

NETHERLANDS PHILATELY



JOURNAL of the American Society for Netherlands Philately

Volume 6/1

NVPH Catalog

WELL, the 1981 *Speciale Catalogus*, issued by the NVPH, is out. It appeared on September 2, and was shipped to us on that day and the next. Depending on the Dutch PTT and the USPS, it might arrive any day now in Richmond, Va., and then, we hope, it may not be long before you yourself can get a look at this so-called "special" catalog for the collectors of the Netherlands (forget the colonies).

The "Introduction" to the catalog is very revealing. The NVPH is very happy that the Dutch PTT for the first time mentioned the Association's name on the tabs of the "philately" stamps. As the President says: "This is a matter of considerable pride and something for which we are very grateful." Too bad the PTT apparently has no collectors in its upper echelon who could have asked for something more in improving the "special" catalog, in exchange for this tab. To resume with quoting: "Sales of our First Day Covers this year reached the unprecedented level of far in excess of 500,000 copies per issue." Great for the dealers, but try to sell these covers a few years hence to these same dealers, and find out what they will offer you! And then: "The prices of the majority of the stamps issued in The Netherlands since World War II have had to be increased." But, in the "Foreword," which follows, the NVPH states: "For unused stamps issued after 1940 (the prices) are for examples which have never been mounted and have their full gum," MNH in other words. If we look in the "Foreword" for last year's catalog, we find: "The prices given for unused stamps up to 1960 are valid for examples which still have their original gum and a hinge." In other words, here is a different treatment for 20 years of stamps issued. If we realize that the premium on MNH for these 20 years' stamps charged last year fluctuated from 50% to 25% (I may be wrong in some respects, but on the whole the premium did fluctuate that much), we should expect these stamps in the 1981 catalog to be priced much higher than last year. Yet, let's compare a few issues: NVPH Nos. 332-49 was last year 1334.05 gld and this year 1494.50 gld. Most of this comes of course with the three highest values, each of which went up 50 gld. If we consider last year's premium, our only conclusion must be that the prices of these stamps went down. The 1940 overprints were 320.15 gld last year, this year 375.35. Same conclusion. Nos. 474-89, the last definitive set of Queen Wilhelmina was last year 337.50 gld, and this year 360.00. Not much of a premium! The first definitive set of Queen Juliana, Nos. 518-537, went up from 2250 gld to 3000, a 30% increase which indeed matches the premium. But Nos. 550-55 went from 135 gld to 145 gld, something inflation alone could have done, and Nos. 556-60 from 215 gld to 220, probably even below the inflation level. Luckily, we may add here, many of the used sets went up quite a bit, considering their prices last year.

After 1960 the prices are again comparable, and several sets show nice increases, ranging from 1 gld to 5 or even more. The Gouda phosphor-paper set of three, Nos. 774-76, "went through the roof" with 45 gld now versus 25 gld last year! The "For the Child" sheetlets also showed healthy increases. The first one, No. 854, went from 25 to 47.50 gld, while the Refugee sheetlet increased from 7.50 to 12.50 gld, all these mint. No. 875, the second "Child" sheetlet, which always was a drug on the market, went from 6 to 8 gld mint. Another sheetlet which did well is No. 937, which went from 27.50 to 37.50 gld.

The Juliana Regina set went from 47 to 61 gld mint. To show you how efficient the committee is that prepares the catalog, there is in this 1981 catalog still a "remark" below this set, stating that for eventual stamps in this series to be issued in the future four catalog numbers have been reserved. And these gentlemen are supposed to know that in January 1980 Queen Juliana indicated her intention to abdicate in April 1980! I am sure this catalog was printed AFTER April 1980.

Amazingly enough, the "tulip" stamp, No. 1025, went from 1.25 to 4.00 mint, and the 1973 Juliana jubilee stamp doubled in price. As did the strip of three "nature" stamps, Nos. 1043-45, which went from 9 to 18 gld in singles, and in strip from 11 to 25 gld. Our "cow," No. 1052, didn't do that well, merely from 16.50 to 21.25 gld. The 1977 Amphilex stamps and sheetlet didn't do too well, too many issued.

Early FDC's didn't move, except E6 (+ 25 gld), E10 (+ 25 gld), (in my copy the price for E12 fell out as well as the price for E17; most likely both have gone up), E27 (+ 10 gld).

Of the syncopated perfs only the third set went up with 4.00 gld, less than the inflation index.

The treatment of the automatic booklets has been expanded; the catalog now lists the various texts in the booklets too. The "combinations" have also been expanded and numbered for the first time.

The mint "seagulls" have gone up from 625 each to 750 (NVPH air 12-13). The 1980 stamp for special flights has been added.

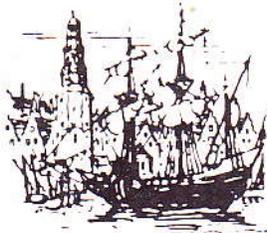
The used first International Court set went from 130 to 150 gld, and the mint second set from 220 to 260 gld. The used numerals, Nos. 25-6, gained 7.50 gld, and Nos. 27-40 used also.

We have to report that the perforation of Nos. 7-12 which last year was still given as 12½:12 has now been changed to conform to the perf of Nos. 4-6, namely 12-3/4:11-3/4, but since the "colonies" don't count, Netherlands Indies No. 2 is still perfed 12½:12!

The first change we find in the Indies is No. 201 which gained 1 gld, mint. No. 280, the 35 ct, went up 25 gld, the 5 gld (No. 287) went up 100 gld, and the 25 gld (No. 289) gained 25 gld, all mint. All the rest after this went up fractionally to stayed the same. The overprint "Indonesia" set gained 40 gld mint. The Makassar postage dues went up 10 gld mint. All the issues of New Guinea went up fractionally or stayed the same.

In Curaçao a few early ones (King William) gained fractionally, but the first real raise concerns Nos. 141-52, which gained 15 gld, and Nos. 153-57 which went up a full 10 gld. The 1947 Queen Wilhelmina set (Nos. 168-81) only gained in mint 45 gld, while the last Queen Wilhelmina set went up 20 gld. The first Queen Juliana set went up mint 41.25 gld, and used about 5.50 gld. The first "Child" set of Curaçao really gained: 40 gld mint, and the seamen's welfare set went up 15 gld mint. And we still don't find a price for Nos. 460-68 used, which came out in 1973! Seven years not enough to determine a price?

ASNP



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FROM THE EDITOR

This has been the best issue yet as far as the work was concerned because for once I had plenty of articles to choose from. One of our members in Canada, whose book review you will find on the inside back cover, also sent us, among other articles, one that translates the immense Disberg tables in two previous issues into something that the average collector who has only single copies - no margin copies - can use to specialize in this interesting set. We will publish that in December. Another article - a short one - on Having Fun with Netherlands Railroad Cancells also had to be put aside for some future issue. As you can see, things have certainly changed!

In this issue you will first find some words from our President and your editor regarding our fifth anniversary. Then we have another article from our Canadian Governor, E. Matthews, on one of the 1872 Netherlands stamps, the 20 cent. In the past we have had articles on other values in the set.

Our first Coil Corner column comes next. Here Larry Rehm gives you the terms which are now used in coil-stamp collecting so that we know what we are talking about. Dutch Designs is our first "design" column by Benjamin Zeichick, probably also our youngest member. On the same page you find a brief attempt to explain why we picked this particular cover stamp.

On the next page is the first instalment of a long article on great men (and women) on Dutch stamps, an article on the various personages portrayed on the summer stamps of the 1930's and 1947 and 1954. This article has had a long gestation period because your editor has always wondered why these particular great men (and women) were picked and not others.

Auction Action, which follows, is an attempt to gauge the market for Dutch (and colonies) stamps in the U.S. as it appeared this past summer. For Fakes and Forgeries we had only one fake, another postage due, of the Netherlands this time, and Fournier had nothing to do with this one.

Letters and book reviews make up the last page-and-a-half. And opposite this page you will find a review of the NVPH catalog, which breaks off quite suddenly, but don't worry, the rest is just as dismal.

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a 5th - anniversary salute

By Reinder van Heuveln, ASNP President

DEAR FELLOW COLLECTORS

With this issue we are starting our sixth year. Little did we know in 1975 that we would last that long. We have extended our group of Officers over the years and with this issue will add an Editorial Board, all to serve you better. After all, an organization can only survive when more members get involved.

In 1976 we became Affiliate No. 60 of the American Philatelic Society. We also incorporated as a non-profit corporation in the State of Illinois. That is what every club or society should consider, in my opinion. Over the years we have been approached by the APS and other Societies to join some of their shows. We would like your opinion about this. In addition, we urge all of you to consider sending an exhibit to BEPEX, the particulars of which you will find in our journal, Volume 5, No. 3.

As of August 1980 we had over 300 members, of which 31 in Canada. We also have about a dozen members in the Netherlands, Great Britain, Germany and New Zealand. We exchange journals with the Netherlands Philatelic Circle in Great Britain, the Arbeitsgemeinschaft Niederlande e.v. in Germany, and the Nederlandsch Maandblad voor Philatelie. In this way we keep in touch with developments in other countries that are important to us, because an organization such as ours depends on journals and newsletters. Please help your Editor with this. Get involved; also call his attention to newsworthy articles you see. Let us know which part of collectible items you want to read about.

Our Library is extensive, thanks to donations. It is for you to use. I personally have done so. You just cannot buy every book yourself. And if you have something to donate, we will accept it gratefully. We plan to publish an updated list of holdings in the ASNP Library in the December issue of this journal.

For those of you who have trouble reading the Dutch catalogs and auction lists, the ASNP plans also to issue a brandnew and vastly extended Glossary of Dutch philatelic terms and words with the English translation. We also hope to run in the journal one or more articles on how to cope with some Dutch texts with the Glossary in hand.

DEAR FELLOW MEMBERS

This is your Editor speaking: After five years "in business" as the person responsible for the journals and the newsletters I feel that it is time to thank those people who have been behind every issue of the journal as you have seen it. Of course, from time to time I have mentioned the help our Dutch Governor extended when there was nowhere else to turn to. But that is not all. For the past five years, and longer, Dr. A. M. Benders has not only been a source of information but a much-needed source of inspiration and encouragement. There was not one issue of our journal, but Dr. Benders took the time to write his comments and suggestions, which gave me the courage to start working on the next issue. For various articles he "plundered" his own collection to send us examples that we could use as illustrations. For those of you who have so far only seen his name on the title page of the journal under "Board of Governors" let me state here that without Dr. Benders there would have been no ASNP and no journals.

A second person whose help has been visible - in more than one sense - in almost every journal is our Vice President, Larry Rehm. Again, his name has been mentioned in past journals as the person who supplied the good illustrations, but here is the place, after five years of this kind of thankless work which does not carry much "visibility" to thank Larry publicly for the many hours he has spent either translating some stamps and covers into beautiful illustrations, or for using his own collection to pick out the stamps we needed for illustrations. And after a stint as Chairman of the old editorial committee, Larry has volunteered to be a member of the new Editorial Board which means that he will from now on, apart from the illustrations, spend time to provide us with a regular column on coil stamps, the "Coil Corner."

The next person whom I want to mention as deserving our thanks is Mr. A. R. Kamphuis of the Netherlands Postmuseum in The Hague and his staff, among which I want to single out Mrs. D. F. Vinkhuyzen-Nierstrasz, for the literally months they have spent on the Disberg series of the Netherlands Antilles, as well as the frequent help with other articles. The letter with illustrations from the Postmuseum enabled us to draw a few extra conclusions in the article on the 1 and 5 GId of Surinam (see Volume 5, No. 2), just to mention the last time the Postmuseum helped us. Other occasions were the article with the 10 cent overprints of Surinam, and the early article on the printing of the 1909 provisional 5-ct stamp of Surinam. (An interesting sidelight on the NVPH catalog is that five years after the catalog committee was alerted to this article, the 1981 catalog still states that the two printing forms of 50 stamps were placed in such a way in the press that tete-beche pairs resulted!) We feel that the Postmuseum deserves the journal which we regularly send it.

Finally, of course, I want to thank all those members who have sent in articles (I hope their tribe will increase!), as well as those members who have suggested articles they wanted to see, or subjects they wanted covered. Even if you cannot write an article, you are almost as much of a help in pointing out what you would like to read about; as the President mentioned above: Get involved.

And finally, I want to thank all ASNP members for the understanding they have displayed when journals were late. I can only say that I hope that this won't happen again!

Netherlands 1872, 20 Cent

By E. Matthews

Introduction

The enthusiastic reactions which I received upon the publication of my plating study of the 10-cent value of the 1872 issue in the *Maandblad* gave me the courage to take this business a step further. Apart from this, the 20-cent value of this issue had always been my favourite, why I don't know!

As with my 10-cent study I was able to count again on the very valuable cooperation of Mr. W. E. Gerrish F.R.P.S.L., as well as that of Mr. Jan Dekker F.R.P.S.L. Mr. Gerrish simply loaned me everything he possessed of this stamp and Mr. Dekker obtained photographs of the nearly complete sheet still extant in the Dutch Postal Museum, and a detailed listing of all printings as gleaned from the Enschede archives. Without this kind of help plating studies are obviously doomed before they start. I, therefore, wish to thank these two archphilatelists publicly for their steady help and encouragement.

Berlin and/or Haarlem Plates?

Originally the Berlin "Staatsdruckerei" delivered for each of the six "cent" values five copper plates and a matrix plate which could be used to make additional printing plates. We can assume therefore, that sufficient material was on hand to make up a printing form consisting of four plates of 50 subjects, five horizontal rows of 10 each, to print sheets of 200 stamps, plus one plate held in reserve. Prior to printing, the plates were mounted on lead bases and they were hardened to resist wear.

Forty years ago collectors had already discovered that there existed two entirely different sets of plates for the 5-cent value. The later type, which differs considerably from the Berlin proofsheets, has been reconstructed. Stamps from the earliest printings, especially many of those with line perf. $13\frac{1}{4} \times 14$ small holes, do not fit in this reconstruction, but do show characteristic flaws found on the Berlin proofsheets. These early printings were made with the original Berlin plates; the plates of the later type we call Haarlem plates. The oldest reconstruction with comb perf. $12\frac{1}{2}:12B$ small holes, can be dated prior to 1875. We have to assume that Enschede used up the four original Berlin plates and the fifth reserve plate, and wore out the Berlin matrix as well. It then became necessary to prepare a new patrix, using the original engraving and the 5-cent slug, in order to make new matrices for new printing plates.

After having learned an expensive lesson with the 5-cent plates it is highly likely that Enschede kept the reserve plate aside in order to use it as a patrix for the manufacture of new matrices. This seems to have occurred with all the cent values other than the 5 cent, i.e. 10, 15, 29, 25 and 50 cent.

Both inventories of April and November 1875 mention *four* printing plates for the 20 and 25-cent values along with *two* patrices for each value. This certainly seems to confirm the assumption that the fifth, reserve plate was carefully kept aside in order to prevent a repetition of the 5-cent fiasco.

While studying the available material it became evident that all stamps could be assigned to a location on the Berlin matrix. We can conclude that for printing the 20-cent value, and very probably for the 15, 25 and 50 cent values as well, Enschede used exclusively Berlin plates or "descendants" of the Berlin reserve plate. We call all these plates Berlin plates as their basic characteristics are identical.

Plates

We are now faced with the second major question: How many plates were used to print the 20 cent?

All stamps show certain characteristic flaws which can be classified according to origin, that is, primary or secondary flaws. The primary flaws can have their origins on the patrix as well as the matrix. If more than one matrix, each with its number of printing plates, has been used we will have different matrix flaws, but the patrix flaws will be the same on all plates. Each printing plate has, due to wear and tear, its own secondary flaws. These flaws are not repeated on any other plate. Through careful study of these flaws one can determine the number of plates used, and dated stamps and covers will help to determine the length of period of use. Paper and perforation varieties of course also help in dating a certain plate.

Primary flaws always have the same location on each plate and it is precisely the goal of a plating study to determine this location. Then by studying the various secondary flaws which accompany a given primary flaw one is able to determine the number of plates used.

The Dutch Postal Museum possesses a large partial sheet of this value. This partial sheet consists of 180 stamps, the first 18 horizontal rows. Another large block consisting of 20 stamps, the two bottom horizontal rows, is also present in the museum. Together these blocks form a complete sheet of 200 stamps. Both blocks are perforated comb $12\frac{1}{2}$ small holes and are dated around 1886. The museum also has a number of proof sheets in its treasure house. I numbered the four plates of this "complete" sheet plates 1, 2, 3 and 4, starting from the top. While studying the photographs of this sheet it became quickly evident that plates 2, 3 and 4 were made from the same Berlin matrix, but that plate 1 came from another matrix, but this matrix was a Berlin one too. It also showed very clearly that the proofsheets in the museum had all been made from plate 2 as practically every visible flaw on the proofsheets was simply a secondary flaw of plate 2.

After careful study of the large museum blocks a number of other blocks and strips, as well as the special Gerrish study of position 41 with the well-known flaw - period after 20 - I was able to determine the following:

Plate 1 I was able to find only a small number of stamps which originated from this plate. It possibly enjoyed only a short life. Dated copies from 1883 till 1887 with perfs comb 12½:12B large holes and comb 12½:12C position 41 of this plate does not show the well-known period after 20 variety.

Plate 2 As mentioned above the colour trial proofs were made from this plate, therefore it existed in 1872. The Gerrish study of position 41 has eight copies and a block of six, positions 31-32-33/41-42-43, perforated 11½:12B and 12½:12B small holes, as well as copies perforated comb 12½:12C. In my own collection I have a copy of position 1 with the secondary flaw in the pearls above (c)EN (t), perforated comb 12½ large holes. This stamp was pictured in the February 1965 issue of the *Maandblad*.

Plate 3 The Gerrish study of position 41 has 11 copies which originated from this plate. These position 41 stamps show, apart from the period after 20, a rather large white spot in the leaves to the right and below of the 20 cent value tablet. The stamps are perforated line 13¼ x 14 up till comb 12½:12C. "Broken right frameline" is a well-known secondary flaw, occurring on position 10 of this plate. In my collection I have several copies perforated comb 12½ large holes.

Plate 4 The Gerrish study has no less than 18 copies of position 41. They show a characteristic notch in the left frame line between the third and fourth leaf. These were perforated comb 11½:12B large holes up to comb 12½ large holes and dated from 1882 till 1891. Plate 4 shows a large number of secondary flaws and gives the impression of being a rather worn plate. It has to be considerably older than 1882.

Among the material on loan from Mr. Gerrish I located a beautiful strip of five stamps, positions 21-25, perforated comb 12½:12B large holes. Try as I might, I could not give this strip a location on any of the four plates of the museum sheet. Position 24 showed a clear secondary flaw, a scratch on the King's cheek, but no trace could be found of this scratch on the photographs. This strip was evidently printed from a plate which was in an excellent state of repair. Could this plate have suffered damage in the print shop and subsequently have been replaced by our plate? I also found three identical stamps in the Gerrish study of position 41 which could not be placed on any of the four plates; they were perforated comb 11½:12B small holes, comb 11½:12B large holes and comb 13¼:13¼. These stamps could have originated from a plate which was a precursor to our four known plates. It could very well have been the same precursor which printed the strip mentioned above.

Below I have attempted to show graphically what is known about the life of the plates correlated to the usage of 20-cent stamps during the years 1872-1891. (See the Table at the top of the next page. Explanation of the Dutch text: "Plaat" is of course Plate; kg and gg are, respectively, abbreviations for "kleine gaten" - small holes - and "grote gaten" - large holes; while "Museumvel van 200" means "Museum sheet of 200." The legend "1-7-1875 UPU tarief 12½ ct." means "July 1, 1875, 12½ ct. rate established by the UPU." The legend "182-83 begin der postpakketdienst" means the start of the parcel post service.

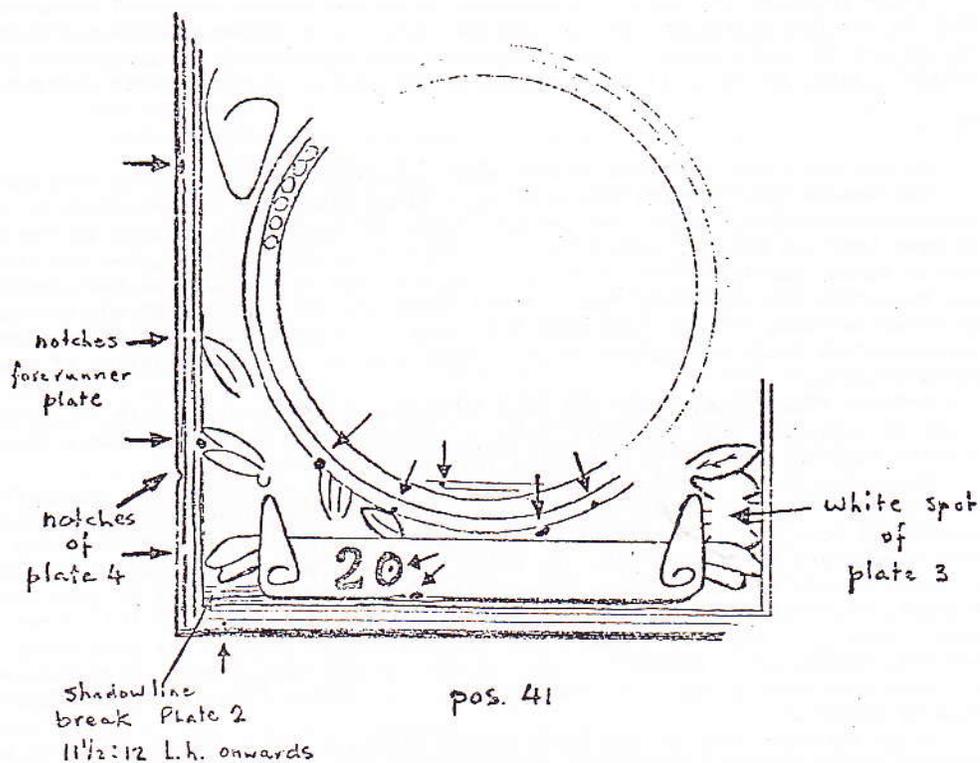
The forerunner plate which would precede Plate 1 is not indicated on this Table.

Changes in Usage of 20-Ct Stamps

1. July 1, 1875 Introduction of uniform UPU letter rate of 12½ ct.
2. March 15, 1882 - April 1, 1883 Gradual introduction of the parcel post service in various areas of the Netherlands - rates 15, 20 and 25 ct.

In 1872 the post offices received only 29 sheets of the 20 ct 1872 issue as there were still ample stocks of the 20 ct 1867 issue. Consequently, the first day of issue is likely to be in January - February 1873, but certainly not June 1st 1872.

Sketches by E. Matthews of primary flaws, and of Position 41.



gainst a contact print allows positive identification of the vertical row to which it belongs and is in my opinion the only reliable way to distinguish positively between 12½:12B and 12½:12C perforations.

I thus proceeded to compare stamps of the same plate position of plates 1, 2, 3 and 4 to discover the primary flaw(s). As plate 1 was made from a different matrix than plates 2, 3 and 4, primary plate flaws which are found on all four plates must originate on the patrix.

Primary flaws which are found on plates 2, 3 and 4 but not on plate 1 therefore originate from the matrix which was used to make these three plates. I discovered a very interesting flaw which is visible on all reasonably well printed stamps, a small notch in the value tablet under the N of cent. This flaw can have its origin only on the patrix.

Drawings of the primary flaws identified by plate position accompany this article. Patrix flaws are indicated by a P, e.g., 45P. Due to the lack of large quantities of this stamp certain flaws are not 100% positively identified and are indicated by a question mark.

The author would appreciate very much any additional information readers may have regarding this study. Address: 157 Wellington, Bracebridge, Ontario, Canada POB 100.

In addition, I have listed the actual plate and plate position of some of the well-known secondary flaws which are mentioned in the NVPH catalogue and other publications.

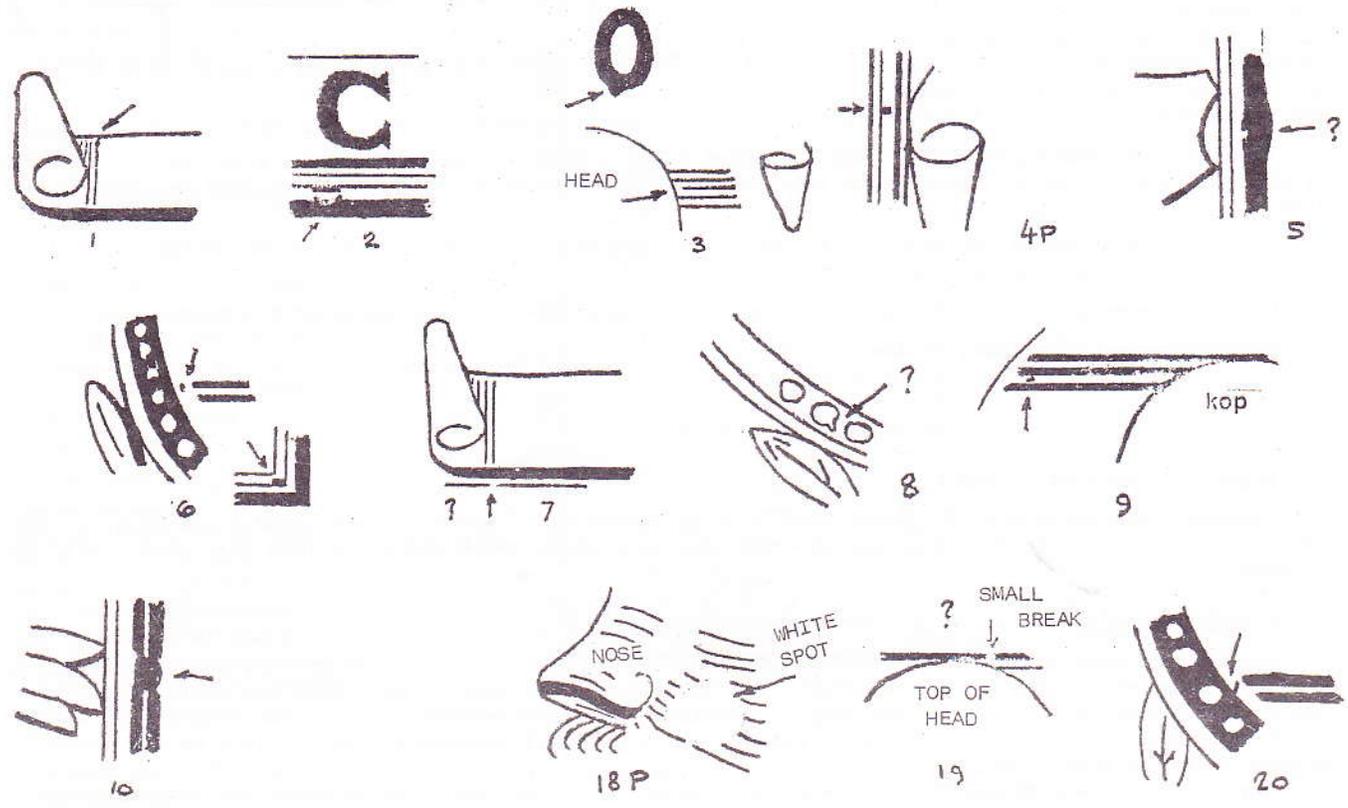
Period after 20 (primary!)	Plate 2, 3, 4	Pos. 41	NVPH cat.
Broken left frameline	Plate 3	Pos. 22	"
Broken right frame line	Plate 3	Pos. 10	"
Bottom frame broken, left of 2	Plate 2	Pos. 44	Gerrish LP
Open pearls above (c)EN (t)	Plate 2	Pos. 1	Maandblad Nov. 1964
Open pearls and short shadow line	Plate 2	Pos. 11	"
Broken right frame line above upper leaf	Plate 3	Pos. 21	Gerrish LP
Broken right upper frame corner	Plate 4	Pos. 11	Gerrish corresp.
White spot beside right coat of arms	Plate 2	Pos. 31	"
Very shortened shadow line to the right of base of neck	Plate 4	Pos. 20	"
Notch in upper frame line above right curl of Nederland tablet	Plate 2	Pos. 10	"
	Plate 3	Pos. 3	"
Inner frame line broken near upper leaf on right side	Plate 3	Pos. 46	"

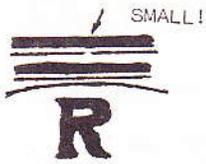


MASTER DIE FLAW

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3. E. Matthews, "Nederland 10 Cent 1872," *Maandblad*, July-August 1972.
4. Private correspondence with Messrs. J. Dekker and W. E. Gerrish.

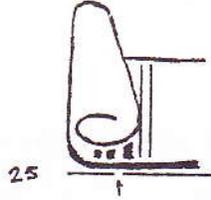




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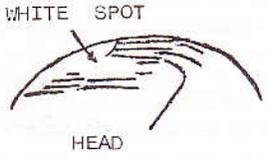
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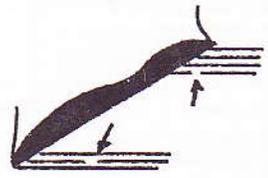
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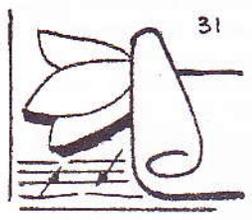
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30 P



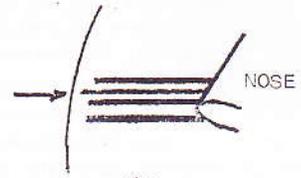
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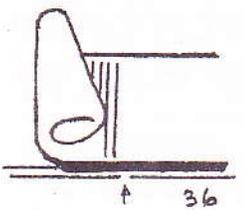
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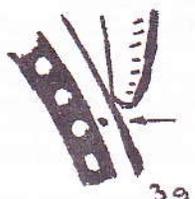
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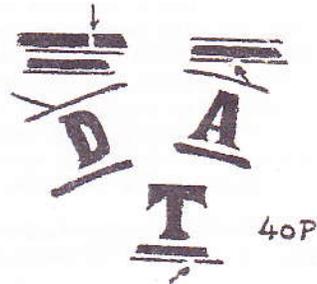
37



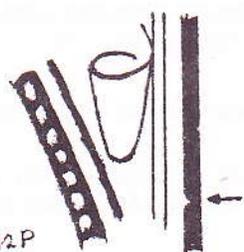
38



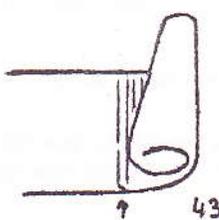
39



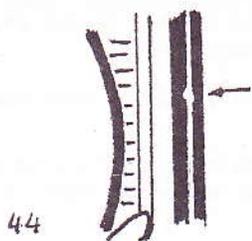
40 P



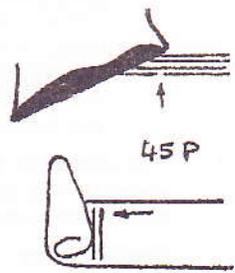
42 P



43

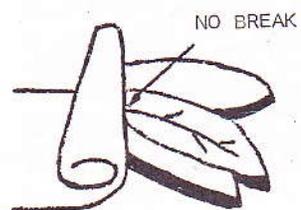


44

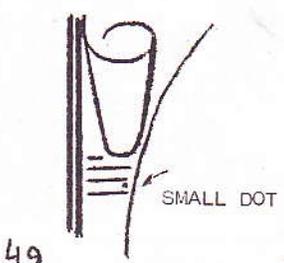


45 P

Position 41
See drawing on
page 4



46



49



50

Coil Corner

By Laurence H. Rehm

THIS is the first of what is hoped will be a fairly regular column on the coil stamps of the Netherlands. New Issues, new discoveries, as well as the results of recent study of Dutch roll stamps will be covered.

Several years ago *Netherlands Philately* published two articles on coils. Since that time, the classification system has been expanded, and new types have been identified. Therefore it would seem that the first topic which should be covered is an update on the basic system which is used to identify the various types of coils.

As a preface, it should be mentioned that the use of coil stamps is expanding in the Netherlands. The most commonly used values are available in vending machines located outside post offices and at railroad stations, and a wider selection is stocked by postal clerks, primarily for filling orders for just a few stamps; larger orders are usually filled from partial sheets.

The expanded use of coil stamps has resulted in a steady increase in the number of collectors who specialize in these issues. Greater attention is being paid to the numerous varieties which have appeared since the first numbered coil stamps appeared in 1965. We will attempt in this column to keep our members abreast of developments in this field. Incidentally, some of these data applies to stamps issued in booklet and sheet form as well.

There seems to be little point in repeating any unnecessary section of the basic classification system which was covered in detail in Vol. 1, No. 3 of the ASNPN journal (March 1976). We will try to cover all major subsequent changes in the system in this article, and credit for much of this information is given to authors Portheine, Schlosser and Tielman of the specialized Rolzegel catalogue, which is published every year or two.

Types of paper and coating are now grouped as follows, and requires the use of a good UV lamp and a totally dark room for identification:

W = Coils printed on hi-brite paper. The amount of brightener which was added to the pulp during paper manufacture varies considerably.

D = Coils printed on dark or inert paper.

F = Coils printed on "D" (inert) paper which have then been "tagged" with a yellow phosphor coating during the printing process.

FW = Coils printed on "W" (hi-brite) paper which have then had a yellowish to bluish white phosphor coating applied.

FU = An ultra-white variety of the above. This is a highly elusive sub-variety which has been found only on the 12-cent value of the 1953-71 Juliana issue (NVPH No. 618).

CW = An untagged hi-brite coated paper, found only on the gulden values.

CD = A dark or inert coated paper, currently being used on all gulden values.

Identification of gum and other surface varieties requires the use of a strong white light, at an oblique angle. Additions to the previously published classification system are as follows:

Sg = Smooth paper (viewed gummed side)

Sr = Sharply defined horizontal ribbing (viewed gummed side). Note that this variety should not be confused with type D1 gum, which has vertical stripes. The Sr type has been found on only three values of the Juliana Regina series.

g- = Dull, flat-appearing ink.

g+ = Glossy ink.

The above two varieties have been found only on the 20 and 25-cent values of the 1953-71 Juliana issue.

Two distinct types of separation have been noted on the 45 cent Juliana Regina: one variety has sharply cut sides, while the other appears as though the continuous strips had been torn apart, rather than cut.

Little change has been made in the different types of gum as listed in the 1976 article. Type D3, which had just been announced at the time of publication of the article, was found after additional study to be a minor variety of D2, therefore "D3" is no longer used as a recognized variety.

The 30 cent Juliana Regina, which was issued with type C1 gum only, has been noted in two shades, the normal cream-colored gum and a whiter variety.

There has been no change in the three type faces used for printing the control numbers. Specific differences have been clarified between number types 1 and 2 for all the numerals except 7, 8 and 0.

Much study has been given to determining if the coil was printed with the top of the image leading or trailing as the web of paper travels through the press, as well as identifying the kind of printing press which had been used. When space permits, we may be able to summarize this work.

Another development in this field which should be mentioned is the recognition of used coils (in addition to mint) as a legitimate basis for collecting, although how positive identification is established of the gum varieties on used coils is not at all clear.

Note from the Editor: Any correspondence on the "Coil Corner" please direct to Mr. Laurence H. Rehm, 1734 Leisure World, Mesa, Arizona 85206.

DUTCH DESIGNS

By Benjamin Zeichick

The May ASNPN Newsletter noted a change in the editorial policy of the Society, and asked for regular features for *Netherlands Philately*. Reading that, I began to think of what I could do - after all, I had done only one editorial as a member of the old editorial committee. I wanted to do something of general interest that would get away from plate faults and other technical areas, and would deal with the beauty of the stamps that we collect. I remembered enjoying the exchange of views on the "korfnaal" stamp a few issues ago, and thus decided to try a regular column on the design aspects of Dutch stamps.

For each issue of *Netherlands Philately* I will highlight one or more stamps from the design point of view. I will try to keep away from particularly difficult, unusual, or expensive items, so that all of you will have a chance to see the design 'in the flesh,' if you do not own it already. Hopefully this column will develop in time into a full-blown design page for each issue of the journal. Paul van Reyen has suggested a contest at year's end to choose our favorite Dutch stamp of 1980 - something I definitely hope to try, so stay tuned for further developments.

I also welcome letters or comments on issues both new and old, suggesting designs for future discussion, criticizing or praising the latest PTT releases, or whatever comes to mind. Hopefully excerpts will become a regular feature of the column. Above all, however, I need to know how you feel, after all, this is *our* journal and it should cater to our desires.

Since this is the first time for this column, I will only highlight one stamp - NVPH No. 60 (Scott B22) from Netherlands New Guinea. This attractive purple and green item shows what Scott calls a 'gesneriaceae,' while the NVPH catalog simply labels the whole set 'inheemse bloemen' (native flowers). Actually, gesneriaceae is the name of a large family of plants that includes the familiar gloxinias and African violets. The plant on this particular stamp appears to be an African violet, very similar indeed to one that is sunning itself near our living-room window.

Among the noteworthy points of the design of this stamp is the small bud on the right side of the plant, which adds realism and balance without creating the problem of too much symmetry that would result from four flowers arranged in a square. Under a magnifying glass an even greater factor in the beauty of the plant becomes apparent. The softness of the leaves is due to the depiction of the tiny hairs that are a standard feature of plants of this family. See them around the edge of the large lower leaf? Finally, note how well the plant fits into the border of the stamp. The graphic border of the stamp gives all of the necessary information in a most striking way, without overwhelming the delicate plant in the center.

I hope that you agree that this is one of the most attractive of the New Guinea issues. The bright colors, realistic design, familiar subject, and careful graphics unite in a stamp that is a joy to the eye. If you have this in your collection, why not give it another look.

Some pertinent information: The designer of the set was Piet Wetselaar; printing was rotogravure by Johan Enschede & Sons, Haarlem. Issued from November 16, 1959 until February 15, 1960. Validity for use expired December 31, 1960. Sold, about 180,000 sets.



The Cover Stamp

IT was our intention to use a picture of the new definitive stamp(s) of Queen Beatrix for our cover, but at the time we went to press all we heard was that Enschede was working on them, but no sketch even was available. At the moment we had to come up with a stamp for the cover for the sixth volume, we realized that this year (last month) it was 100 years ago that Queen Wilhelmina was born (August 31, 1880), and so it seemed very proper to use one of Wilhelmina's stamps. But which one? Five years ago we used her inauguration stamp as the cover stamp for volume No. 1. At Amphilex 77 the Dutch PTT had used all her definitives, except for the so-called liberation set. On thinking it over, we felt that the best of all the stamps which portrayed Wilhelmina would be our choice, and that is the stamp you see on our cover. In our opinion this is a REGAL stamp, and remarkably enough it was issued in the darkest year of the Depression. The artist Fokke (or Fokko) Mees produced a superlative stamp, engraved by J. J. Warnaar and R. Steinhäusen, and printed by Johan Enschede & Sons. Perhaps in those days a "regal" stamp was fitting for the queen; these days we have people who want to portray the queen as a "common person." But apart from that, we hope that you will enjoy seeing this stamp on the covers of the four next issue of *Netherlands Philately*.

GREAT MEN ON DUTCH STAMPS

By Paul E. van Reyen

IN 1935 the first of a long series of semipostal stamps appeared, generally called the "summer stamps" in the Netherlands. The 1½ and 5 cts appeared on June 17 and the 6 and 12½ cts on June 20. On June 5 the 5 and 6 cts were announced as being the first of the set to be issued on June 17, while the other two values would follow on June 21. Because of "technical" reasons, the 1½ and 5 cts appeared first. Another interesting development was that the two most used stamps – the 1½ and 6 cts, printed matter and letter mail inside the country – were perforated comb 12½:12, while the other two had line perforation 12 X 12. All this seems to indicate that the period of preparation for these stamps had not been adequate. A new comb had also been introduced for this and the following summer sets, because, although the size of these stamps resembled that of the usual Netherlands revenue stamps, the perforation of these did not match that of the summer stamps.

In a booklet written by Christiaan de Moor, an artist, *Summer Stamps of the Netherlands: A Brilliant Mosaic*, for the Dutch P.T.T., and issued in 1965, one may find a reason. The Royal Decree which provided for the annual issue of special stamps with a surcharge in aid of national societies or organizations for the promotion of social welfare or cultural interests was not signed until February 20, 1935. As you all know, 1935 was about the depth of the Depression, and the postal authorities were about swamped with requests to issue stamps with a surcharge in aid of various charities. The easiest solution was one set of stamps with a surcharge and the division of the proceeds, half to cultural and half to welfare and charitable organizations.

Important for us, stamp collectors, in this Royal Decree is that the Minister of Home Affairs, under whose control the Post Office was in those days, was to decide the form the stamps should take.

On January 28, 1937, a further Royal Decree set up an advisory committee and again, for our purposes we should note that Dr. J. F. van Royen, Secretary General of the P.T.T., "more or less determined the artistic policy." He obviously had done the same for the 1935 and 1936 sets which came out before the Advisory Committee was established. As Christiaan de Moor says: "The actual designing of the stamps was discussed and decided upon by Van Royen and the artist Willem van Konijnenburg."



Since Mr. de Moor was more interested in the esthetic aspects of the stamps, we search in vain in his booklet for any indication who decided that the "summer stamps" should portray "eminent men" who "included inventors, philanthropists, doctors, and artists." In a following instalment of this article we hope to give you more information on that subject.

In fact, this was not the first time that "eminent men" had been portrayed on Dutch stamps. The child welfare set of 1928, designed by the Painter Jan Sluyters, had already trod this path. The rationale for just these four Dutchmen was laid down in the Official Order H. 759 of November 21, 1928 as "the stamps portray Dutchmen who by their discoveries have contributed to the salvation of mankind." The rather remarkable combination of Joannes Petrus Minckelers (1748-1824), who already in 1785 illuminated his lecture room at the University of Louvain with "burning air," distilled from coal; Herman Boerhaave (1668-1738), the most eminent physician of the eighteenth century; Hendrik Antoon Lorentz (1853-1928), the discoverer of the electron theory of light for which he received the Nobel Prize in 1902; and Christiaan Huygens (1629-1695), the inventor of the pendulum clock and the wave theory of light, seems to point to Dr. van Royen too as the driving force behind this choice.



Let us now follow Mr. de Moor: "In 1935 Van Royen commissioned Willem van Konijnenburg to design the first summer stamps. The collaboration of the engravers of the Enschede printing press in this first issue deserves special mention. To do full justice to the designer's ideas must have been an extremely difficult task. At the time there was considerable controversy among those most concerned with the production of postage stamps about the relationship between designer and engraver. The main difference of opinion was on whether the design and engraving should be the work of one person. The major difficulty here was that many talented artists cannot engrave: at best they are able to make a drawing that can be followed by the engraver or transposed into a line drawing. Similarly, at most five of the few engravers in the Netherlands were able to produce designs of the highest standard independently.

"As it was, Van Konijnenburg designed the first summer stamps and, not being an engraver himself, left the actual execution to the craftsmen of the Enschede printing press, working under his supervision. The first series was the most characteristic of the whole pre-war period. It bears unmistakably the stamp of a strong and forceful personality. In Van Konijnenburg's masterly work can be seen in full the striving for the monumental and the 'grand style' which post-war art has abandoned and now tends to dismiss scornfully as 'over-cerebral'. The engravers have reproduced faithfully his own very personal style, followed his views on the portraits and the general composition and brought out his conviction that these portraits were not mere likenesses, but also symbols of man's aims and achievements. In practice, however, there were certain drawbacks when the stamps came to be printed, which influenced the policy followed in subsequent issues. The engraved portraits compared unfavourably with the designer's brilliant sketches and the rather dull type of lettering and numbers betrayed the unsuccessful search for a letter-type in keep-



W. van Konijnenburg, preliminary sketch for the 6-ct stamp, 1935

ing with his style. ... Van Konijnenburg's stylised drawing of the magnificent head of Guiot in the 1935 series is no doubt very laboured, but the positioning of the head in the overall design is masterly."

For a comparison between the preliminary sketch of the designer and the ultimate stamp, see the illustration to the left. This is the sketch for the stamp with the portrait of Prof. Dr. F. C. Donders. If you look at the stamp you will see that the final result was quite different. In the *Maandblad* of July 1935 a reader who had known Prof. Donders claimed that there was no likeness, and that the soft collar in which he is portrayed had not been invented then. In September 1935 the great-great-grandson of H. D. Guyot, Ir. A. Guyot van der Ham, wrote that, comparing the portraits in his possession, the stamp used the best-known, printed in Groningen in 1827, but the hand resting on the chest was a fantasy product of the designer. The nose of Henri Daniel Guyot was also not the down-pointing organ the designer endowed him with, but a normal, straight nose.

We interrupted Mr. de Moor here for a bit to give some comments on these stamps when they had just appeared. Let us now return:

"After the appearance of this first issue, discussion ensued once more about entrusting both design and engraving to

the same artist in order to obtain unity of composition. The policy was altered: Van Konijnenburg no longer designed the stamps himself; for the remaining pre-war series he only advised on the general layout and for the sake of uniformity of style supervised the execution. The actual drawing was left to the artist engraver. Van Konijnenburg would make a sketch in his own characteristic style of composition, give this to the artist-engraver to work from and supervise the collaboration of the various artists engaged, so that a certain over-all harmony of design was obtained. So now design and engraving were by one artist, who was given a free hand within the lines laid down by Van Konijnenburg. An artistic temperament working under limitations imposed by another artistic temperament! Nonetheless, both Van Royen and the critic Hein van Essen testify to the good results achieved by this collaboration. ...

"Looking back now, it is easy to see that the stamps engraved by the designers themselves are more vital. It is particularly instructive to examine Van Konijnenburg's method: he would take the old portraits, drawings or engravings of persons chosen to appear on the stamps and refashion them in accordance with his own stylistic ideal of a fundamentally triangular composition. The hands, powerfully drawn as in a sculpture, helped to form the base of his triangle. The approach of the designers-engravers was much more realistic; they tried to throw off the stylistic dictatorship of Van Konijnenburg. A typical instance of this is the contrast between Van Konijnenburg's monumental sketch of Jaap Maris and Hartz's much more human design. The engravers did not conform too closely to the pattern set for them and so the pictures on the stamps were livelier at the expense of some unity of composition. The stylistic collaboration was, however, so satisfactory, that no further change of policy was necessary and the later series went through the same process. Those who worked on the 1936-1941 issues were: S. L. Hartz, Mrs. E. Reitsma-Valença, (H.) Seegers, (R.) Steinhausen, Professor Kuno Brinks and Hubert Levigne."

For the "translation" of Willem van Konijnenburg's stylistic ideal into the 1937 stamp by Mrs. Reitsma-Varença, see the two illustrations below. It is also remarkable that the above-mentioned sketch for the stamp showing Jacob Maris has indeed a pair of hands on the chest, while the finished stamp, engraved by S. L. Hartz, as you can see in your stamp collection, does not show any hands.

"Naturally there were differences of opinion; minor disagreements and controversies, as the scheme developed during those years, but these were confined to the small circle of technicians, artists and critics closely involved or interested in the summer stamps," states Christiaan de Moor, and he continues: "For the outside world the gallery of engraved portraits of great national figures of the past was, and still is, an example of a steady course and a clear policy."

Having heard what a stamp designer in his own right (the 1949 special NI-WIN set and the 1960 refugee stamps of the Netherlands) thought about these series of portraits of great men (and women), we will now turn to a discussion of just a few of them in this instalment.

But before we do that, let's turn for a moment to the "list" of great men. Up to 1941 we may accept that these were the choice of Dr. Van Royen, the

*Left: W. van Konijnenburg, sketch for the Joost van den Vondel stamp
Right: Engraving Mrs. E. Reitsma-Valença*



Secretary-General of the P.T.T. After the war a committee apparently decided, and we know what a committee produces. All in all, 42 persons were depicted in the nine sets, and it is remarkable to find among these eight physicians (counting all the specialties under this title), eight writers (including the poets), seven painters (one appearing on two stamps yet!), three statesmen, three physicists, three musicians, two historians, and one each of the following: mathematician, architect, philanthropist, colonial governor. We may leave Dr. van Royen himself out of the series for now, and turn to two great men who were not only considered great in the Netherlands, but who also have an international name and fame.

The first of these by any means would be Desiderius Erasmus of Rotterdam (who was also honored by his own stamp in 1969 for the 500th anniversary of his birth), and the second Hugo de Groot, better known as Grotius. In the rest of this article I would like to talk a little about these two great men, who were both born in the Netherlands, but for different reasons lived a large part of their lives outside the Netherlands, and who even though they never forgot they were "Dutchmen" did not always see eye to eye with their compatriots.

Erasmus is one of those figures whom everyone has heard about and knows how "important" they are, but probably one person in a million in this day and age has read anything which he wrote. Yet, a fairly recent book by Frederick B. Artz, *Renaissance Humanism 1300-1500* (Kent State University Press, 1966), uses a portrait of Erasmus by Dürer for a frontispiece and cover, and says: "The greatest of Transalpine Humanists, indeed the most important of all Humanists, was Erasmus of Rotterdam (d. 1536). In his towering figure the whole Transalpine Humanist movement culminated. Through his own writing and that of his followers in all the lands from Spain to Sweden he helped to turn the course of scholarship, of vernacular literature, of education, and of political and religious thought." (p. 63).

He was the forerunner of the Reformation, but in the end his good Dutch common sense made him ask a friend: "Look at the evangelical people, and see whether they are less occupied with luxury, sex and love of money than those whom you decry! Show me someone who was changed by that Holy Scripture from a gourmand into a person who doesn't overeat, from a cruel to a sweet disposition, from a robber to a giver, from a gossip to a person whose language is a blessing, from a sex maniac to a chaste person." In the words of Conrad Busken Huet whom we will meet again, "May I know how much wiser and better you have become?"

It is easy to write too much about Erasmus. We might mention that he was the second son (the second mistake) of a poor priest and his housekeeper, but then we ought to say with Busken Huet Lucky is the land where the "people" produce a genius like Erasmus. His mother was responsible for his early schooling, but after she died (his father had died too) he entered a monastery near Gouda, which he quit after ten years. He then started on his traveling which brought him to Paris and Rome, where he collected ancient manuscripts, England and ultimately Basel, where he died, and which made him the friend of, among many others, Sir (Saint) Thomas More.

He wrote in Latin, according to his contemporaries the purest Latin ever written, for the intellectuals of his day. Perhaps in that way he exerted his greatest influence in a time when a prince could declare for the Reformation, and expected that the entire population of his principality would follow his example. His criticisms were feared, and he spared nobody, including the Pope. But underlying all his writings was a sort of sober common sense and disgust of extreme positions. Every historian of the Netherlands since that time has called the absence of religious persecution in those days when thousands of Englishmen left for the American colonies because their religion was not in favor in England, Erasmian. Busken Huet says it (in French): "Holland follows the religion of Erasmus." Perhaps we can see in the one period that there was religious persecution in the Netherlands, about which more when we are talking about Grotius an aberration which has had results to this day. It is remarkable that the greatest statesman Holland ever produced, Johan van Oldenbarneveltdt, who was the victim of this persecution has never been honored by one single stamp. Neither has his antagonist, Prince Maurice of Orange, whose record during the bleak days after the murder of his father, William the Silent, more than warranted such a tribute! Perhaps the "trauma" of that period of Dutch history is such that neither the one nor the other side will be remembered officially.



Hugo de Groot or Hugo Grotius (even on the stamp is this name used) is very much alive. *Time Magazine* of September 8, 1980, has an item on the Third United Nations Conference on the Law of the Sea, with a portrait of Grotius (see the engraving at right), in which it says: "The treaty, in effect, consecrates the dictum laid down by Dutch Jurist Hugo Grotius in 1609 that the oceans of the world belong to everyone."

Charles Wilson, the author of *The Dutch Republic* (McGraw-Hill, 1968) has an entire chapter entitled "Hugo Grotius and the law of nations" (Chapter 4). Of course, Dutchmen know the story of Grotius and the book chest in which he escaped from the castle of Loevestein practically from the time they go to school. Everybody knows the name of his wife and the pretty maid whose flip answer saved the day. But again, not many people really know why Grotius is still the kind of person whose name is





mentioned as that of the "founder of international law." Why Grotius? Why not somebody else?

Hugo de Groot was born in 1583 and very soon showed his precociousness. The loss of the University of Leiden was the gain of politics and diplomacy! There is a drawing of the 13-year old Grotius by Jacob de Gheyn II in the Museum Fodor in Amsterdam which shows him with the somewhat worried expression of a boy who knows his Latin texts for the exam of the following day, but still worries about it. Grotius too almost all his life didn't write but in Latin; his Dutch writing is almost non-existent.

Johan van Oldenbarneveldt, the Pensionary of Holland, and the power in that province and in the United Netherlands, caused Grotius, who came from Delft, to be made Pensionary of Rotterdam. He was also sent to England to conduct negotiations on behalf of Dutch shipping in the Narrow Seas. No doubt, he was the right man for these delicate talks with the English.

In 1608 Grotius published *The Freedom of the Seas or the Right that Belongs to the Dutch to take Part in the East Indian Trade*, usually known as the *Mare Liberum*, for, of course, Grotius had written this milestone in Latin. In it

he held that the freedom of the seas - the doctrine that every nation has equal rights of navigation and fishing on the high seas - was of fundamental importance. It may be that the Dutch who had grown through their wars found that only peace would sustain their growth and hence were bound to subscribe to the doctrine, but nevertheless, it was the condition of peace which made the doctrine usable, and since now peace is the avowed aim of every nation of the world - bar a few - it seems that this old doctrine is still very much alive. Not only that, Grotius also wrote some years later, during his Paris exile, another work that would be of great importance in international law, namely *De Jure Belli ac Pacis, About the Right of War and Peace*. Charles Wilson writes: "The novelty in Grotius' doctrines was that they attacked that unrestrained right (to wage war) and limited it strictly to an instrument against 'guilty' states. Like the founders of the League of Nations, Grotius wanted a world Court of Justice; with characteristically practical wisdom he recommended also that it should have executive powers to carry out its sentences."

He also wrote several religious books, in Latin. They were read, but in that day and age the author was damned from both sides of the religious conflict in the Netherlands as well as in other countries. Charles Wilson calls him "reasonable" and claims that "the comparative tolerance of the eighteenth century owed much to him." He also writes: "Samuel Johnson took great comfort from Grotius' steady Christian faith."

He was, however, still a child of his times, and his attempts to have *his* ideas of Calvinism accepted as the state church, for he believed as much in a state church as his enemies, and his high-handed handling of the problems concerned with this attempt, made him and his "boss," Johan van Oldenbarneveldt soon the victims of what Busken Huet calls "a severe judgment, but nevertheless fair." Johan van Oldenbarneveldt lost his head, Grotius was doomed to perpetual incarceration in the castle of Loevestein, from where he escaped to Paris. In 1634 he became Swedish ambassador to the court of France.

It is said that he returned to the Netherlands in 1631, and the first thing he did on entering Rotterdam was to go and look at the statue of Erasmus (which still stands in Rotterdam, by the way). Of course his visit was a short one because the judgment against him was still valid. It is also said that Prince Frederick Henry on being asked to order Grotius out of the country answered that if HE had to do it, Grotius would stay a long time in the country.

After ten years of self-imposed exile in Paris Grotius got more and more bitter about the Dutch, and he even removed some pro-Dutch statements from an earlier book of his before it went to the printer's.

Of all places, he died at Lubeck in Germany in 1645, a lonely man, but not forgotten, not in his own land, and not in the world, where 200 years later the English who had so violently renounced the doctrine of the freedom of the seas now found themselves in the same place as the Dutch in the early 1600's and now promulgated the doctrine as an English invention.

And even in this year 1980, *Time* mentions him and thinks it important enough to show us his picture. He might have liked that.

We Read...

IN *Mijn Stokpaardje* the complete list of 50 stamps involved in the questionnaire we mentioned earlier. We also stated that we would try to get a copy of the questionnaire from the PTT. So far, the PTT has not seen fit to send this copy to our Dutch Governor, even though the request is a couple of months old. If we do not get our "own" copy of the questionnaire, we will copy the figures from the text in *Mijn Stokpaardje* and the *Maandblad*, which also promised to treat this questionnaire extensively in a future issue. So you will have to wait for the December issue of *Netherlands Philately* to read about the whole list of 50 stamps which were a part of this attempt of the PTT to find out what collectors and non-collectors thought of the stamps of the Netherlands.

The July-August issue of the *Maandblad* also has an article about the pre-cancels of the Philatelic Service, a perfect appendix to the book by Rene Kuypers which we reviewed in a previous issue.

AUCTION ACTION

WITH the distribution of the 1981 Special Catalog only a few weeks (or days) away (see the Review on the inside front cover), we might get some ideas of the stamp market in this country in the past months by giving you some auction results. We read in *Stamps* of August 23, 1980, that during the Cherrystone auction of June 25-26, 1980 (132 West 34th Street, New York, NY 10001), "the rarely seen and exceedingly scarce Netherlands Court of Justice sets unused were among the stars of the sale: the 1934 issue, lightly hinged and fine to very fine sold to a floor bidder for \$4,750." That would be Scott Nos. 09-14, hence, without the overprint on the regular 12½ cent. The complete set, with this stamp (O15) lists in the 1980 as well as the 1981 catalog for 20,000 guilders, so the price was comparatively low.

The stamp auction with an exceedingly large number of Netherlands and "colonies" stamps was that held by Gala Stamp Auctions, P.O. Box 9226, Richmond, VA 23227, on June 28, 1980. The bulk of the Netherlands lots was indeed one collection from a former subscriber to NCP.

The numbers given in the following descriptions are Scott numbers. We will, of course, start with the Netherlands: a No. 1 with 4 huge margins and a town cancel brought \$32, while the same with 4 very close margins and a NIJMEGEN cancel brought only \$14. A remnant-of-the-collection lot with a catalog value of ca. \$1665 brought only \$310. A No. 2 with 4 large margins and a Utrecht cancel brought \$16, and a margin copy, close at left, brought \$10.50. A pair of No. 2, cut in at right and bottom, with boxed FRANCO cancels, sold for \$27. A perfect pair lists in the NVPH catalog at 450 gld. Three different No. 2's with fair margins and 3 town cancels, sold for \$28. Three others, in a slightly worse condition, sold for \$26.

A No. 3 with "large to huge" margins, boxed FRANCO cancel, brought \$36, while a like copy with only the smallest cancel sold for \$130. A No. 4, tied to cover, with a repaired corner and marking NA POSTTIJD, boxed FRANCO and Utrecht cancels (see photo) brought \$26, while an identical stamp with straight-line BAEXEM not on the stamp and red ROERMOND cancel on the cover, sold for \$48. The first one was a Utrecht print (NVPH catalog for this on cover is 100 gld extra), and the second a Haarlem print (150 gld extra). Three No. 4's with faults still brought \$19. Nos. 4-6 brought only \$20.

A No. 5, Haarlem print, on cover with NA POSTTIJD in red, and red Amsterdam and Roermond cancels (see photo) sold for \$22. A normal No. 6 ("in at left") sold for \$28. A cover with a No. 7 and two No. 19's tied by Rotterdam "takje" cancels to a printed wrapper sold for \$175. The NVPH catalog price for this kind of mixed franking is 2500 gld.

An accumulation of more than 370 stamps between 7 and 51, with perf varieties, circular cancels and numerals, some with faults, brought \$220. Nos. 8 and 9 tied with numeral cancel 91 and black Rotterdam cancel plus red New York arrival cancel, front only, brought \$23. Two covers, one with No. 8 and the other with four No. 26's, the latter with numeral cancel 91 and Rotterdam on cover, with U.S. receiving marks, sold for \$15.50. A No. 10 to Trieste on cover with black FRANCO boxed and Trieste and SL EMMERICK on reverse was sold for \$48. A pair of No. 11 tied with numeral cancel 91 and red "New York PAID ALL" on front only brought \$42.

Nos. 26, 36a, 40-41, F-VF, each with railroad station cancels, a few tiny flaws, brought \$15. The 12½ ct perf 12½ small holes (NVPH No. 22K) with irregular perfs sold for \$10.50. A "handsome" No. 33 brought \$75 (see photo). A collection of cancels from Hulpkantoren or Bijkantoren on Nos. 36, 41, 42-3, 48, few with minor flaws, sold for \$21. A No. 36a with a blue Elden cancel, a few nibbed perfs, brought \$10.50.

A rare numeral cancel - 212 - on No. 45, but with a missing corner perf sold for \$15.50. (Koopman lists this one for 75 gld.) A No. 56a, the tete-beche pair, NH, went for \$180, the same with a small thin for \$26, but this one used, brought \$26, about one-fifth of catalog. Two pairs of No. 66a, with selfedge separation, plus natural paper imperfections, brought \$120. A mint 10 gld, No. 86, with tropical spots and gum discoloration, brought \$260 (against a catalog price of \$1550). A used No. 99, the 2½ gld, almost VF, brought \$38, and the two 2.50 gld overprints, Nos. 104 and 105, used, brought \$140 and \$95, respectively.

Nos. 111-2, NH in horizontal pairs sold for \$40, and Nos. 135-6, mint also for \$40, while No. 136b brought \$36 mint. All 1928 syncopated perfs used, with the exception of the 12½ cent rose, a few with faults, brought \$105. The 1937 Jamboree set on FDC sold for \$32. Nos. 226-41, the overprints including the 1 gld, MNH, sold for \$25. The complete set used, with the 5 gld having a small corner crease, brought \$40. No. 241, used, sold for \$21.

No. 279, NH, with margin on top, sold for \$155, No. 280, NH, for \$145, and No. 281, NH, also for \$145. (The 1981 NVPH catalog lists all three together at 1425 gld.) The last Welhilmina set complete, NH, sold for \$82.50. Nos. 306-15, 319, NH, brought \$34. No. 320, the 2½ gld, NH, sold for \$115, and the 5 gld NH for \$250. Nos. 323-4 with scarce cancel "Ronde Tafel Conferentie - 's Gravenhage," sold for \$27.

No. 327, NH, sold for \$27. An E3 FDC (NVPH 925 gld) went for \$140. An E8 FDC with crossed-out address when forwarded sold for \$50. Nos. 332-9, the regular set plus the exhibition set, NH, brought only \$77.50. Another two sets with HR, brought \$44. Nos. 361-4, the high values, mint, sold for \$50.

Nos. B12a-15a, the first syncopated charity set, used, went for \$48, against an NVPH catalog price of 350 gld. The 1927 Red Cross set on cover tied with "Dierentuin 's Gravenhage" brought \$26. The national tourist set, NH, but with minute gum disturbance, sold for \$105; the same set used brought \$44, twice.

Early FDC's in good condition sold at about one-half of the NVPH FDC prices. Ten different FDC's between E74 and E131 sold for \$12.50. A C11 FDC went for \$50. A used J20 with a few nibbed perfs sold for \$92.50. The J80-93, 95, 97-100, 102, 105, all NH, sold for \$44.

The O1-7 set, ARMENIËT, used sold for \$60, while the used O8 brought \$67.50. The first International Court of Justice set sold for \$38 (including the 12½ ct, O15). O16-9 used sold for \$29.

A set of *Netherlands & Colonial Philately* between 1940 and 1956 brought \$26. A collection remnant of approx. 500 stamps of the "colonies" brought \$26.

Two Curaçao/Netherlands Antilles "collections" one between 1 and 35, with postage dues between J3 and 41, many sound, and the other between 1 and J37, on pages, approx. 400, sold for \$50 and \$150, respectively. A No. 12 unused, N3 as issued, tiny tropical spot on front, brought \$5.50 (catalog \$100). The bisects, 48a and 49a, both upper and lower diagonals, on piece, sold for \$25. It is too bad the cancels were not mentioned.

Nos. 87-9, Marine Insurance overprints used, brought \$24. The Batavia-printed set Nos. 147-63, NH, but with tropical stains on gum side, sold for \$55. Nos. 174-87, including the four high values, NH, the 30 ct with streaked gum, brought \$280.

No. 195, used, brought \$10, while another No. 195 plus 223, sold for \$7. No. 228, the 5 gld Queen Juliana, with usual gum spots, sold for \$36.

The two types of C17, both mint, with trivial tropical stain on one perf, sold for \$34. Nos. C18-32, the Bradbury set, NH, brought \$42, and C32A-50, NH, brought \$370. Nos. CB1-8, with some gum toning, NH, sold for \$105. Nos. CB9-36, three air sets, NH, sold for \$50. The Red Cross set on FDC with censor tape brought \$11.50.

A mint and used collection of the Indies, between 4 and O26, approx. 1500 stamps, with many specialty items, cancellations, etc., brought \$310.

The double surcharge, ½ on 2 ct, No. 46a, tied to piece, and signed Rietdijk, brought only \$70.

The 50 ct with watermark, No. 218, LH, some gum toning, brought \$180. Nos. 237-8, NH, with some gum staining, sold for \$32, while No. 338, LH, sold for \$17.50. No. 240, the 35 ct, NH, sold for \$120, and No. 249 with trivial corner crease, used, sold for \$32.

Nos. 249-51, on FDC cover with a purple censor marking, sold for \$60. (Since this cover also shows an interesting machine cancel, I have asked the owner to have it photographed for future publication in the journal.) A collection of some 75 Japanese occupation issues, mint and used, sold for \$32.

The New Guinea stamps did not bring half of catalog. Blocks of four of B1-3, with 2 stamps in the 5-ct block a bit wrinkled, sold for \$70.

A collection of about 370 Surinam stamps between 1 and J44, with some specialty items, few with faults sold for \$135. No. 32, 10 ct on 15 ct, unused, brought \$40. The same number, used, with a small tropical spot, sold for only \$16. Another collection between 176 and 332, and B4 and B126, plus CB2-3, 28 complete sets, plus a few others between 1 and 111, some faults, catalog value \$235, sold for \$40.

Nos. 184-207, NH, the Am. Bank Note Co. set, brought \$105. Nos. 211-33, 241-42, NH, with the 5 ct having some album black on the back, sold for \$20. Nos. 243-52, NH, the Queen Juliana definitives, sold for \$46, over catalog. The same set but for the 20 and 30 ct, NH, sold for only \$11.

No. B38, Type I, NH, brought \$36, and Type II, \$34. Nos. B58-61, FDC E3, sold for \$36.

Nos. C15-19 NH, the 1941 Batavia air mails, with the usual spotty gum, sold for \$420, almost Scott 1980 catalog price. The 5 Gld was a top margin stamp. The C20-22, NH, brought \$34 (over catalog), and the overprints, C23-5, NH, sold for \$34 too, also over catalog.

All in all, quite a few bargains, but the most significant message that comes through here is that catalog prices, even at 50%, are only of value in determining price when the stamp(s) in question are very good. You have seen above, what trivial tropical spots, and corner creases can do to a realization.



Fakes and Forgeries

THIS TIME we have a forgery which doesn't make any sense at all. The stamp, NVPH postage due No. 68, lists at 0.45 Dutch guilders in the 1981 catalog. It can only be understood in terms of the basic stamp being worth less than nothing at the time this forgery was committed (just as the 10 Ct overprints don't make any sense unless one realizes that the used basic stamps were practically worthless).

The Hilversum forgeries book does not list this one, although they list the 5 cent on 1 cent (NVPH No. 66 and 66f; Scott No. J77 and 77a), in two types. Close inspection of our 12½ cent forgery makes it clear that this one is closer to the second type than the first. Perhaps the entire set of four was faked and the other two will eventually show up too.

We will follow the order of characteristics in the forgeries book here: 1. the overprint is indeed dull black instead of shiny, and the black circle - in this copy - does not cover the old stamp completely (see photo for the many white spots). With this kind of "solid" black circle it is also very evident that the overprint was applied AFTER the cancellation, which is also a give-away in that the date is something in 1910 (June). The letters CNT have very heavy and short serifs instead of the thin, longer ones of the original. The words "TE BETALEN" are much thinner in the fake; this is very clear in the photo of the fake stamp.

While the opening of the P of PORT is rounded in the original, it is squared off at left in the fake. Very significant is the size of the T in PORT, which is much larger than the R in the fake.

If any of our members happen to recognize a fake 4 on 3 ct or 10 on 1½ ct, in either type, or the 12½ on 5 ct in type 1, please let your editor know so that we can share this discovery with our fellow-collectors.



Forgery



Real stamp

LETTERS

Dear Sir:

In response to Mr. Joseph Geraci's very interesting notes concerning some Curaçao postal history items in his collection, let us first offer him congratulations on his scholarship; obviously he is a keen student. We also thank him for demonstrating in actual terms how the "Handbook" can be used to verify and to make new information known to fellow collectors.

A few comments and observations may be made regarding his notes.

His example of the "Curaçao Over Southampton" postmark is indeed interesting. There can be no doubt the handstamp is of the size and format of the type sent to the Rotterdam railway post office. However, the puzzling factor is why this was used on a postcard from Holland to Curaçao. As we point out in the Handbook, the text means "(From) Curaçao (by way of) Southampton." In proper use, then, this explains why this marking is found on mail emanating from Curaçao and why the marking is of the type illustrated on page 293 for Willemstad. At this point we can only conjecture that the marking was mis-applied by a careless clerk. However, by the same token, at least we now know the handstamp was readily available in the Rotterdam office. That it was not used often, if at all on mail arriving at Rotterdam from Curaçao via/ by way of Southampton, is still confirmed by the lack of covers from Curaçao bearing the Rotterdam type. In any case, we congratulate Mr. Geraci for a keen eye and a very interesting postcard for his collection. In regard to the fourth item mentioned by Mr. Geraci, bearing the handstamp "Ned:W:Indie/Stoomscheiden/

Rechtstreeks," this is a Surinam marking, commonly found on Surinam mail but very scarce on Curaçao. In this instance, of course, the Surinam type is logical because the postcard had to travel to Willemstad and then Bonaire via the Paramaribo stop-over. We might suggest Mr. Geraci obtain a copy of Dr. Riddell's book *Suriname: A Postal History*, which covers the Surinam counterparts of many Curaçao ship mail markings. It is a valuable addition to the library of the student of postal history.

Our thanks to Mr. Geraci for some very interesting information about Curaçao postal history.

A. M. Benders
F. W. Julsen

Dear Sir:

I like to comment about the inauguration stamp. Mr. Oxenaar's thinking to make Beatrix look like a common person was a good choice. To make her put on an apron is a sickening thought. I put that person in the same class as those rioters in Amsterdam. I was in Holland at that time and saw everything. Maybe Beatrix should have been wearing a Salvation Army uniform, the one she wore when she wanted to know firsthand the social problems in Amsterdam's red light district. Let's face it, a person doesn't always show his wife on a photo wearing curlers and an apron. Perhaps the person who wrote the comments has a wife who wants to be shown that way? The colors were bad and only white is white.

Bob Dikland

Ex Libris

"The registration labels of the Netherlands"

This small (9-page) booklet appeared in 1977 as "study no. 7" by the German study group of German registration labels. With the present issue this group is therefore expanding its explorations beyond the original intent, but that is only to be applauded. The main author is Jan van de Wiel, well-known philatelist and certainly a top expert in this field. The booklet is really a catalogue in that it gives a systematic, codified description of the various types of labels, together with one photo for each type. In sum, a total of 56 types are described, each with a telegram-style summary of year of issue, overall size, perforation, lettering type and format, and color of paper, but without rarity or value indication. All this, of course, is highly useful information; it may even be called an indispensable, if rudimentary, guide. Yet one feels disappointed by the absence of any further explanatory text. Upon glancing through it ("reading it" would be a misnomer), questions spring up by the dozens. Philatelists are very curious beings; give them an answer to one question and they will come back with a few more, until they understand everything in detail. Certainly we would like to be informed about not just the physical aspects of these labels (even there the information is scant; for example, the gauge of the perforations is not given), but also the practices regarding their usage. We can only express our hope that Mr. van der Wiel will publish additional "studies" in this series, in order to fill the noted void. If the German language does not act as a further deterrent, the brochure is available from Mr. Meinhardt, our ASNP supplier in The Hague for the price of Hfl 6.00. Or order a copy from the Treasurer, Mr. John W. Van Buskirk, 11 Park Place, New York, NY 10007, and enclose a check for \$3.50.

Frans H. A. Rummens

Jerry E. Airth and James C. Hughes, *How to Escape from the Jaws of Inflation*. Hughes Publishing Company, 2031 East Glenn Street, Tucson, AZ 85719. 107 pages, \$10.00 postpaid (Arizona residents add tax).

Although I am not exactly in favor of buying stamps as an "investment" because on the one hand it is very difficult to draw the line between the "investor" and the "speculator," and especially the latter is not exactly a friend of philately, and on the other hand the novice in this field can get awfully badly burned, I thought that reviewing this book would be of service to our members. After all, we do live in a period of inflation, as who doesn't, and there is not one stamp collector who hasn't in the back of his mind the thought that his "fun" IS some kind of investment.

Messrs. Airth and Hughes concentrate chapter 6 to "Rare Stamps ... Philatelic Treasures," and they do a good job of warning of the pitfalls of this kind of investing for the beginner. Luckily they stress (p. 36) "that a small number of carefully chosen special items appreciate faster and more safely than a larger number of smaller, cheaper pieces." This makes the kind of investment that was, according to a chart in *Business Week* of August 13, 1979, only outperformed by gold. The authors also advise all would-be investors to study their subject, "read library books on philately," and "Learn the language of the collector, especially in regard to condition, for this, apart from scarcity, determines the price of a stamp." They give several examples of price differences of one stamp, in various conditions. All in all, I did not find anything in this chapter devoted to stamps that I would object to as "just a collector." They also have a short list of guidelines, of which I would like to quote: "*Uncertain potential*: most modern issues will probably not appreciate much in three to five years because of huge quantities and speculation hoop-la which produce swollen dealer and collector stocks; but again, *you decide*."

For those of us who are "complete" or who cannot afford the few remaining thousands-of-dollar items that we still lack, the book also might give ideas about other collecting areas which are not only fun but have the potential of appreciation, such as coins, rugs, gems, cars (you know what a Duesenberg is worth?) and guns.

Paul E. van Reyden