¢. The prices mentioned do not take into account the 15 percent buyer's fee. The lots run from 3144 to 3300.

Lot 3144 (misnumbered 3141) is a complete letter to Amsterdam, dated Dec. 11, 1741, with a 6 stuiver GWC (West Indian Company) mark in small type (Julsen No. 2; see p. 20), for \$330.00.

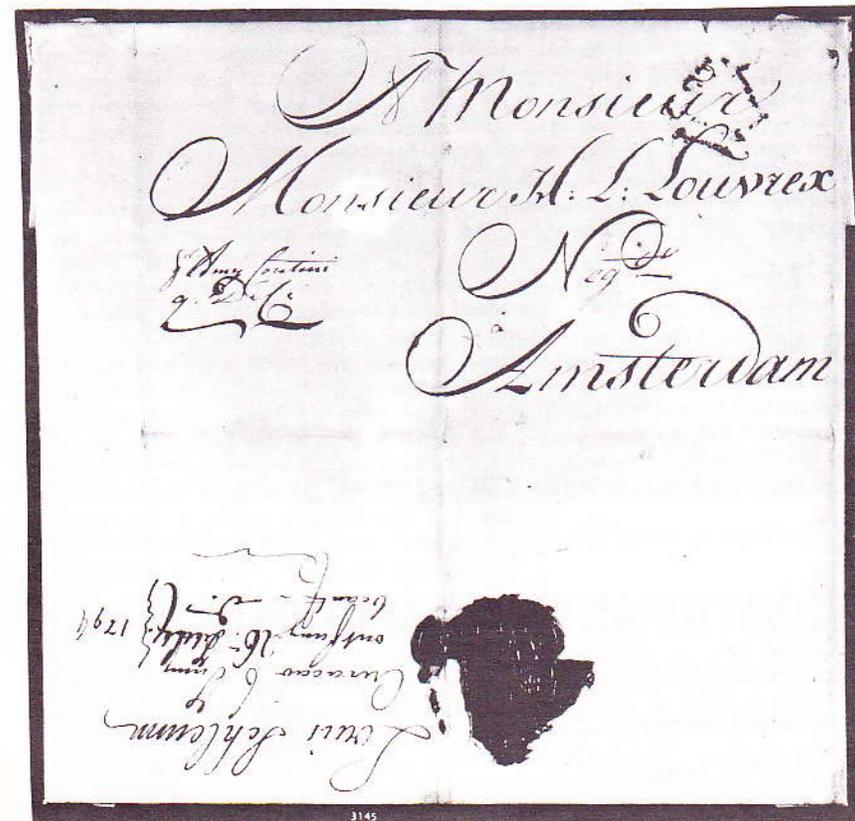
Lot 3145 is a complete letter to Amsterdam, dated June 6, 1794, with an unclear 6 stuiver GWC mark in large type (Julsen No. 6), for \$440.

Lot 3146 is a complete cover from La Guayra via St. Nazaire to Bordeaux, dated August 3, 1868, with various French markings on the back, was not sold.

Lot 3147 is a damaged cover from Maracaibo, September 13, 1873, via "Forwarding Agent" J. Gaerste & Co., Curaçao (stamp on back dated Sep. 19, 1873) and St. Thomas on October 6, 1873, to Vera Cruz, Mexico, franked with Curaçao Nos. 1, 4 and 7 (all numbers used are NVPH catalog), canceled with the extremely rare dots-in-bar postmark (see p. 68 and 103) of 25 mm. In St. Thomas two French stamps were pasted over two of the Curaçao stamps. This cover was estimated to be worth \$2250.00, but it was not sold.

Lot 3148 is an unfranked cover to San Francisco, dated January 10, 1893, with a 10-cts U.S. postage due stamp on the front plus "Collect/Postage/10 cents" and a "T," brought \$60.

Lot 3149 consists of a number of loose stamps with the large single-circle Curaçao postmark (Julsen No 18), NVPH Nos. 2B, 4B, 9B, 1C, 4C, 7C (3), 3D (2) and 9D; plus a 12½-ct post card to Bonaire (Geuzendam No. 5a). While the value of all the stamps was \$302, the lot brought \$210.



Lot 3150 is a 10 ct (No. 4D), with a large single-circle Curaçao postmark (on this stamp rare), sold for \$110. (See photo on next page.)

Lot 3151 consists of a number of stamps with FRANCO without box (Julsen No. 19; see p. 93), NVPH Nos. 2, 3, 4 (2), 7 and 9, sold for \$32.50.

Lots 3152 through 3155 (see photos on next page) consisting of blue numeral cancels 201 (Curaçao) did not sell. Estimated total value was \$175.

Lot 3156, numeral cancel 201 on NVPH Nos. 13-16, 18 and 19, 20 and 22 (very rare on last three numbers) sold for \$50.

Lot 3157 is a cover with the 25 cts (NVPH No. 22) with numeral cancel 201 (very scarce on this issue) plus a squared-circle postmark, dated December 30, 1892, sold for \$110.00. (See photo on next page)

Lot 3158 consisted of loose Nos. 1, 10 and 12 with blue numeral cancel 203 (Curaçao), sold for \$90.00

Lot 3159 rated a color photo in the catalog. Nos. 2-4, a pair of 13, and a pair and single of 14, with a few faults, purple numeral cancel

203, oncover to New York, dated February 8, 1891, sold for \$360.

Lot 3160, loose stamps with 208 (St. Eustatius) on NVPH Nos. 1, 4, 7 and 9, very scarce, sold for \$110.

Lot 3161 (see photo at the bottom of this page) is a 5-ct post card with additional 2½ ct franking



with numeral cancel 208, and small double-circle cancel of St. Eustatius, and arrival cancel of Diepenveen, July 23, 1888, sold for \$105.00.

Lot 3162, the sender's part of a double post card with paid answer (Geuzendam No. 7) with additional 2½ ct franking, to the same person in Diepenveen, brought \$85.00. Compare the photo at the bottom of the page with that on the next page.

Lot 3163 (see photo on the next page) is a 25-ct (NVPH No. 7) with numeral cancel 208 on cover to Chelsea, Mass., via St. Kitts (postmark on front), July 7, 1887. On the cover someone marked that the distance between St. Eustatius and St. Kitts was 4 miles, and that St. Eustatius was the "principal of the Dutch

Islands." It brought \$135.00.

Lot 3164 is Geuzendam's post card No. 8, 7½ cent, to Boston, with numeral cancel 208 and double-circle post mark St. Eustatius, April 1, 1890, for \$65.00. (See photo on next page.)

Lot 3165 consists of loose Nos. 1C-9C complete, 5D-8D, 10D and 5H, with clear numeral cancels 209 (Saba) sold for \$170.00.

Lot 3166 again merited a color photo (see photo on next page), being a pair of No. 3 and No. 18 on cover from Saba to Toronto via St. Kitts, with a purple numeral cancel 209, and squared-circle cancel Saba March 14, 1892, in purple. A large "R" on the cover indicates registry! Estimated value was \$750, but the cover sold for \$1000.00.

Lot 3167 is two loose stamps, Nos.

BURGER & CO.
POSTAGE STAMPS,
59 Nassau St., cor. Maiden Lane,
NEW YORK.

3159

13 and 18 with numeral cancel 209, sold for \$42.50.

Lot 3168, NVPH No. 20, the 12½ ct Young Queen, the *only* value from this set on which this numeral cancel can occur, with a thin spot, did not sell. (See photo below.)

Lot 3169, numeral cancels 201, 203, 208 and 209 on 37 stamps from 1873-1891 and 1889 postage dues, sold for \$190.00.

Lot 3170, the single-circle cancel Curaçao (Julsen No. 22), on NVPH Nos. 1C, 4C (2) and 7C, as well as post card 12½ ct (Geuzendam No. 5a) to New York, sold for \$45.00.

Lot 3171, small double-circle Curaçao in black (Julsen No. 23) on R-cover to Halifax, plus a loose No. 7 with this cancel (stamps on the envelope all damaged at the



3168



3161

top), sold for \$50.00.

Lot 3172, consisting of a 25-ct (NVPH No. 7) on Cover to New York, and loose Nos. 1, 3-5 and 7 with the small couple-circle Curaçao cancel did not sell (estimated at \$75). All 1887.

Lot 3173, ditto, 1888, on various stamps did not sell.

Lot 3174, Nos. 3 and 8, with year 1889, on R-cover to the U.S. (R "label" is a handstamp) as well as Nos. 1, 2 (thin), 3, 5-7 and 11 loose, sold for \$210.00.

Lot 3175, cover to St. Louis, year 1899, R "label" hand stamped, with one strip of four and two of three Nos. 1 plus one No. 4, brought \$490.00 (see photo on next page).

Lot 3176, the same cancel in blue (very scarce) on Nos. 1, 3 (thin), and 7, brought \$35.00. Date 1885.

Lot 3177, date 1873, blue cancel



3162

on various stamps, did not sell.

Lot 3178, a dirty cover with a damaged No. 7, blue cancel March 1, 1886, and a 7½ ct post card with this cancel in black, November 1, 186 (very rare for this year), did



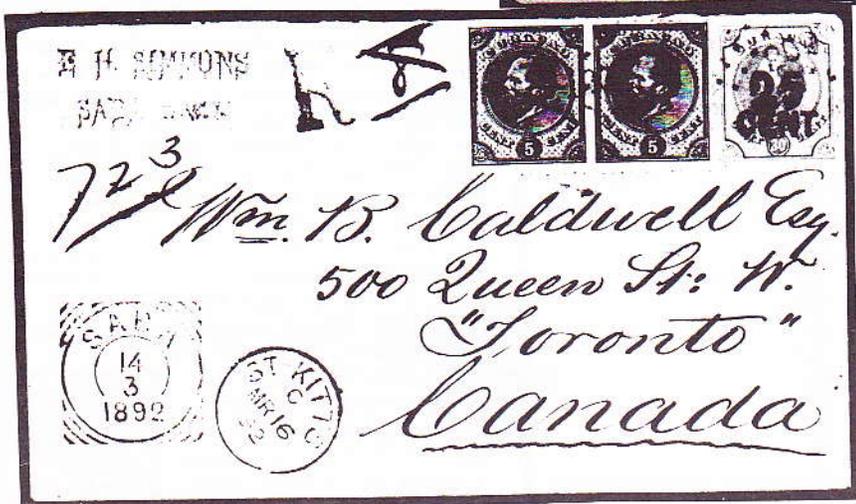
3163

not sell.

Lot 3179, an R-cover to Rotterdam with Nos. 4A and 8D, with a blue cancel and blue R handstamp, year 1891, plus loose No. 7, brought \$160.00.



3164



3166

Lot 3180, R-cover to Trenton, N. J. (even now many Dutch spell Jersey as Yersey!), with damaged No. 1, No. 3 (2), 4 and 5 with purple cancel, year 1888, as well as loose Nos. 3, 5 and 7 (the last with inverted year figures), and 9, brought \$375 (see photo).

Lot 3181, very neat cover with Nos. 1, 3 and 5, with a purple cancellation, to New York. Year is 1889.

Lot 3182, a collection of purple cancels with 1889 and 1890, estimated at \$180 for 12 stamps in all, did not sell.

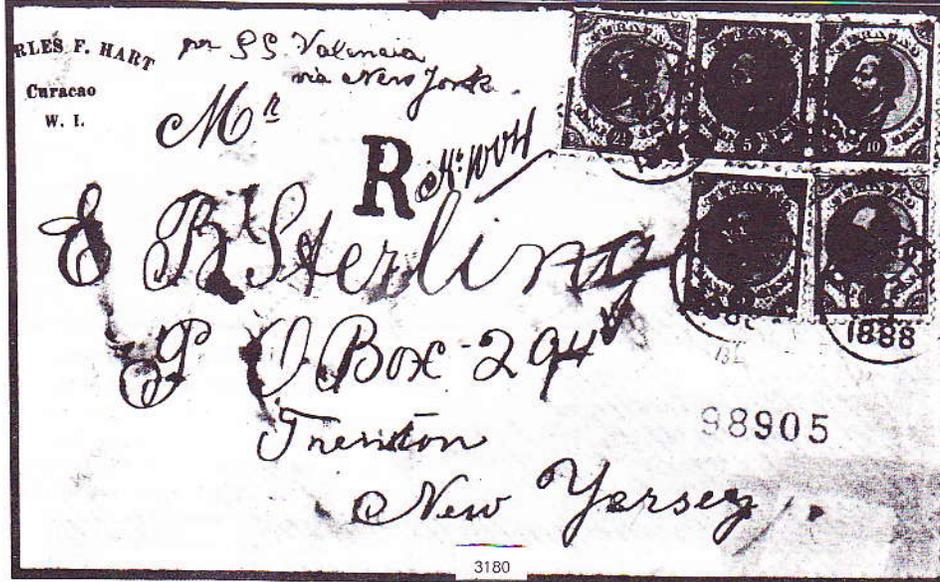
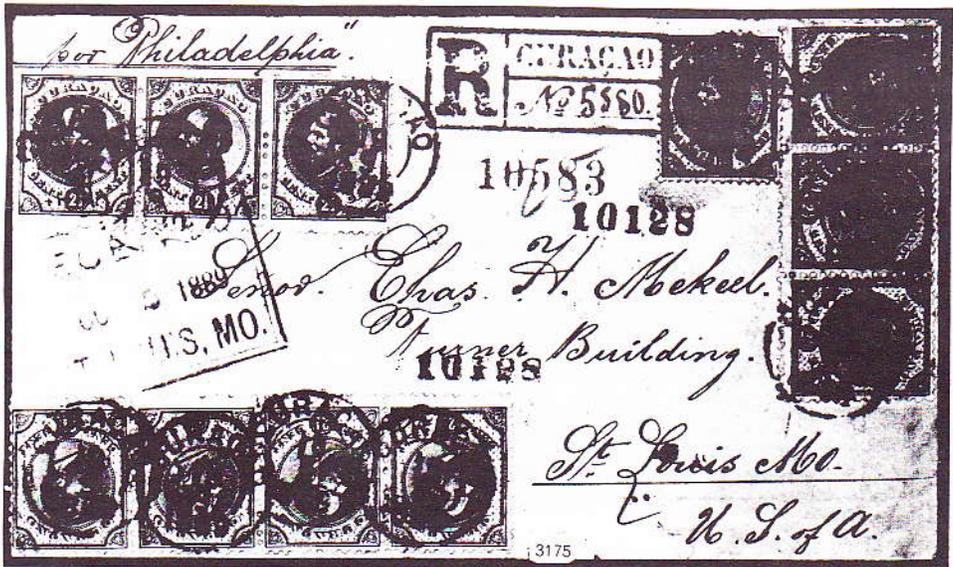
Lot 3183, a collection of 31 stamps with cancels in black, purple and blue with years 1885-1890, estimated at \$175, did not sell.

Lot 3184, the small double-circle cancel of St. Eustatius on Nos. 3, 5, 7 (damaged) and postage due No. 1, type III, a very rare cancel on stamps, sold for \$75.00.

Lot 3185, the same type of cancel for St. Martin (Ned. Ged.), Nos. 7 (1883), 7 (1884), 3 and 5 (1888), 5, 7 and 9 (1889), 1, 5-7 and 9 (1890) and 5 and 6 (1891), complete years, brought \$260.

Lot 3186, St. Martin (Ned. Ged.), 3 ct., No. 2, with full cancel and incomplete year, 21.4.86 (see photo at bottom).

Lot 3187, cover with damaged stamp to St. Kitts, St. Martin (Ned. Ged.) with incomplete year 30.3.91 (see photo).



Lot 3188, St. Martin (Ned. Ged.) with incomplete years 1885 (3), 1886 (3), 1887 (6) and 1891 (4), loose stamps, sold for \$220.00.

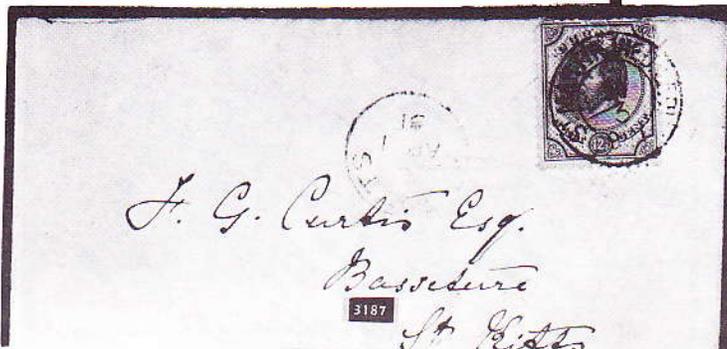
Lot 3189, the squared-circle cancel type I (Julsen No. 24) of Curaçao, on Nos. 4 and 8 on R-cover to Hünibach, Kanton Bern in Switzerland, with additional R-label of New York, August 29, 1892, sold for \$180.00. See photo on next page.

Lot 3190, ditto cancel on Nos. 4 and 9 with few perforation faults, R-cover to the same party, November 8, 1892, with additional New York R-label, brought \$230.00. See photo on next page.

Lot 3191, ditto cancel on Nos. 7 (lightly damaged) and 18 on cover to the U.S., November 14, 1891, 'Per S.S. "Venezuela"', estimated at \$75, did not sell.

Lot 3192, same cancel on R-cover to London on Nos. 15, 17, 20 and 22, October 2, 1893, sold for \$230.00 (see photo next page).

Lot 3193, squared-circle cancel type II, Curaçao on R-cover to Rotterdam, on Nos. 4, 6, 7, 15 and 16, with two brownish spots due to sealing wax. R "label" is handstamp. Rare combination, estimated at \$250, did not sell.



Lot 3194, same cancel on 25 on 30 ct, No. 18, on fresh cover to New York, 'Per S.S. "Caracas"', sold for \$105.00 (see photo on following page).

Lot 3195, same cancel on pair of No. 20, cover to London, June





1892, "Per S.S. Philadelphia," stamps with a few perf faults, sold for \$60.00.

Lot 3196, same cancel on 25 ct (No. 22), on R-cover to Amsterdam, June 16, 1892, "label" is handstamped, brought \$95.00.

Lot 3197, Squared-circle Type III on R-cover to New York, Nos. 4 and pair of No. 18 (double-rate letter), October 3, 1891, "label" is handstamped, sold for \$110.00 (see photo on next page).

Lot 3198, a color-photo lot, same cancel on Nos. 4, 5, 15, 17 (pair) and 18 (damaged), on R-cover to New York, "per S.S. Valencia," December 5, 1891, sold for \$800.00 (see photo on next page).

Lot 3199, 50 ct (No. 9) on damaged cover to New York (double-rate letter), use of 50-ct stamp unusual, sold for \$42.50.

Lot 3200, squared-circle Type IV on cover to New York, Nos. 4, 13 (2), 14, 16 (2) and 17, 'per "Philadelphia",' brought \$370.00 (see photo on next page).

Lot 3201, same cancel on 10 ct (No. 4) and 25 ct (No. 22) on brown R-cover to Halifax, July 10, 1894, with two handstamped registry numbers, one applied in Curaçao and one



"Per S.S. Venezuela"

in New York (unusual), brought \$460.00 (see photo on page 44).

Lot 3202, Nos. 8, 14 and 16 with same cancel on R-cover to Hünibach near Thun in Switzerland on January 15, 1894 with R-labels from Curaçao and New York, sold for \$160.00 (see photo on p.44).

Lot 3203, 60 ct (No. 10) on blue R-cover to Hünibach, same cancel, February 12, 1894, with numeral of month inverted, R-labels from Curaçao and New York,

Miss Charlotte A. Robinson

sold for \$75.00 (double-rate letter (50 ct) plus registry fee (10 ct)).

Lot 3204, same cancel on No. 18, nice cover to Paris, January 10, 1892, estimated at \$100, was not sold.

Lot 3205, same cancel on pairs of 10 and 15 ct (Nos. 19 and 21) on fresh cover to Leipzig, Germany, July 26, 1902. Type IV is very scarce in 1902! Sold for \$230.00 (see photo on page 44). Again double-letter rate (50 ct).

In order not to run too far behind with the illustrations, there won't be text on the next page.



POST OFFICE CARACAS

POST OFFICE CARACAS
4669

23 CENT 25 CENT

25 CENT

Mrs. Harry Gummel
80 Nassau St.
New York

Harry Gummel
80 Nassau St.
New York

3197

3194

per S. S. Valencia
Mr. Chas Drew
P.O. Box 3250
New York City

POST OFFICE CARACAS
574

3 5 2 1/2

3 5 2 1/2

2198
P.O. Box 3250

3198

per Philadelphia
Mrs. Emil Libbe
99 East First Street
New York City

1 2 3

5

1

3

10

3200

Lot 3206, squared-circle Curaçao cancel Type V, on a fresh R-cover to New York, 'Pr s:s: "Philadelphia", on No. 4, a block of four of No. 20, and one No. 22, all stamps in perfect shape, sold for \$575.00 (see photo on page 45).

Lot 3207, the same Type V cancel on a registered cover from the Danish Consulate at Maracaibo, but posted at Curaçao, to Berlin, October 20, 1897, on Nos. 9, 11 and 19. Especially the 1½ gld is very rare on cover! With various interesting postmarks on the back, sold for \$700.00 (see photo on page 45).

Lot 3208, the same cancel on 60 ct, No. 10, on cover to Ulm, Germany, May 29, 1896 (double-rate letter plus 10 ct registry rate), sold



for \$60.00.

Lot 3209, a blue R-cover to Baden-Baden, Germany, with the Type V cancel on Nos. 13 (3), 14 (2), 15 (5), 16, 17 and 21, April 30, 1897, with separate cancels on each stamp, estimated at \$160.00, did not sell.

Since we are running out of space to illustrate the covers sold in this auction, we will stop with lot No. 3209, and continue in the June issue of the journal.

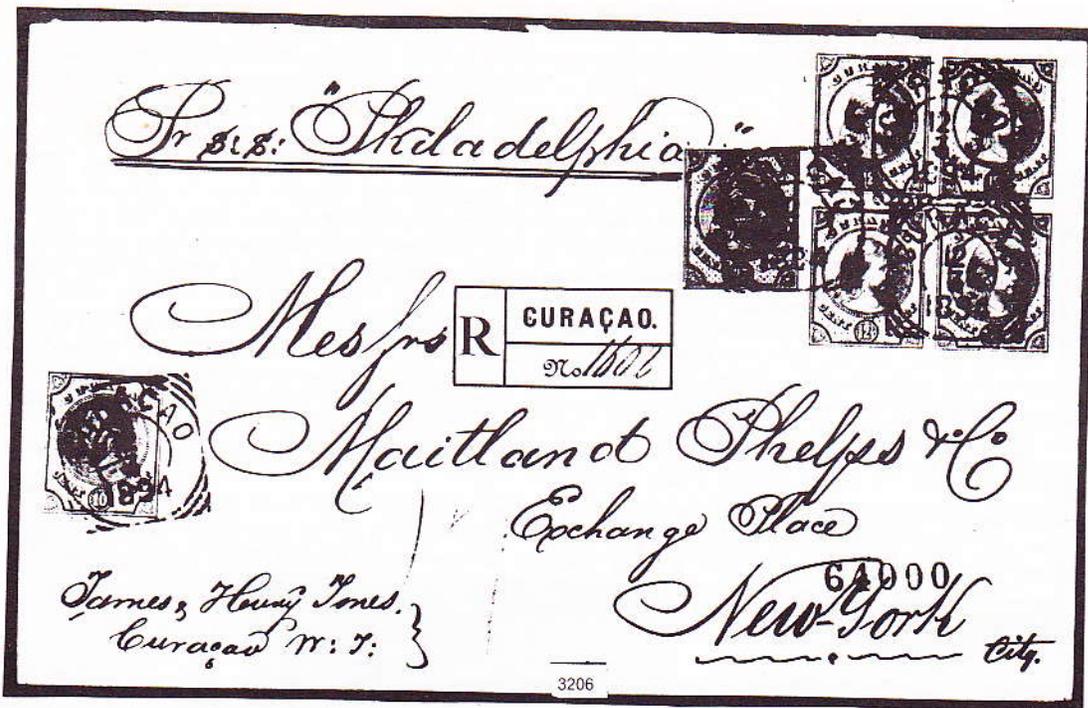
We hope that this article will show our members that a little side line into "postal history" can be not only very enjoyable, but also quite profitable. However, don't go out and "invest" in postal his-

tory indiscriminately. Before attempting to do so, it would certainly be a good idea to study *A Postal History of Curaçao* so that you know WHAT you are buying.

On the other hand, it IS still possible to acquire postal history items at reasonable prices because most dealers don't have the time to study the field as exhaustively as one collector can do! It will take time - going through the cover boxes at shows is horrendous - but what a surprise if one comes up with some interesting item in the \$1.00 box! (It used to be the 25¢ box but inflation has made that impossible, almost.)

So, for some surprising prices realized for even much later items, look in the June journal.





Postscript: Interesting postal history items CAN still be acquired. The fairly common stamp shown at the bottom right was found in a circuit book for one-half Scott. Nothing to it, unless you have a notion that some stamps are only "common" when they have a Curaçao cancel. As you will notice, this one has a beautiful legible BONAIRE cancel of 18. 11. 1895. The stamp itself was a temporary handstamp overprint issued in Curaçao on November 15, 1895, where it immediately became the object of fierce "speculation." According to Frank W. Julsen, one of the authors of *A Postal History of Curaçao*, he has one copy of this stamp with the identical cancellation, and he believes that a few of these stamps were sent to Bonaire from the main island, and that November 18 could very well be a "first day of issue" for this island. It is squared-circle postmark Type II, which was apparently used simultaneously with Type Ia (the damaged type I) in November and December 1895 (see the Julsen-Benders book, page 120-121).



Fakes and Forgeries

It is a sobering experience to find eight incredibly clever fakes in one's own collection, and this is what happened to your editor not too long ago. Of course, this is the danger when a person acquires a stamp which he thinks is the "REAL THING," puts it in his collection, and forgets about it. I did get these Netherlands Indies air mails a long time ago, when I had no idea that anybody would try to fake these rather inexpensive stamps. The 20 cents brown bothered me, though, it looked like it had been exposed to too much sunlight and had bleached a little.

After I bought the new Dutch book on forgeries by Mr. Van de Loo, I did notice that airmails Nos. 6-10, 11, 12 and 17 (Scott Nos. C6-10, C11, C12 and C17), had been faked. Still I didn't run to my own collection. What? Fakes in my collection? Well, you may believe that it jarred me quite a bit, when, on going through my albums to check off the stamps I have in the 1979 catalog, I decided to have a closer look at those airmails, the mint ones.

Every single one of them was a forgery, which makes sense because I remember buying the whole mint batch at one time.

All the characteristics that distinguish between the fakes and the real ones are found in the central "landscape." Below you will find these four times enlarged to enable you to see them better. Here I will follow the numbering system in Mr. Van de Loo's book (which in the near future will be published in an



REAL



FORGERY

English edition by the Netherlands Philatelic Society of Chicago).

Point 1: The temple gate at the left shows in the real stamps four horizontal lines in the right-hand doorpost. In the forged 10 and 20 cent one of the four lines is missing. In the three other forged stamps the two lowest horizontal lines have become one fat line, almost a square blot.

Point 2: The top facade of this gate shows in the real stamps a half-oval with a dot below and a vertical dot cutting into the top of the half-oval, and a circle segment above this. In the fakes these details are almost nonexistent.

Point 3: The dots on the lowest slope of the volcano are distinct and separate in the real stamps; in the forgeries they are smaller, irregular and sometimes connected with the curly line above.

Point 4: The circle segments on the nose of the plane are much longer than on the forgeries.

Point 5: The perforation is $12\frac{1}{2} \times 11\frac{1}{2}$ in the real stamps, but $12\frac{1}{2} \times 11\frac{1}{4}$ in the forgeries.

We can add to this that the colors of the fakes are very good but a shade lighter than those of the real stamps. So far they have only shown up as mint stamps with old gum. This makes clear that the fakes most likely are quite old, probably made in the thirties.

The two 30 cent overprints (in black and green) (Nos. 11 and 12), were done on the forgeries too, so these can immediately be recognized by the five characteristics above. According to Mr. van de Loo the three bars that obliterate the old value are 5.2 instead of 5.3 mm long.

The 50 cent overprint was also done on a forged 150 cent stamp. To the right is a fourfold enlargement in which you can see the black blot on the right-hand doorpost and the incomplete lines in the nose of the plane. Also the lack of detail in the top facade of the temple gate.

These fakes are really very good apart from the minor details mentioned above. And since nobody is aware that these stamps have been faked, nobody had any particular reason for checking very carefully. Please do so now.

Lately there have been a number of



"sightings" of forged postage due stamps, of the Netherlands Indies, and of Curaçao. In all cases it concerned the stamps with the large numerals. At an auction in the fall on the West Coast there was a whole set of Netherlands Indies dues, mint, faked, and nevertheless sold. Since most people don't care too much for the dues - they are ugly and too complicated! - they also show up in circuit books, faked. The owners probably didn't know and couldn't care less.

One of our members, Mr. Richard A. Phelps, sent us an interesting "new" fake of Netherlands Indies, Postage Due No. 2. I say "new," because up to now this particular one doesn't seem to have been noticed in the literature. If you look at the photo to the right, you will notice that it looks pretty good. As a matter of fact, the color and the paper look pretty good too, but the perforation gives it away. This is definitely the most important point about the forged postage dues - the perforation. Even if you don't collect different perforations, and many people don't, please do check the perforation anyhow. This 10 cent postage due can ONLY occur with perforation $13\frac{1}{2} \times 14$ (x means line perf) small holes. A first glance at the stamp will immediately tell you that these are NOT small holes. A second look with the perf gauge will get you a remarkable $11\frac{1}{2} \times 13\frac{1}{2}$. The perforation is irregular, but $11\frac{1}{2} \times 13\frac{1}{2}$ is the closest one can get. The 1940 *Manual* lists under Forgeries only: "Poorly executed off-color, perf 12 : 12," so this must be a "new" one, because I wouldn't call it poorly executed and off-color, and the perforation is different.



The great all-time forger Fournier spent quite a lot of time on the next set of Indies postage dues (Nos. 5-13). Let's first ascertain which perforations occur with these stamps. The NVPH Special Catalog lists four different ones: all comb perforations, $13\frac{1}{2}:13\frac{1}{2}$, $12\frac{1}{2}:12B$ with the accompanying $11\frac{1}{2}:12$, and for two values only, the 20 and 30 cents, the comb $12\frac{1}{2}:12\frac{1}{2}$. Here again, in many cases the forgeries are so good that the only way to check is by the wrong perforation(s). Also, remember that comb perforations MUST show four equal corners, that is, quarter circles while line perforations produce irregular corners.



Fournier's first "edition" - of which I have never seen a sample, is distinguished by a repeated plate fault, a small circle in the top left triangular ornament (see the illustration below). This is most likely the reason that these fakes don't show up anymore. If anybody has one or more and wants to donate them to the ASNP fakes collection, please let the editor know. According to Dr. A.M. Benders in *NCP* of September 1, 1935, the other characteristics for this "edition" are: the brownish carmine color, the figures are dull black and not clearly finished, all stamps are Type III, and they have *line* perforation $12\frac{1}{2} \times 12\frac{1}{2}$. Postmarks found on used fakes are the same as for the improved second edition.



The second edition, according to Dr. Benders, shows the plate fault omitted, but the color is too clear, a light red, with dull black figures, and line perforation $12\frac{1}{2} \times 12$. The 20, 30, 40 and 50 ct are known, all type III. The postmarks are: Bajoenglentjir, 29.6.1886; Blitar, 29.2.1887; Palembang 30.7.1896; and Weltevreden 6.3.1890. All are forged squared-circle postmarks. As you can see to the right, incomplete cancels are also found.



The third edition is very dangerous, but the paper is too white, according to Dr. Benders, who also lists all values, types and postmarks as are found in the second edition, and the perforation is also line $12\frac{1}{2} \times 12$. Mr. Van de Loo adds to this ONLY the 10 cent value, in type IV, and with perforation $11\frac{1}{2} \times 11\frac{1}{2}$, as being from this third edition.



After having given you what has been known and published about the forgeries of the second postage due set of the Indies, we must now add to that, because the stamps portrayed with this article do not correspond, except for the 30 ct fake, which is, indeed, perforated $12\frac{1}{2} \times 12$, and type III, so could belong to the second or third edition. The 5 cent (see above, left) has perforation $12 \times 11\frac{1}{2}$, but bears Fournier's hallmark too. The 10 cent (see above, right) is perforated $13\frac{1}{2} \times 13$, irregular, but, again, is most likely one of Fournier's creations. The same goes for the 75 cent (left) which is perforated 13×13 . As you see, a wild variety, but the cardinal point is that none of them is found in the real stamps, apart from the fact that these are all line perforations.

Our Vice-President has also made some photos of fakes from the same postage due set in his collection which you will see below. They all look to be perforated $12\frac{1}{2} \times 12$ (see the irregular corners) and they are all type III. Hence, they probably belong to the second or third edition by Fournier. However, a new wrinkle has been added. The 20 and 50 cent have the same kind of corner cancellation as the 30 ct above, with the black triangular corner. They are obviously squared-circle cancels. But if you look at the other two, the 30 and 40 cent stamps, you will see a much later cancel, that with the central date bar with vertical lines above and below, a type of cancel that didn't come into use until sometime around 1910.



We want to thank Mr. Phelps and Mr. Rehm for their help with this instalment of "Fakes and Forgeries."

letters

To the Editor:

As one of the "well-known collectors" who have assisted with the treatment of the 1852 and 1864 issues in the 1979 NVPH Speciale Catalogus, I want to refute the criticism in "Commentary" by Dr. Fred L. Reed (*Netherlands Philately*, Vol. 4, No. 2, page 25).

The "Speciale Catalogus" issued by the stamp dealers was never meant to be a handbook! Only a guidebook for the somewhat more than average collector. The collector who wants to specialize is referred to the special literature about separate subjects in this catalogue. For the paper used, see page 14, and for the cancellations, page 19: Drs. A. van der Willigen.

For that reason we *deliberately* omitted all these special postmarks. It was not on account of "sloppiness and lack of knowledge" (cancellation No. 3, Vellinga 58, is after all quite normal in postal respects, but rare ("zeldzaam") as mentioned on page 15.

About the outdated Vellinga classification (I can agree with that), I must advise Dr. Reed to contact Mr. van Dieten, as this was decided without me.

Herewith I hope I have invalidated most of the author's arguments.

H. C. Lodder

To the Editor:

Since I read everything in *Netherlands Philately*, I also read "Curaçao 1803," by L. E. Kieffer in the December issue (Vol. 4, No. 2, pp. 31-32). It seemed, indeed, a period about very little is known, at least in philatelic circles! I add this last because quite by surprise I discovered a book by Dr. Johan Hartog, *Aruba: Past and Present* (Oranjestad, Aruba: D.J. de Wit, 1961), in which Capt. Robt. Tucker plays a role. Not a very nice role, apparently, but what follows may clear up the text of the two letters. The quoted text is found on pages 91-92:

"In 1802 the peace of Amiens again put the Dutch in possession of Curaçao and consequently, of Aruba. Lauffer, a governor who never set foot on our island (note: Aruba), now resigned. In 1803 the colony was taken over from the English, but on Aruba everything remained pretty much as it was. . . .

Meanwhile ominous clouds heralding a new war were gathering. They broke on 28 June 1803, when England, France and The Netherlands again joined issue. Not until 29 November 1803 was this news brought to Curaçao on behalf of the government of the Batavian Republic by Cornelis Gerardus Evertsz. Some time later it became known on Aruba.

On the islands people waited, full of anxieties and cares. One of Aruba's inhabitants got involved in an accident with the English. At the beginning of May 1803 (so before the Batavian Republic became engaged in the war) Captain Robert Tucker, in command of the English sloop *Surinam*, under the guns of Fort Zoutman (note: on Aruba) gave chase to the schooner *l'Espérance* of Captain Jean Puget, who, though residing on Aruba, was sailing under French colours. When, after a musketshot, Puget refused to bring to, a gunshot was sent after him to clinch the argument. Puget hove to, and his schooner was captured and declared a prize. The Frenchman, however, did not meekly resign himself to this act of piracy and immediately lodged a protest with Commander Specht (note: Curaçao had a Governor, Aruba a Commander) against Tucker's action, pleading: 1. that he possessed Dutch certificates of registry; 2. that he was sailing for the account of the Curaçao merchants Cancrijn and Jutting; 3. that he had departed from Curaçao under Dutch colours, and had been an inhabitant of Aruba for six years.

Sent to Curaçao, where the dispute was to be settled, the schooner was taken into port there with the English flag and streamer at her masthead by Tucker's sloop on May 29. After close examination the Council on June 10 declared themselves incompetent to take a decision in the matter, and referred both parties to the French administration of Sainte Domingue, because: 1. Puget was a French subject; 2. he really had French certificates of registry . . . 3. the *l'Espérance*, when this ship was declared a prize, was sailing under French colours.

The schooner was to be detained until the French judges had passed judgement."

With this statement the case of Capt. Robt. Tucker passes from the book by Dr. Hartog. Apparently not only the schooner was detained but also the sloop *Surinam*, which later played a role in Antillean history under the name *Suriname*, according to the book. The above-named Cornelis Evertsz. became commander of the Curaçao naval station, and "all seafarers summoned to take service against the English" (p. 92). The sea around the islands harbored not only privateers but also frigates of the English navy. On January 20, 1804, Captain Sloterdijk in a Dutch schooner was surprised by the English fleet which was blockading Curaçao, and was forced to take refuge in Maracaibo. In Aruba during an English "raid" the English flag was flying, but once the British had gone, up went the Dutch tricolor. It seemed that the English used Aruba on and off as a victualing station while they preyed on the shipping around Curaçao. After they captured Curaçao, their Dutch prisoners were transported to Aruba.

I hope to have given some background to the two letters.

Willem van Zandhoven