

# NETHERLANDS PHILATELY



**JOURNAL of the American Society for Netherlands Philately**

**Volume 7/2**

# News Items

Our fellow-member C. Slofstra in Eindhoven keeps sending us interesting information. The photo to the right shows two perforations that are now known of the 65 cent Queen Beatrix stamp, the 13 $\frac{1}{2}$  and the 13-3/4, but the 12 $\frac{1}{2}$  is also known to exist. We expect that the *Maandblad* will soon have more information which we will translate and publish as soon as possible.

Of the Europa stamp of 65 cent with the barrel organ copies have been discovered without the imprint NEDERLAND. Some 40 to 45 seem to be known. Examples will shortly be auctioned at two Dutch auction houses.

On October 30 the Philatelic Service made known that several values of the Juliana Regina set have now been printed on phosphorescent paper. Since the Queen Beatrix stamps seem not to have appeared according to schedule (what schedule?), reprints of the values of fl. 1.00, 1.50, 2.00, 2.50, 5.00 and 10.00 have been printed in sheets of 50 on phosphorescent paper. Also the fl. 1.00, 2.00 and 2.50 have been printed in coils of 500 (foursided perforation) on this phosphorescent paper because the inert paper of the earlier printings was no longer available.

It seems very strange to find varieties of a stamp issued almost one year and a half after the person portrayed on the stamp has abdicated!

Members who have a standing order with the Netherlands Philatelic Service should know that these stamps will NOT automatically be delivered to them. They have to be ordered especially with the notation: "Phosphorescerend." Even when the definitive Queen Beatrix stamps will have been issued (when?), these stamps on phosphorescent paper will stay available at the Philatelic Service.

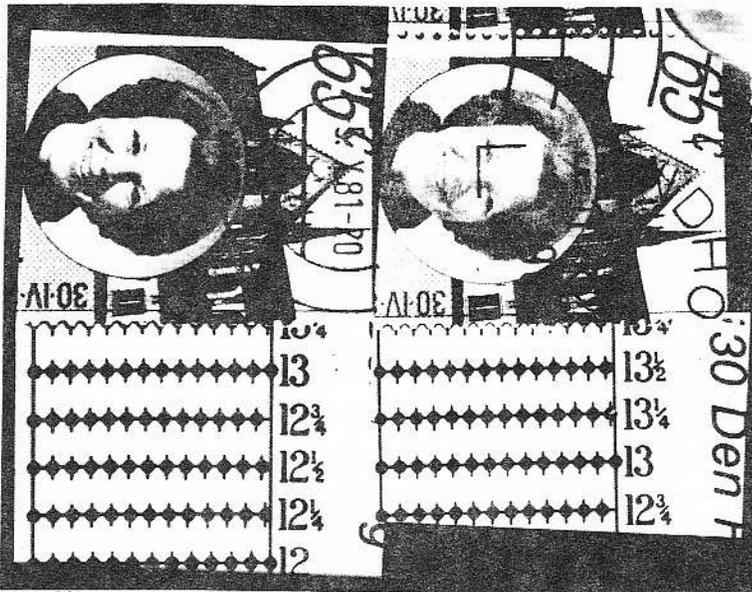
The stamp issuing program for 1982 for the Netherlands is as follows:

January 14	A 65 ct stamp commemorating the 350th anniversary of the University of Amsterdam
February 26	A 45 ct stamp to mark the centenary of the Royal Dutch Skating Association
April 7	A series of four stamps (45+20, 55+25, 60+25 and 65+30 ct) featuring the "Floriade 82"
April 20	A 55 ct stamp commemorating the bicentenary of the diplomatic recognition of the U.S.
May 28	Two stamps (45 and 65 ct) featuring the "Waddenzee" area
August 24	A 55 ct stamp to mark the 50th anniversary of the Dutch Road Safety Association
September 16	A set of two (45 and 65 ct) Europa-CEPT stamps featuring old fortresses
October 5	A 55 ct definitive stamp showing the Royal Palace on the Dam in Amsterdam
November 16	Four child welfare stamps (45+25, 55+20, 60+25 and 65+30 ct) and one sheetlet (3 x 45+25 and 2 x 65+30 ct)

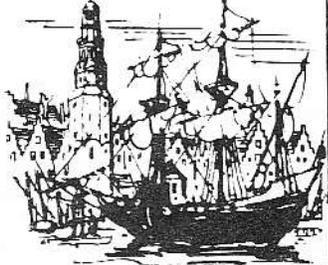
Several readers wrote in to comment on the triangle in the designs of the 1959 "summer" stamps (see page 11 of this volume), saying that this was not a 'trade mark' of the designer, Lex Horn, but a reference to the "Delta Plan," which may be right. This was an editorial "inclusion" which did not come from the pen of Mr. Zeichick. Your editor remembered to have read somewhere about this 'secret' mark, and added it to the article. Unfortunately, the source is now lost. This "Design" column must have struck a sympathetic chord in the Netherlands, because one of the editors of the *Maandblad* happily mentioned it with photos of the five stamps, and practically quoted Mr. Zeichick's final conclusion: "let me say that I find these stamps both different and attractive, an effect the PTT has been trying (with very limited success) to achieve over the past few years. As these stamps show, Dutch stamps do not have to be completely outrageous to take advantage of the latest in postage stamp design."

## A special issue

Our next issue, the March journal, will be devoted to the relationship between the U.S. and the Netherlands as will be recognized by the issue of a commemorative stamp both in the U.S. and the Netherlands for the diplomatic recognition of the United States of America on April 19, 1781, and to the House of Orange in the Philately of the Netherlands and Overseas Parts of the Kingdom. The complete article by Dr. Rummens of which a much shortened version appeared in Linn's of October 12, with the photos, will be one of the major contributions. Any member who has suggestions about this issue, please contact the editor. If any member wants to write an article which might fit in with these themes, he is also very welcome. We also hope that by that time we may have some news on the definitive set of Queen Beatrix.



# ASNPN



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### Editor's Note

To get the excuses and apologies out of the way, we already mentioned in the November Newsletter that the promised article on the watermark of the 1852 issue of the Netherlands would not appear in this issue. Having too much material on hand, it was also impossible to give you the third instalment of "Great Men" on Dutch stamps, and the promised listing of new acquisitions in our own ASNPN Library also had to be left out. We aim to make the January Newsletter a special Library issue now.

We open this issue with an In Memoriam for Vincent Hugo who was one of our British members. An Editorial on the policies of the Netherlands Antilles postal authorities follows. Comments are, as usual, eagerly awaited.

Dr. Rummens opens the list of articles with his exhaustive research article on the 5 on 10ct Surinam overprint of 1945. This is followed by an old article - but nevertheless quite worthwhile - on the one-color postage due stamps of the Netherlands Indies, translated by our Canadian member Mike Dekker. Further revelations on the 1 Gld airmail overprint of 1945 is our next article, accompanied by some information about other permanent printing varieties in all three of the airmail overprints of 1945.

Our regular columns on Postal Booklets and Coils offer some more information on these two areas of our hobby, and Ben Zeichick has a look at the more than 30 year long career of R. J. Draijer as a stamp designer. An unknown (so far) proof of the Netherlands is then discussed, and Dr. Rummens has another "Trend" column on less fortunate developments in Dutch philately. With some new Fakes and a lot of book reviews (also of books that appeared before the ASNPN was born) this issue then closes.

Please remember that on requesting a list of books available in the ASNPN Library an SASE (37¢) should be enclosed.

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# IN MEMORIAM

VINCENT HUGO, 1921-1981

Collectors in this country and abroad will be saddened to hear of the untimely death of Vincent Hugo, which occurred on August 24th, at the age of 60, during an operation in a Guildford hospital. It was hoped that he would have been restored to a continued useful life, but this was not to be.

"Vin" to his many friends and acquaintances will be sadly missed, none more so than by myself to whom he was a good friend and companion in philatelic activities for some 20 years.

Vin lived for his "stamps" and three years ago retired early from B.A.T. Ltd., to join Argyll Etkin Ltd. at Bond Street, where his always cheerful countenance and helpful manner will now be missed by the staff and their many regular callers, as well as the many home and overseas visitors who attended the British National and International Exhibitions where he had assisted on the "Argyll Etkin" stand for very many years.

His photographic ability enabled him to record the many valuable items which passed through their hands and to provide the "blown up" photographs which appeared on their exhibition stands. Recently he had also been dealing with philatelic photography for "Stamp and Postal History News", including the illustrations for the series of articles on "Ship Letters".

His main collecting interest was Netherlands stamps and postal history, with Estonia and Batum as sideline collections. He was a member of the Netherlands Philatelic Circle and will be badly missed there as organiser of their society auctions. Also a member of Wallington, Twickenham, Epsom & Ewell and the London Provincial Societies, he was one of the mainstays of their circulating packets, providing for which was one of his main spare time pleasures.

George Crabb

*We received this tribute to the late Vincent Hugo, also one of our fellow-members, from the Editor of the Netherlands Philatelist, the journal of our sister organization in the United Kingdom, the Netherlands Philatelic Circle. We want to add our feelings to those expressed above by Mr. George Crabb.*

## Editorial

So far this year the postal service of the Netherlands Antilles, the last remaining overseas part of the Dutch Kingdom, has seen fit to issue one set of two stamps to commemorate the Antillean musician Rudolf Palm (values 60 ct and 1 gld), three stamps to honor the Evangelical Alliance Mission (30 and 50 ct, and 1 gld), one set of four for the Handicapped Child (25, 30, 45 and 60 ct, plus surcharge), one sport set of three (30, 50 and 70 ct, plus surcharge, plus sheetlet of all three values), and on June 24 a set of two stamps for the St. Elizabeth Hospital (60 and 150 ct).

On July 1 of this year the postal rates were changed, upward of course.

After July 1 the Netherlands Antilles issued or is planning to issue a Social and Cultural set of three WITH a miniature sheet for the Boy Scouts (45, 70 and 100 ct, with surcharge), a Child welfare set of four stamps (25, 35, 45 and 60 ct, plus surcharge) WITH, of course, a miniature sheet, and a "flower" set of three on November 24 (50, 70 and 100 ct).

Hence, we find before the rate change one 25-ct, three 30-ct, one 45-ct, two 50-ct, three 60-ct, one 70-ct, two 100-ct and one 150-ct stamps. After the rate change there is one 25-ct, one 35-ct, two 45-ct, one 50-ct, one 60-ct, two 70-ct, and two 100-ct stamps. About the only "new" value is the 35-ct stamp. IF the Netherlands Antilles issued stamps which corresponded to the really used rates, we would find a change in stamp values too after July 1. The fact that this did not happen makes it sure that the values picked for stamp issues are more geared to what the collector will "swallow" than to needed values to pay postage.

Several years ago we requested a rate schedule from the Netherlands Antillean postmaster. Needless to say, we did not receive one at that time. One of our members recently supplied us with the new rates and now we can check the above-stated proposition that values are totally irrelevant to rates.

The 150 cent rate is nowhere to be found: except for sending money orders to the Netherlands or Surinam. We wonder how many 150-ct stamps are really used for this purpose. The 100 cent value can be used for more but just as obscure rates: the registry rate is 100 cent, as is a receipt, or a request for information, or the minimum fee for a local money order, and some other money order manipulations. Oh, and before we forget, the first 5 grams of an airmail letter to zone 7 and 8, which include popular countries like Afghanistan, Union of S. Africa, Angola, Bangladesh, China, Dubai, Ethiopia, Mongolia, etc., and the first ten grams of an airmail package (!) to zone 5, which includes Ascencion Island, French Polynesia, Gibraltar, etc., or the first 10 grams of a braille package to zone 10, like Australia.

The 70 cent can be used for the first 5 grams of an airmail letter to zone 1, that is in general the Caribbean and the surrounding countries like Venezuela, Guiana and Belize, and postcards to zone 10. Also for each additional 10 grams on braille packages to Zone 10, and seamailets to the Netherlands up to 100 grams.

In short, and without giving you the entire listing, we would say that the 25 ct is legitimate (local postcard, also the 35 ct (single rate letter local and to the Netherlands), 45 ct (airmail postcard and

*(Continued on page 31)*

# The 5ct on 10ct Orange Overprint (Surinam NVPH No. 212)

by Frans H. A. Rummens

Once again one of the four overprinted stamps of early 1945, required to bridge a shortage until the American Bank Note Company set would become available later that year. Little has ever been published regarding this particular stamp, although *Netherlands & Colonial Philately* reported already in October 1945 some of the major varieties, such as the "pointed 5" (NVPH No. 212b) and the "small c" (NVPH No. 212c). The *Maandblad* of December 1945 gives a translation of the NCP report. An added editorial note, saying "we ourselves discovered even one copy with an obliteration bar-in-two" is very typical of the disregard shown then and since: *All* obliteration bars on this overprint are set in two parts!

We were fortunate enough to be able to study our own stock of singles together with a complete 10x10 sheet and a photograph of a second complete sheet. These comparisons confirmed earlier reports, but they also resulted in several new findings. Below we will first discuss the general lay-out of the 100 overprints on the sheet, followed by detailed discussion of the elements of the overprints themselves.

## Sheet Lay-out

One good look at the entire sheet was sufficient to show that the overprint is done by typography, comprised of 10 separately made-up lines of type, with each line containing 10 individual units of the "5ct —" type. In other words, no stereotyping or other kind of multiplication was used; the repeating unit "5ct —" was composed 100 times. In *general* this composing job was properly done so that both the horizontal and the vertical separation of the overprint units was very close to the 23.0 x 32.5 mm repeating distances of the stamps in the sheet. Before describing a curious exception to the rule above, it may be useful to recall what the compositor does and how, and with what means. Type is measured in "points," of which there are 72 in an inch, or 1 point = 0.35 mm. For example, the small c is a 9-point c which accidentally got mixed into the box of 10-point c's, the normal "large C." To create a space, slugs are used and a bit of measurement shows that the space between "t" and "—" was created by a 6-point slug, that between "—" and the next "5" by a 12-point slug. The bar itself was made up from two adjoining 12-point bars. The type "5ct" was set without leading (*i.e.*, without space between "5" and "ct").

These above-mentioned sizes are logical ones; a compositor is not too likely to have 11-point slugs around. But it raises the question how he could get away with using these "nice" dimensions and still come out right over an entire line. After all, *one* point difference per unit would create a 3.5 mm difference after 10 units, and the sheets do not (in general) show shifts of any magnitude like that, never mind what 2 or 3 points per unit would do across the sheet. Imagine now that the printer starts with a steel frame which he fills with lines of type and wooden slats, usually flush with the bottom and the left-hand side. In making up the type he makes sure that he is not short in total width; if the total dimension is a little too large, he is liable to take a hammer and bash the right hand side of the lines of type until the overall width is correct (more elegantly he may do it with adjustable screw clamps but the effect is the same). This technique is possible because most type is worn, bent and damaged by long use, and when put together there is plenty of free play. The proof of this can still be seen on a sheet: In spite of the clamping, the distance between the stems of the "5" and the "t" varies by as much as 0.6 mm (and this variation is *not* related to the variation in "c" types!). Having cranked this miracle, the printer noted (after taking a proof print, no doubt) that the top two lines still did not fit. The cause for that can still be seen on the sheet: The overprint on the first stamps of line 1 and 2 starts about 2 points farther to the right than on all other rows (see Figure 1). That additional burden was apparently more than what could be compensated for by turning on the screws. So the printer resorted to his next trick: In row 1 between unit 1 and 2, and in row 2 between unit 15 and 16, he reduced the distance by removing one 6-point slug (or by replacing the 12-point slug by a 6-point slug) and by then shifting the rest of the two lines to the left. The result of all this can still be seen on the whole sheet or on large blocks (see Figure 1), but not on single stamps. There are two horizontal pairs (1-2 and 15-16) with a shorter distance, but there are also a number of vertical pairs (2/12, 3/13, 4/14, 5/15, 16/21, 17/27, 18/28, 19/29 and 20/30) where this shift is clearly visible.

## The Numeral "5"

With this overprint a "pointed 5" variety exists, six times per sheet, in positions 27, 33, 38, 39, 49 and 76. This variety, as well as its normal counterpart, has exactly the same structure as found on the overprint "5" of the 1942 Red Cross issue (see *Netherlands Philately*, Vol. 1, No. 4) as well as on the air mail 5 gld on 10 gld provisional (see *Netherlands Philately*, Vol. 5, No. 2), where it is also shown that the 1 gld on 2½ gld air mail comes from the same printshop. Also, in positions 1, 27 and 96, the flag of the "5" is flat-topped, a variety (rather a piece of damaged type, we believe), which is also found on the 1942 Red Cross stamps and the 5 gld air mail provisional of 1945. This firmly links these three issues together as coming from *one* printshop. Further primary flaws of the "5" are broken stems, particularly in positions 6, 18, 27, 76 and 80; in position 45 the curl of the "5" is broken, just at its lowest point, while in position 49 the curl of the "5" is not joining the stem.

## Small and Large "c's"

The small c occurs in position 1 to 4 and 94-100, therefore 12 times per sheet of 100. The same small c also occurs, rather abundantly, with the ½ ct on 1 ct (*Netherlands Philately*, Vol. 7, No. 1) and the 7½ ct on 10 ct (*Netherlands Philately*, Vol. 1, No. 1) of this same 1945 provisional set, as well as on all five Red Cross overprints of 1942, providing yet another link. At first it appeared that the large C con-

sisted of two or three subvarieties (see Figure 2). Some of the large C's appeared much thinner (see for example the illustration in the NVPH Special Catalog), a difference that could not be due just to inking, because thin and thicker C's (and also 5's) occur *within* a sheet and they appear to repeat this characteristic from sheet to sheet. We finally concluded that this variation is not due to a different type, but to uneven wear of the type. More difficult to explain away was another subvariety we thought to have found, where the large C is about 0.2 mm narrower than the regular one (see Figures 1 and 2). We found this on positions 5, 8, 19, 24, 25, 27, 31, 32, 33, 35, 37, 44, 46, 47, 49, 52, 55, 58, 61, 67, 68, 69, 75, 77, 78, 94, 95 and 96. We have concluded, however, that this, again, is a matter of worn type, perhaps

caused by squeezing or battering the line of type in shape (note how these narrow C's appear to occur in bunches). Another explanation may be found in the numeral "5" preceding the C; the protruding "belly" of the "5", particularly if its type surface is a bit higher, may prevent complete inking of the "back" of the C, thus giving the latter a somewhat flattened, and thus narrower look. This would also explain why this narrower large C is not found on other overprints (the thinner C can be found on the ½ on 1 ct green and 7½ on 10 ct orange of the same 1945 set). To complete the C-discussion, in position 8 there is a large C with a clear break in the top. In position 67 the C has a narrow break, just left of the top, identical to the C in position 72 of the ½ ct on 1 ct overprint.

#### The Letter "t" and the Obliteration Bar

There are no major varieties with these. A letter "t" with a mangled foot may be found in positions 8, 10, 38, 89 and 96, whereas in positions 79 and 90 the entire "t" is misshapen. The broken "t" of position 8 can also be found in position 83 of the ½ ct on 1 ct overprint. The obliteration bar is always composed of two pieces, but these may adjoin each other so as to show no "day light" between them, but in every case their dual origin may be readily seen with a magnifying glass. The resulting obliterations are very distinctive; they form perhaps the easiest way to "plate" single stamps.

#### Who Was the Printer?

First of all, we do not really know for sure who did the overprinting. It is certain, though, that it was done locally. The *Maandblad* says "Oliviera," which seems logical enough, since it is known that the firm has done the overprinting on several occasions. However, in this case we must question the *Maand-*

*blad's* authority since they really only translated an NCP report, as mentioned before, except that in the latter it says "Oliviera(?)." The question of the untranslated question mark may seem trivial, but we have reasons to believe (based on a study of the No. 211, the 2½ on 7½ ct purple, to be published later) that indeed there may have been *two* printers involved. It has been shown in this article that the Red Cross overprints of 1942, two of the three air mail over-

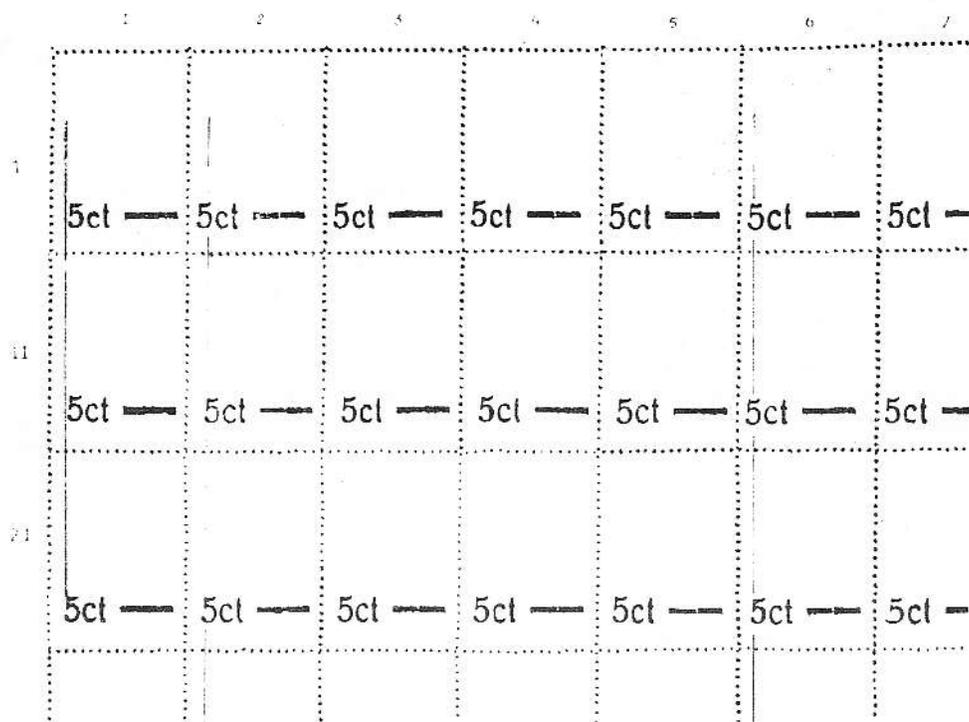


Figure 1. Top-left corner block showing shifted overprint (Queen's portrait filtered out; vertical lines and numbering added for clarity). Also noticeable are the small c's in positions 1-4, the pointed "5" in position 27 and the flat-topped "5's" in positions 1 and 27.



Figure 2. Different types of C. From left to right: small c, normal large C, narrow large C and narrow thin large C.

prints of 1945 and three of the four definitives' overprints of 1945 came from the same printer. An independent study (Paul E. van Reyen) has furthermore shown that the large numerals "2" of air mail No. 24, the 22½ on 60 ct overprint of 1945 are the same in general shape as well as in the detail of small imperfections as those used in the "+ 2C" of the 1942 Red Cross stamps, except that by 1945 the "2's" appeared to have been battered to such an extent that many more, and larger imperfections occur. With this addition only NVPH No. 211, the 2½ on 7½ ct purple (1945) remains as not included in this set. The first-mentioned group, being certainly from one printshop, has furthermore in common that the oldest literature is not definite about who the printer was. The only overprints that have been definitely ascribed to Oliveira are the 1925-26 overprints, NVPH Nos. 111-117, but these are done in a different letter type. Another example of confusion about the printshop that did some overprinting can be found in the "Prisoners of War" airmail issue of Curaçao (1943). The Julsen/Benders Handbook on Curaçao states that overprinting was done "by the 'Curaçaosche Courant', or the firm of Oliviera, Paramaribo." Also later overprints, those of 1947, 1950, 1953 and 1958, all use letter types, particularly C's that are different from both the 1925-26 and the 1942-45 overprints. We have raised a question, but are at this point obliged to admit that the complete answer has not yet been found.

Finally it is a pleasure once more to thank Messrs. Julsen and van Reyen for their invaluable help.

## The One-Color Postage Dues of the Indies

by Ir. H. J. W. Reus

Translated by Mike Dekker

*This article first appeared in the Nederlandsch Maandblad voor Philatelie of June 1943, one of the last issues to appear during the war. We do thank the Editor of the Maandblad for his permission to translate and reprint it. We also thank Mr. Mike Dekker of Halifax, Nova Scotia, for taking on the translation. For those of our members who want to embark on a little "specialization" of the Netherlands Indies postage due stamps, here is a nice project which might take time - and all worthwhile specialization takes time - but will not cost too much. Apart from two stamps, most are listed under fl. 10.00 in the catalog.*

### Introduction

After I had tried to give an account of the different issues of the single-color postage dues of Curaçao in the September issue of the Maandblad of 1939, I had aimed to do the same with those of the Netherlands Indies and as a conclusion also the ones of the Netherlands.

If indeed what I wrote at that time was true, namely that it becomes more and more difficult to obtain the different stamps with attached upper or bottom selvedge because of the elapsed time since their issuance, that was no reason to remain idle. On the contrary, it has been a motivation to continue as fast as possible. Since the war made it impossible to have stamps sent from the Indies, I was dependent on material present in the Netherlands. However, it would have been impossible to bring the task to a successful conclusion without the excellent help of the "Hoofdbestuur" of the P.T.T. and the "Controle" at Haarlem. May I extend my heartfelt thanks to both.

Now on to a discussion of the stamps.

1896-1911

### Type I of 1896 and what It entails

To obtain a good insight into the different issues of the single-color postage due stamps, it is necessary to consider these in relation to the previous issue, the so-called "kleine portjes" (small postage dues) of 1896. Those are the dues with the small black numerals and the addition "CENT."

From 1896 on all the postage dues of the Netherlands and its overseas territories are printed in Type I. With the aid of the still available dies of the 15 cent postage due of the Indies of 1875 from which the value figures were removed, five printing plates were made, each containing 50 stamp borders in five horizontal rows of ten. Because the 15-cent postage due was prepared in only type I, the stamp borders were also of this type. (For details, please consult *Handboek der Postwaarden van Nederlandsch Indië*, Part II, page 168ff.) From these plates four were combined into a frame which served in the printing of the sheets of stamp borders of 200 items in 20 horizontal rows of ten.

Within these borders the value indications were printed, until 1911 in black, after 1913 for the Indies in the rose-red colors of the stamp borders.

Since 1902 the printing plates because of wear were replaced by others, but all in type I. These replacements took place in 1902, 1906 and 1911. On each of the different plates very significant plate faults occur, unique to that plate. We therefore speak of different "settings" of the printing plates, or sheets of stamp borders. By "setting" we mean the position of the plates in the sheet by means of the plate faults which occur on those sheets. The stamp borders for the Indies for 1913-1914 are printed in setting D, and since from that year on the values were printed in the same color as the borders, the con-

nection with the issue of the "kleine portjes" is clear.

1913

#### *Double Printing on Unprepared (Normal) Paper*

In 1913 the first delivery of single-color postage due stamps was made to the "Controle." As was mentioned before, the border was printed in rose-red while from then on the value indications were also printed in the same color. The printing was done by typography, the setting was D, and the perforation was comb 12½:12½.

The intention had been to print the stamps on treated paper, but because of the rush the first printing of the 20 cent, which was delivered to the "Controle" on July 11, 1913, and consisted of 100,733 stamps, was done on unprepared paper. Of these stamps 100,000 were sent to the Indies in 1913. The selvage was blank.

Because this printing is the only one on unprepared paper in the double printing process, each stamp conforming to these criteria belongs to this printing. For used stamps the cancellation can provide an easy identification. The next printing of the 20 cent stamps were namely delivered on July 18, 1914, and cannot have been put into use in the Indies before the middle of August 1914. All 20 cent stamps with a cancellation to about the middle of August 1914 are therefore surely of the first printing. This, however, does not preclude that later cancellations are impossible. In that case the characteristics of the unprepared paper and the double printing process will be the determining factor.

1913-1914

#### *Double Printing of Prepared Paper*

After the delivery of the 20 cent on unprepared paper the production continued and various printings were done on prepared paper. These printings are found on page 192 of the earlier-mentioned "Handboek."

Deliveries to the "Controle" took place on September 23, 1913, for the 5 cent; on July 18, 1914, for the 2½, 5, 10, 15 and 20 cent; on October 19, 1914, for the 2½, 5, 10, 15, 20, 30, 40, 50 and 75 cent.

These issues were all printed with a blank selvage. As far as I know there is for the mint stamps of 2½, 5, 10, 15 and 20 cent, even with an attached selvage, no mark of identification that would make it possible to distinguish the different printings. Of the 30, 40 and 50 cent only the printing of October 19, 1914, exists which makes these easy to identify. For the 75 cent see the end of this section.

For used stamps where the date of cancellation is easily readable, the matter lies somewhat different. With the help of the tables on pages 193 and 201 of the "Handboek" in which the stamps shipped in various years are listed, some conclusions can be drawn.

The first one is that a 5 cent with a cancellation until about the middle of August 1914 has to be from the printing which was delivered to the "Controle" in September 1913, for the same reason as was given for the 20 cent value.

Then it is clear that the postage dues of 2½, 10, 15 and 20 cent, in so far as the last one was printed on prepared paper, with a cancellation to about the middle of June 1915 - the time at which the third printing could have reached the Indies at the earliest - belong with certainty to the printing which was delivered to the "Controle" on July 18, 1914. The printing of October 19, 1914, was exclusively destined to be stored as reserve supply in the storage room of the "Controle."

If we consider in this context the printings after 1914 and the corresponding deliveries, it is highly likely that every time the part that was not shipped out right away was added to the storage room supply. The printing of October 1914 could thus have been stored for years and years.

From the figures made available to me it appears that the 2½ and 5 ct of this issue were not shipped to the Indies before January 1, 1925, from which we may again conclude that these stamps in the double printing process with a much later cancellation date than the middle of July 1915 still belong to the printing of July 18, 1914.

From the fact that the supply of the stamps of 10, 15 and 20 cent at the Controle on January 1, 1919, amounted to 24,000, 15,400 and 35,000, respectively, while the printing of October 19, 1914, for these values was, respectively, 38,300, 38,300 and 38,100, follows that at least part of this printing was sent to the Indies before January 1, 1919. Most likely this happened in 1918, which can be deduced from printing figures and shipments. Therefore, we can accept with almost complete certainty that the stamps of 10, 15 and 20 cent in the double printing on prepared paper with cancellations until January 1, 1918, originate from the printing of July 18, 1914. Those with cancellations after January 1, 1919, are from the October 19, 1914, printing. Since these stamps during the years 1914 through 1918 were printed in the single printing process and shipped to the Indies, the double and single printed stamps have been used side by side for years.

The stamps of 30, 40, 50 and 75 cent of the October 19, 1914, printing were also meant as storage supply. As there are no stamps of 30 cent with blank selvages available at present (1943) in the storage room of the "Controle" they must have been shipped to the Indies. The 30 cent most likely not till January 1, 1925 (while in 1916 already stamps in single printing were sent to the Indies), the 40 cent in 1924 (with a likely shipment in 1922 of single printing stamps), the 50 cent in 1923 (with a likely shipment in 1922 of single printing stamps). Since the 30, 40 and 50 cent only exist in the double printing delivered on October 19, 1914, the identification of these stamps is much simplified.

For the 75 cent the situation is different again. This value was only printed in the double printing process.

In 1922 printing A was produced, and it is very likely that in 1922 only stamps of this printing were shipped while the rest was put in storage. In 1923 at least part of the supply must have been sent - among others the printing of October 19, 1914 - since on January 1, 1924, the supply was smaller than the num-

ber printed in that printing, namely 21,166 against 58,133 items.

Since the 75 cent, as was stated above, was always printed in the two printing process, and there are five printings on prepared paper, it cannot be determined from a single stamp to which printing it belongs. It also appears to me that the cancellation does not help in identifying the particular printing.

For the sake of completeness we give here the various printings: 1914, nothing on the selvedge; 1922, printing A (a series of 10 A's at the top and bottom of the sheet); 1925, printing B; 1927, printing C; and 1930, printing D.

Concerning the printings after 1914 we refer the reaxer, as far as the preparation of the paper is concerned, to the end of the following section.

1915-1930

*Single Printing on Prepared Paper*

From February 1915 on all the old printing plates were replaced by five new ones for each value (except the 75 cent). The printing forms prepared from four of these plates produced in one printing sheets with the centered value indications within the colored borders. It follows that each value now has its own plate faults. Since, moreover, for the identical values of the stamps used in the Netherlands and the Indies the same printing plates were used, the same plate faults may appear on both.

Up to 1930 the single printed stamps appeared exclusively on prepared paper in typography, while the perforation remained comb 12½:12½.

The first printing of these stamps in 1915, consisting of the 2½, 5, 10, 15 and 20 cent, still had blank selvedges. These can only be distinguished from their predecessors with blank selvedges by the single printing process. In 1916 a start was made with the numbering of the printings, and so the 5, 10, 15, 20 and 30 cent appeared with the number "1." (A series of ten "1's" at the top and bottom of the sheet.) In 1919 this was changed into "lettering" the sheets (in which A, B, C, etc. were used to indicate subsequent printings).

In 1921 the series was expanded with the 7½, 12½ and 25 cent, while in 1922 the 40 and 50 cent values appeared in single printing, and finally in 1930 the 37½ cent was added.

It is worthy of note that the 30 cent was demonitized on August 6, 1927, but again reinstated on November 30, 1928.

Because of the many printings it is practically impossible to determine for used stamps to which printings they belong. In the table below are shown the various printings:

Single Printing on Prepared Paper

Value	Year of Printing	Selvedge	Total	Value	Year of Printing	Selvedge	Total	
2½	1915	Blank	113,000	15	1921	B	66,400	
	1921	A	56,800		1922	C	152,000	
	1922, 1st qua.	B	94,000		1925	D		
	1922, 4th qua.	C	426,000					
	1923		1,165,000	20	1915	Blank	213,600	
5	1915	Blank	214,000		1916	1	62,800	
	1916	1	64,000		1917	2	105,000	
	1923	A	1,171,000		1919	A	172,600	
7½	1921	A	213,600		1920	B	55,600	
		B	575,800		1921	C	32,400	
	1922	C	1,175,000		1922	D	289,000	
		D	2,334,000	1925	E			
10	1915	Blank	68,800	25	1927	F		
		1	84,800		1928	G		
	1916	2	126,000	30	1921	A	670,600	
	1917	3	116,400		1922	B	1,081,000	
	1918	A	314,800		1925	C		
	1919	B	104,400		1926	D		
	1920	C	256,000		1928	E		
	1922	D	196,000		40	1916	1	22,400
	1923	E	113,000			1929	A	
	12½	1924	F			50	1922	A
G				1927	B			
1926				1928	C			
15	1928			1930	1922	A	56,000	
	1921	A	670,600		1924	B		
	1915	Blank	46,200		1925	C		
	1916	1	42,200		1927	D		
	1917	2	44,000		1928	E		
	1918	3	78,800		1928	F		
1919	A	116,800						

At the end of this discussion of the stamps on prepared paper it is necessary to say a few words about the paper and the preparation itself. In my article "The postage due stamps of Curaçao since 1914," I already remarked that the preparation did not always show the same "ink-loosening" properties. According to a statement of the "Controle," the Netherlands Indies postage dues from 1914 to 1930 were all printed on

prepared paper, and we should not doubt that. The quality or the quantity of the preparation, however, does not seem to have been constant all the time. The first printings of the Indies postage dues, from 1915 to about 1923, are done on the wellknown paper with the shiny stripes; "heavily prepared," we might call it. The ink in general easily loosens to leave the equally wellknown white spots. The stamps printed from about 1925 were done on paper where the preparation was less effective; "weakly prepared," we might call it. The 25 cent printing C of 1925 and printing D of 1926, the 10 cent printing F and the 15 cent printing D both of 1926 were "treated" by me with an artist's brush and warm water without my being able to remove the ink. The ink of the 7½ cent printing D of 1923 does loosen. In contrast to the other values printed in 1925, the ink of the 75 cent printing B of 1925 loosens, however. It is impossible for me to indicate the exact "border" because I lack stamps from several printings.

The nicest stamps to collect are the ones from the first printings. In case one wants to specialize even further it is necessary to draw a line somewhere, which I will give here for completeness sake and which will separate the early and latest printings from the period 1914-1930:

'Heavily prepared' are the 2½, 5, 7½, 10, 12½(?), 15, 20, 25, 30, 40(?), 50(?) and 75 cent.

'Weakly prepared' are the 10, 15, 20, 25, 30, 40, 50 and 75 cent.

1932-1939

*Single Printing on Unprepared Paper*

After 1930 the first new printings appeared in 1932. From this year on the postage dues are printed on unprepared, whiter, especially brightly white, paper. The printing was still typography and the perforation comb 12½:12½.

To the existing values the 3½ cent was added in 1938 and the 1 guilder pink in the same year, the 1 cent in 1939 as well as a change for the 1 guilder into light blue. The guilder values had the same chain link borders as the other values.

On January 1, 1939, the 12½ cent, 15 cent and 37½ cent were demonitized, and on July 1, 1941, the 50 cent and the 1 guilder pink. The supply of 50 cent stamps in Haarlem were destroyed in 1942.

The identification of a single stamp, mint or used, even with a clearly readable cancel, with a particular printing is impossible. Only stamps with top or bottom selvedge can be used for this purpose.

In the following table we give the various values with their printing letters:

Value	Year	Printing Letter	Value	Year	Printing Letter
1	1939	A	20	1932	H
2½	1933	D		1933	I
	1937	E		1939	J
	1939	F & G	25	1932	E
3½	1933	A		1933	F
	1939	B		1934	G
				1937	H
5	1932	B		1939	I & J
	1937	C	30	1937	B
	1938	D & E		1938	C
7½	1939	F & G		1939	D & E
		E	40	1939	D
	1939	H & I	50	1932	G
10	1939	J & K	1 gld pink	1938	A
				1939	B
			1 gld blue	1939	A

1932

*Double Printing on Unprepared Paper*

The 75 cent deserves special mention. This value never appeared in single printing. However, in 1932 printing E appeared on unprepared paper, but in double printing. The 75 cent was demonitized on July 1, 1941, and the supply in Haarlem was destroyed in 1942.

For those who would like to try to arrange this series with minimal specialization (no printing numerals or letters), the following sketches for album pages are appended. For those who would like to go further are the "Explanations" at the bottom.

1913

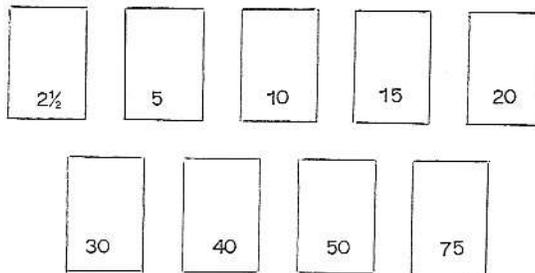
Double Printing on Unprepared Paper



Explanation: gummed, selvedge blank

1914

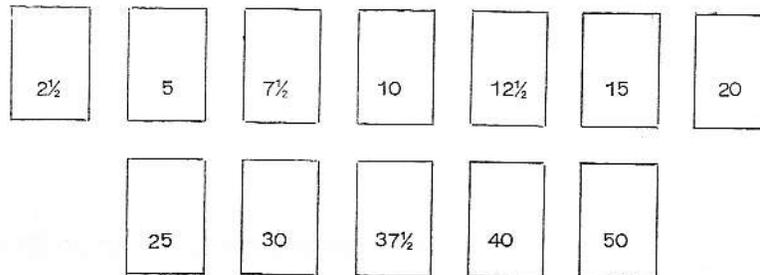
Double Printing on Prepared Paper



Explanation: gummed, selvedge blank, except for 75 ct, A through D

1915-1930

Single Printing on Prepared Paper

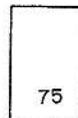


Explanation: gummed

selvedge: 2½ ct blank, A-C	20 ct blank, 1, 2, A-G
5 ct blank, 1, A	25 ct, A-D
7½ ct A-D	30 ct, 1, A
10 ct blank, 1-3, A-G	37½ ct, A
12½ ct A	40 ct, A-C
15 ct blank, 1-3, A-D	50 ct, A-F

1932

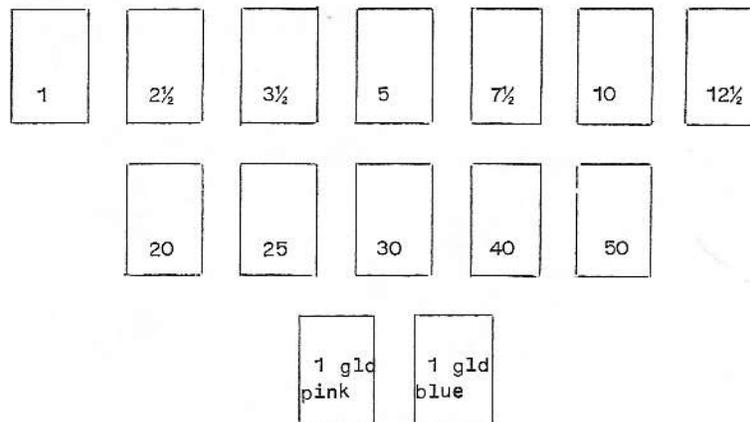
Double Printing on Unprepared Paper



Explanation: gummed, selvedge E

1932-1939

Single Printing on Unprepared Paper



Explanation: paper bright white, gummed  
 selvedge: 1 ct, A  
 2½ ct, D-G

3½ ct, A, B  
 5 ct, B-G

selvedge: 7½ ct, E  
 10 ct, H-K  
 12½ ct, B, C  
 20 ct, H-J  
 25 ct, E-J

30 ct, B-E  
 40 ct, D  
 50 ct, G  
 1 gld, pink, A, B  
 1 gld, blue, A

## The 1 Gld of Surinam

IN Volume 5, No. 2 of *Netherlands Philately* (December 1979), there appeared an article about an "Unknown Surinam Variety," which 'announced' the discovery of a misprint in the overprinted 1945 airmails, namely a capital I instead of a lower-case l in the abbreviation "Gld" on the 5 on 10 Gld stamp. From the evidence given by position No. 1 of both the 1 and 5 Gld sheets, we speculated that the 1 Gld on 2½ would also show up with this major error.

Some time later a translation of this article appeared in the *Maandblad*, which caused one collector in the Netherlands to go through his examples of the overprints among which was, indeed, a 5 Gld, but not the 1 Gld variety. Mr. Cees Slofstra of Eindhoven did send us some other varieties in the overprint which were in his collection and promised to keep an eye open for a possible appearance of the 1 Gld.

And sure enough, at the Rotterdam Exhibition in May he spotted a copy of the 1 Gld variety in a block of four. The owner apparently had not noticed the error before mounting the exhibit.

Those of you who have read "our" issue of Linn's know that your editor could have spotted the 1 Gld error himself several years ago, namely in the April 1977 issue of the *Maandblad*, in an article by Mr. J. Cleij about overprints of the Netherlands and overseas parts of the kingdom. The stamp which showed the 1 Gld overprint in the article actually was the 1 Gld.

Mr. Slofstra went to see Mr. Cleij and obtained the photograph you see to your right.

In the van Dieten auction of September-October there was one lot which contained various varieties of these three airmail overprints, which was acquired by the Postmuseum. Among the stamps in this collection also were found the two Gld varieties, both in the 1 and 5 Gld.

Other varieties which most likely repeat in all sheets of the two stamps (except for the 1s and 5s which, of course, do have their own characteristics) are a broken G (see third stamp at the bottom, position 64), a 'd' which is bent to the left at the top, a small G in which the top curl is almost straight, a 'd' in which the



Collection J. Cleij

bottom part of the vertical stroke has disappeared (see the photo of the 1 Gld above), and an almost invisible 'l' (see the photo in Vol. 5, No. 2).

The two Gld's in the Postmuseum collection do NOT show the damaged 'd' in the Cleij stamp, so

there must be at least two varieties even in the GId stamps, one with a normal 'd' and one with a broken 'd.'

To have a more or less complete listing we will here mention the small 'd' which was signalled in Vol. 5, No. 2, the sharp-pointed 5 (see the second stamp in the photo at the bottom of the previous page), the 1 of 1 GId with a straight top, and a 1 of 1 GId with an angled top but without the 'flag' to the left. There is also a very wide 5 in the collection of the Postmuseum.

The varieties in the 22½ cent overprint may in part be due to over- or underinking of the press, so that we will only mention a 22½ in which the 2 of the fraction is damaged and looks like a 4 (hence 2¼). There is also a 22½ in which the 1 of the fraction has very wide serifs at the bottom.

We do thank our fellow-member, Mr. Slofstra not only for his photos but also for his diligent searching for the elusive 1 GId stamp. We also thank the Postmuseum for making available to us a xerox copy of the newly acquired collection of varieties in this interesting set of 1945 airmails.

And to make the record complete, we deplore the attitude of the NVPH which, with a copy of the 5 GId in their hands, cannot distinguish between a capital I and a lower-case l, and has decided that because it is only a "damaged l" they will not list this error in the catalog. We also deplore the attitude of the collector who has had the two varieties in the collection now in the Postmuseum, and who did not think it necessary to let his fellow-collectors know about them. Any comment pro or con will be gladly awaited by your editor.

## Editorial *CONTINUED*

local letters up to 20 gram), and the 70 ct (airmail letter to zone 1). Perhaps something may be said for an 85-ct stamp (the first 5 gram to the Netherlands by air), but as you will notice, there are no 85-ct stamps.

The preliminary issue plan for 1982 does call for 85-ct stamps, however. In the coming year we will be inundated with a set in January (70, 85 and 100 ct) for 100 year pilot service in the Netherlands Antilles, a sport set WITH souvenir sheet in February (35+15, 45+20, 70+35 and 85+40 ct), jubilee stamps for the Congregation Mikve Israel-Emanuel (75, 85 and 150 ct) in March, a set of three for the International Federation of Air Controllers (35, 75 and 150 ct) in May, in June a set of three for the International Stamp Exhibition PhilexFrance 82 (45, 85 and 150 ct), Social and Cultural semipostals (35+15, 45+20, 75+35 and 85+40 ct) in September (WITH a souvenir sheet), in October again the child welfare set WITH a souvenir sheet (35+15, 45+20, 75+35 and 85+40 ct), and finally in November a set with animals of the Antilles (always good for the topical collector!), of 35, 75, 85 and 100 ct. We forgot the souvenir sheet for the French exhibition, which makes in all only FOUR planned miniature sheets, and we won't even talk about gutter pairs with and without 'traffic lights' or something else equally "necessary"!

From the values published above you can draw your own conclusions as to the "necessity" of issuing NAfl 1.50 stamps (almost a dollar at the prevailing rate of NAfl 1.78 to US\$1), as well as the NAfl 1.00 stamps. I don't think we need to belabor the "necessity" of the souvenir sheets.

It does surprise us that the Netherlands Antilles has not seen fit to issue stamps for the various islands but perhaps the simple reason is that the proceeds would then have to be spread over the "politicians" of those islands, while now the proceeds of all this philatelic nonsense can be safely kept at home in the hands of the "politicians" of the dominant island, Curaçao.

We do not believe that this Editorial will do any good. If the Curaçao Philatelic Society did not get anywhere, we certainly have no hope. But there is always a way to try and stop this kind of philatelic buccaneering, and that is to expose the goings-on in the philatelic press in this country. Perhaps if the sales of Netherlands Antilles stamps will slow down through a well-directed boycott, the Netherlands Antilles postal authorities may think twice before they go on trying to kill the goose that lays the golden egg. From the answers to our questionnaire last year it appeared that many of our members have given up collecting the semi-independent Netherlands Antilles. Apparently the sales outside the organized collectors are still worthwhile. Perhaps we should concentrate on stopping those too!



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# Postal Booklet Notes

by Frank W. Julsen

APPARENTLY the U.S. Postal Service is not the only postal administration having problems. Our Dutch counterparts announce that the automaatboekjes, scheduled to contain the new Queen Beatrix definitives, will be delayed for some time. It seems that the new booklets are to be printed on the same presses as the new coils, now in production and due for release any day now. After the coils have been produced, we presume the next step is the booklets. They should be interesting in that the new definitives are to be bicolored; they will be in combination, presumably, with the Crouwel stamps to arrive at an even guilder value for each booklet.

At least two booklets are scheduled. One will contain three 55 cent + three 45 cent stamps, totaling 3 guilders; the other will contain four 65 cent + four 10 cent values, again to make up the 3 guilder face value of the booklet. The panes should be quite striking and worth the wait.

As soon as possible we'll report on the various combinations resulting from the above-mentioned pairings, as well as the official de Rooy/Hali numbers.

In the previous Postal Booklet Notes we have devoted most of the space to terminology and literature. This is a natural way to start, because otherwise one would be collecting in a vacuum. There is just one more informational aspect that needs to be recorded: the "Kontaktgroep Verzamelaars Automaatboekjes en Rolzegels." This is a strong, active group of philatelists who collect booklets (and coil stamps), augmented by one of the best bulletins issued by any specialty group. The group covers booklets of the world which may inhibit those of us who are interested only in the issues of the Netherlands. In any case, I am impressed with the degree of coverage of the subject in regard to new issues, varieties, auction results, and the like. If any of the ASNIP membership is interested in this specialty group, I suggest contacting Mr. P. Porthaine, a. Scheffersingel 38, 3351 BC Papendrecht, Netherlands, for membership details.

Meanwhile, of course, this column will be devoted to new issues, and other notes of interest on Dutch booklets.

I have been asked to itemize the 19 stamps/combinations to be assembled from the latest booklet, No. 26a, issued last January. Here goes:

<i>Single stamps</i>		<i>Pairs</i>	
5 c Crouwel	bottom imperf	X + 10c	bottom imperf
10 c Crouwel	bottom imperf	X + 55c	right side imperf
5 c Crouwel	top imperf	10c + 5c	bottom imperf
45 c Crouwel	top imperf	45c + 5c	top imperf
55 c Juliana	right side imperf	55c + 45c	right side imperf
<i>Pairs - Left and right imperf</i>		<i>Pairs - Top and bottom imperf</i>	
10c + 55c	5c + 55c	5c + 5c	45c + 5c
<i>Blocks of four</i>			
X + X + 10c + 55c	10c + 55c + 5c + 55c		
5c + 55c + 5c + 45c	45c + 5c + 5c + 5c		
<i>Block of six</i>			
10c + 55c + 5c + 55c + 5c + 45c			

A slight discrepancy is to be noted in the de Rooy/Hali catalogue listing on page 57 of the 1981-82 edition: in the section "E Paartje" a pair of the 5 + 45 cent Crouwel stamps, imperforate at the bottom, is listed for booklet 26a. This combination cannot exist.

o For those not aware of it, there are some interesting variations in the widths between the vertical rows of the panes in booklet 19. They vary from a shade under 4 mm to 5+ mm. Fortunately, this is not a scarce booklet, so it is relatively easy to assemble a good representation of these two extremes. They have been noted in the de Rooy/Hali catalogue since first the booklet was placed on sale, but the listing is somewhat buried in the "Diversen" column. In any case, this is an interesting variety to add a little variety to your collections.

o I have also been asked to shed a little light on the matter of "normaal" and "fosforescerend" paper used in the production of automaatboekjes. Actually, this has developed into a rather complicated subject in recent issues; for all practical purposes the many subtypes of treated paper, depending upon the amount of whitener treatment during the manufacture of the paper, is not for most of us - at least for the present, because the subject has not been completely researched and documented.

For the time being, let me present a simplified classification that should suffice for most of us, including myself:

"Normaal" paper for booklets 1 through 5 is untreated, thereby showing up as "dof" or dark hued when viewed from the back of the stamp under UV light. The hue is dull gray and quite distinctive.

Within the de Rooy/Hali "normaal papier" classification is a distinct paper treatment for booklet types 3y and 4y in which the paper shows up as speckled white under the UV lamp. These are classified

in the catalogue as 3yW and 4yW, respectively.

I should add that I have an unused booklet of Type 3a with the speckled white paper, although such a variety is not mentioned in the de Rooy/Hali catalogue. May I suggest that the readers check their copies of 3a for corroboration?

"Fosforescerend" paper (yellow coating under the UV lamp) first shows up with Booklets 6 through 11. Your copy of the catalogue records these booklets with "normaal/fosforescerend" paper, so there was a continuation of the "dof" (uncoated or inert) paper also for the five-year period 1966-1971.

To complicate matters, however, booklets 6, 7, 8 and 10 have two subcategories for the "normaal" paper. These are distinct types, although not described in the catalogue. In one case the paper is the "dof" or untreated kind, showing up either as gray or as in the case of booklet 8 as pinkish under the UV lamp; the other type of paper is whiter under the lamp. (For those who do not want to become involved in these paper types, it may be sufficient to divide your examples into "fosforescerend" and "normaal" and let it go at that.)

Booklet 9 can be a headache, to put it succinctly. The catalogue lists these both ways; and for the reason given above, one has the choice of simplifying matters by using the two major classifications - or becoming deeply involved in the interesting subvarieties I have isolated, and which will be covered in the next column.

"Harrison Fosforescerend" paper (white, as contrasted with the yellow under UV of booklets 6 through 11) is standard for booklets 12 to date. There are, expectedly, variations in the Harrison phosphors, especially for booklet 24. When I go into greater detail for booklet 9 I intend to touch upon the subtypes of the Harrisons for those who may be interested.

The above-given listing, then, it is hoped, will be of help in classifying the major paper varieties.

## COIL CORNER

by Larry Rehm

AS OF EARLY November, it was reported that the Gulden value coils of 1, 2, and 2.50 have appeared with Enschede gum, as have most of the higher cent values. While it is a simple matter to see the difference between the B2 and the E gum of the Gulden series, it has been found to be somewhat more difficult to identify with full certainty the difference between the D2 and the E gum of some of the cent values.

The slight difference between the D2 and the E gums is due to the fact that both are basically the same PVA-dextrine gum. Therefore, it has been decided to change the identification of these two gum varieties to "D2a" for the Harrison-coated issues, and "D2b" for the Enschede-coated issues.

It has also been reported that some of the new Enschede-gum Gulden values have been issued on phosphor white paper, in addition to the normal dark or inert paper (see News item in this issue).

It is now likely that the new Queen Beatrix bicolor definitive coils will appear early in 1982. First information indicates that they would initially be in the denominations of 65, 85 and 130 cent, and that the coil values would appear prior to their use in booklets. Both cannot be issued at the same time because they both must be printed on the same press, the four-unit Regina.

A definite trend is becoming evident in the pattern of collecting coil strips, as shown in recent auctions of the Study Group. This new trend appears to favor the collecting of coils in strips of 6, with a control number at each end. Since the pattern for many years was to collect coils in strips of 5, very few 6-length coils have shown up on the earlier issues.

However, the Juliana Regina and Wim Crowel series now appear to be sought in strips of 6 as well as of 5. It is not quite clear how this is an obvious improvement except for those fortunate few who may have laid away a small stock of the now-obsolete varieties in strips of six.

This change in the collecting pattern will very likely be noted in the next edition of the specialized coil catalogue, which we are informed is due to be published in January 1982.

Much of the information above was obtained from bulletins of the Booklet and Coil Collectors Study Group in the Netherlands, to whom full credit is acknowledged.

===

ACKNOWLEDGMENT: Thanks to the Canadian postal strike, the following acknowledgment failed to appear at the bottom of page 7, this volume: *Reference*: Most of the above-given information was originally reported in *Netherlands & Colonies Philately*, Vol. XI, No. 1 (Oct. 1945); a translation in Dutch of this then appeared in the *Maandblad voor Philatelie*, December 1945, page 29.

As a matter of fairness we do try to give the sources for all our articles and contributions and we try to make amends if we have failed to do so.

We hope the people concerned will accept our apologies for this oversight.

# The Designs of Rein J. Draijer

by Benjamin Zeichick

IT IS NOW just over thirty years since the first postage stamp designed by R. J. Draijer made its appearance at the stamp windows of Dutch post offices. In the intervening period Draijer has become one of the most prolific and best-known Dutch stamp designers, with a total of 46 designs to his credit as of mid-1981. It is fitting, therefore, that we should take this opportunity to examine the works of Draijer and their impact on Dutch philately.

Over the years R. J. Draijer has been the designer for all or part of sixteen issues, and continues to be an active designer for the Dutch PTT today. Rein J. Draijer was a native of Groningen where he was born on July 10, 1899, and educated at the State Normal School in Arnhem, where he got a degree in art education at the elementary level. This training was, no doubt, invaluable in later years. In 1922 he went to The Hague where he began to teach, and also got another degree (this time in secondary education) at the Academy for Visual Arts where he would later also teach.

Draijer's works were being exhibited and awarded from 1927 onward, so it was not surprising that he was approached by the PTT (one wonders why he was not approached earlier) to design the Churches in Wartime issue of 1950. This issue in which the skill and talent which Draijer was to bring to all of his designs is plainly evident showed church ruins and the Good Samaritan (NVPH Nos. 556-60). As one of the more conservative and attractive of the early postwar issues, this design shows the Draijer flair for coming up with a design that effectively reflects the desired theme. Among the points to notice is the way the design completely fills the available space - a Draijer hallmark which can be found in every Draijer design accepted by the PTT.



Next by Draijer, who was most prolific in the early 1950's, was the 1950 Leiden University issue. Beautifully classic, these stamps (NVPH Nos. 561-62) are perhaps the most conservative of the Draijer issues. Note that he (or the PTT) chose to use the same type of numerals on this issue as on the Churches - thankfully these did not become a fixture of the later Draijer designs.

The year 1952 was definitely Draijer's year for postage stamps. First came the four-value set which noted the 300th anniversary of Cape Town, South Africa (NVPH Nos. 578-581). This set showed Jan van Riebeeck, a surgeon in the service of the Dutch East India Company, who was in command of the expedition which founded the town in 1652. One of the



simplest of Draijer's designs, it is also one of the most effective, though his talent for portraits left something to be desired. The design was taken from a portrait by D. Craey, and is one of only two designs by Draijer which includes material from an old painting. The lettering was done by the artist in cooperation with P.J.J. van Trigt.

Perhaps Draijer's most famous designs were those used by the Dutch PTT for the commemoration of the centenary of Dutch postage stamps and telegraph services in 1952, and issued in different colors for the International Postage Stamp Centenary Exhibition (ITEP) in Utrecht (NVPH Nos. 588-91 and 592-95). Beautiful, if busy in the typical Draijer style, these stamps show early and modern telegraph transmissions and mail delivery. It is worth noting that this was the only one of the Draijer issues which included posthorns, added perhaps to fill an otherwise empty space, or on the order of the PTT. An early sketch for the 10 cent value only showed the maid and the mailman, with at the bottom "1852-1952" and a posthorn and "Nederland," without the unfortunate initials of the PTT.

After a two-year hiatus Draijer cooperated with other stamp designers to produce the 1954 "Summer" series which - for the last time - depicted great Dutchmen (NVPH Nos. 641-645). Draijer's contribution was the 25 + 8 cent Van Gogh portrait, which was his other design from an old master - in this case a self-portrait by Van Gogh. Though my least favorite design by Draijer, this stamp does show clean lines and some talent - even if not enough normally to warrant selection as a stamp designer. As usual Draijer was lucky with his graphics (the composition of the letters and figures of all five stamps was executed by the calligrapher Piet van Trigt) because it is the graphics and the lettering which allow this stamp to claim any real artistic merit.



Perhaps the most effective of all Draijer's designs in promoting its message was the 1955 Liberation stamp (NVPH No. 660) which was something of a watershed. While previous issues had been very busy and had attempted realism and straightforward depiction of the subject matter, the issues which followed were freer and more symbolic, giving the essence of the subject rather than the subject itself. The liberation issue, with its compelling sword of flame reminds one of the horrors of war much more effectively than could a straightforward battle scene. Again, the lettering was

lucky for the design, showing extreme solemnity.

In 1957 Draijer again cooperated with other artists to produce the "summer" semipostals, with much better results than in 1954 (NVPH Nos. 688-92). His design shows the Dutch whaler *Willem Barendsz* and two whales - the first animals he had used since the Churches in Wartime issue of 1950, and a measure of the changes in Draijer's work. The whales, which are almost fanciful, give a distinctly modern look to the design, which is by far the best in the set.



After a long five-year gap, Draijer produced the design for the "polder" regular issue (NVPH No. 793), the first and only small-sized stamp which he has designed. (Though the PTT/IIEP issue was narrower than usual, the stamps were full-length.) In many ways the most visually pleasing of the trio of landscapes issued, it shows Draijer's versatility as a designer to be able to go from large concrete objects like a ship to a small design of a very abstract Dutch rural scene. Note the repeat of the diminishing white line above "Nederland" in both the previous stamp and this one, while the "cloud shadow" across the bottom part of the stamp tones down the bright water surfaces.

Moving further into the abstract, 1963 saw the release of a set of Draijer designs promoting the Red Cross (NVPH Nos. 795-99). While very different from any Dutch stamps issued up to that date, the stamps are attractive and effective, and that is what counts.

Another five-year gap, and another semipostal set, this time the 1968 "summer" stamps showing various bridges (NVPH Nos. 901-905). One of my favorite Draijer sets, this is again more down to earth. Notice how the use of horizontal bands is reminiscent of the *Willem Barendsz* design, though this set shows much greater polish and sophistication. In many ways the bridges deserve to be Draijer's masterpieces, and if he had never designed another postage stamp, he still would have been noteworthy because of them.



On somewhat the same idea as the "bridges" were the



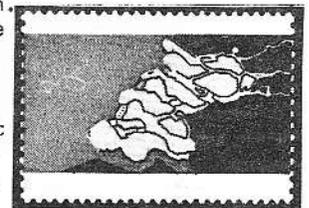
"buildings," which were released as the 1969 "summer" series (NVPH Nos. 920-24). Again, notice the horizontal bands and almost geometric drawing, in this case rectangles. This set is made all the more effective because the values and lettering are perfectly matched to designs.



Just as the Liberation stamp marked a watershed between one Draijer style and another, the Delta Plan stamp of 1972 (NVPH No. 1002) marks a transition. Once again the designs before differ greatly from those after, though in this case the change is more abrupt and there is little continuity at all. The Delta Plan stamp is it-

self most interesting, as it was the only time that Draijer attempted a map design. Also, the least busy of the Draijer designs, it is in some respects the least like any of the others and the hardest to identify as being his.

Since the Delta Plan stamp all of the Draijer stamps have been what I term "scenics" and are superficially very similar. The 35 and 40 cent values of the 1975 "summer" series (NVPH Nos. 1068069), the four values of the 1980 "summer" set (NVPH Nos. 1194-97), and the 55 cent Royal residence stamp (his first regular issue since the "polder" stamp of 1962) look very much as if they could all be from the same set if the lettering matched. Though the 1980 60 cent



is as beautiful a stamp as one could ask for, they as a group are missing a bit of the old flair for which the earlier Draijer stamps were known. Perhaps it is that the PTT has pegged Draijer as a landscape designer and has thus given him "fuzzy" themes to depict, or that Draijer is trying too hard to have his designs look like miniature paintings when, in fact, his best designs were more abstract. Perhaps he is just giving the PTT what it wants, or maybe he is just getting old (he is now well into his eighties, after all). Believe me, I am not trying to be critical of a great designer, but I do think that his designs of the 1950's and 1960's are more interesting and will be long-er remembered.

Overall, then, a picture finally emerges of the Draijer issues of the past thirty years. Changing with the times from conservative to moderate to modern as the years passed, Draijer has proven himself to be among the most versatile of the Dutch stamp designers and one with long-term popularity. (This is shown even by our membership, which awarded his "summer" series top place in our 1980 stamp poll.)

How will philatelic history treat Draijer and what does his future hold? I do not know. I hope that the "scenic" period will soon pass and that Draijer will return to producing masterpieces with a message, the type of stamps at which he has proven himself a master. As for the future, I can only believe that collectors will continue to appreciate his work as much as they do today, more than thirty years after his first issue made its debut.

*(Editorial afterword: We regret the fact that this article which was conceived more than two years ago had to be written without the cooperation of the artist who was approached several times to give his own view of his thirty-year "career" as a stamp designer.)*

## Unknown 'Proof' of the Netherlands

SEVERAL months ago we received from one of our members in the U.S. a 'proof' (?) which looked somewhat like the 1½ cent of the 1935 "summer" set (NVPH No. 274; Scott No. B77), but showed enough differences - especially in the country name - to make us advise the member to have his 'proof' shipped to the Postmuseum because that might have early proofs in its collection of several stamps, proofs of which had never appeared on the market.

About two months ago our most active member in the Netherlands sent us the photo which you see - enlarged - at the bottom of this page. This is a photo of a blue 'proof' he picked up in an auction in the Netherlands a short time ago. With the exception of the color, and one scratch

through the C of Ct, the two 'proofs' are identical. The U.S. one is in black, and has a scratch through the C of Ct as if the engraving tool missed there.

If we compare the finished stamp with these proofs, we are inclined to say that the blue and black proofs are first attempts by the engraver, J. Warnaar, to translate the ideas of Willem van Konijnburg (see the article "Great Men on Dutch Stamps" (Vol. 6, No. 1, especially pages 10-11) into stamps. It was after these engraved sketches had been executed - probably each with different lettering - that the uniform lettering and figures were attempted which led to the finished set as we know it.

In a way, the appearance of these two proofs, one in the Netherlands and one in the U.S. shows us, as if we needed proof, that coincidences can and do happen, and that we really don't know too much yet about Netherlands philately. If all our members cooperate when they find they have something which is not listed in the catalog, we might give a real contribution to the advance of our hobby.

In our March number we may have some utterly unknown sketches - not proofs per se - of Curaçao, the history of which is still a riddle, but we may surmise what happened way back in 1941 or 1942. Those sketches too will be presented through the courtesy of our fellow-member, Mr. C. Slofstra of Eindhoven in the Netherlands.



# TREND

by Frans H.A. Rummens

## Maximum Cards: Maximaphily versus Exploitaphily

PROBABLY every philatelist is at least vaguely aware of maximum cards and knows that they are philatelic items where postcard picture, stamp and cancel exhibit an optimum correspondence. For example, the maximum card of Figure 1 shows a striking resemblance between the picture of the card and the design of the stamp. The tying cancel enhances the harmony: LELYSTAD is one of the new towns in the reclaimed land of Eastern Flevoland, in the former Zuider Zee. The date on the cancel is the date of issue of the set of 1981 "summer" stamps, devoted to "Man and his Landscape." In many good maximum cards the three-way harmony is even more pronounced and one often marvels at the ingenious ways this maximum coherence is achieved. From what started as a playful diversion, Maximaphily has now become a serious hobby. The F.I.P. (Federation Internationale de Philatelie) has recognized it as such already long ago. Initially, Maximaphily resorted under the Thematic Committee, but since 1980 Maximaphily is under a committee of its own, on a par with Thematic, Postal History, and others. Through the F.I.P. an international statute was developed to regulate this form of philately, regulations which include a point score system for judging at exhibitions. Everything ought to be shipshape, but there is a fly in the ointment, in the form of commercial interest that has penetrated in force into Maximaphily over the last year or so.

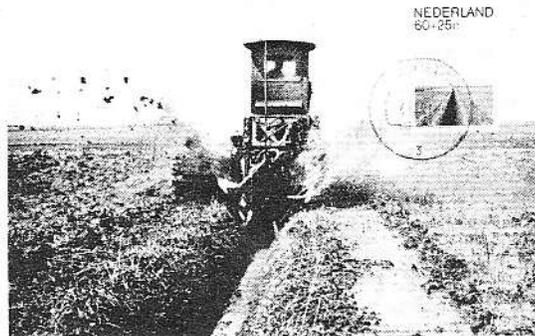


Figure 1

Until recently, maximum cards were produced, in limited editions, either by private individuals or by small enterprises. Somewhat larger editions and also having a bit more "official" character, are the maximum cards produced by clubs or by organizations like the Summer Stamp Committee and Child Welfare Stamp Committee Foundations. In all of these the collectors have a major say, if not a controlling power over the maximum cards to be produced. The present bane is that at least two purely commercial enterprises in the Netherlands have entered the field, offering to sell subscriptions of maximum cards for all Netherlands new issues.

And that is where the nonsense starts, because to a true maximaphilatelyst it makes absolutely no sense to have all issues "complete" in his collection. For one, many stamps are simply not suitable for "maximization." It is obvious that persons, buildings, landscapes, paintings and other such concrete subjects are ideal, with a high potential for forming interesting maximum cards. Other subjects, notably abstractions and symbolic representations are simply not suitable at all, and such stamps should therefore simply be skipped. But our commercial "artisans" found a perfect solution: they simply prepare special postcards that reproduce the stamp's design, and presto ... there is your maximum correspondence between stamp and card (see Figure 2). But it is a trivial solution which would take all the fun out of the hobby and it should therefore be nobody's surprise that such direct imitation of the stamp design is expressly disallowed by the F.I.P.-sponsored statutes. Furthermore, the commercial cards often "forget" the third partner in the game, that is, the cancel. It is not always possible to find both a town name and a date of cancellation that is identifiable with the subject of card and stamp.



Figure 2

Figure 2 gives a good example of such shortcomings. The 65 ct Beatrix stamp came out in January 1981, almost a year after the inauguration, so it is impossible to have this card with the only appropriate date of cancellation, viz. the date of Beatrix' inauguration. Look again at that cancel in Figure 2. If you cannot read it, this is because you are not supposed to. It appears that the date was partly erased to obscure its irrelevance. At the same time the ads which promote these products talk about "this rare opportunity," "rare collector's item," "proven solid investment," "printed on the back in banknote grid to prevent forgeries," and similar statements that are misleading if not downright false.

It may be added here that the Maandblad, by way of Mr. De Leeuw, has devoted considerable space in the past year to Maximaphily, including a discussion of some of its excesses. But the Maandblad appears somewhat hypocritical; it warns about the false prophets and at the same time accepts their money and runs their ads. From the "Bond" (Council of Netherlands Philatelic Societies) only some nonofficial rumblings have been heard. And what about the NVPH? It hasn't seen fit yet to list this kind of pseudophilatelic items in its catalogs, but banishment of some of its misbehaving members would be more helpful.

Stay tuned for the next TREND. Incredible though it may seem, there is worse to come.

(Figure 2 was clipped from an advertisement in the Maandblad.)

## Fakes and Forgeries

ONE of our British members, J.S.S. Goss, surprised us some time ago by donating to the ASNP Forgeries Collection a very unusual fake which has not yet been described in the book on Dutch fakes by Mr. P.F.A. van de Loo, namely a fake overprint of 2 ct on 1 ct 1923 (NVPH No. 114; Scott No. 117).

The fake overprint, the photo of which you will see below at left, is executed in black, rather than blue. The black ink does not cover too well. If we look for distinguishing characteristics between the fake and the real overprint (photo at right), we notice almost immediately that the 'flag' of the 2 is wavier in the fake than in the real stamp, where it makes a fairly straight impression. Also notice the empty spaces within the 2 and the c, which are generally smaller and not as well proportioned within the outside shape of the number and letter. The top of the 2 also shows a flat surface just left of the top, which is nicely rounded in the real stamp.

Although this particular fake in black is not that dangerous because of the difference in color of the overprint, there is no guarantee that the fakers did not also use blue ink to perpetrate their nefarious business.



*Faked overprint*



*Real stamp*

The second faked overprint we have for you also does not occur in Mr. Van de Loo's book yet. This is a fake gold overprint Cour Permanente de Justice Internationale on the 1½ cent red-violet (NVPH No. 9; Scott No. 09), which was issued in 1934.

Comparing the real overprint to the right with the fake one below (but 4x enlarged) shows that the real overprint has open letters, while those of the fake are solid. The dimensions of the real overprint over the lowest line from the left upright of the N to the end of the middle bar of the E are 14.5 mm and from the top to the bottom 14.75 mm. The fake overprint on the



*Faked overprint*

other hand is perfectly 'square' in that its dimensions are 15 x 15 mm, measured the same way.

Up to now we knew that the second set was faked

but this shows that the first set has also been paid attention to by the forgers. A Dutch dealer at the ASDA Show in New York was aware of this fact which makes one wonder again why the Special Catalog does NOT mention the existence of most dangerous fakes.



*Real stamp*

## A BRIEF LOOK

We have received a number of publications which we will briefly review here for the benefit of our members. Please note where publications reviewed can be ordered.

Philip Cockrill, *K.N.S.M.: The Royal Netherlands Steamship Company (1856-1981)*, published by the author at Newbury, England. Available from Theo. van Dam, P.O. Box 26, Brewster, NY 10509 at \$6.95 postpaid in the U.S.

The first 17 pages of this 56-page very well printed booklet gives us the history of the K.N.S.M. and accompanied by maps the various routes which the ships of this oldest established shipping line still being run as an independent company (up to early 1981) maintained during the almost 125-year history of the line. Ten pages follow which for the first time in the philatelic press give a complete listing of all the ships of the K.N.S.M. Finally, and what interests the postal historians among us most, the rest of the booklet is taken up with the ship cancellations of the K.N.S.M. and K.W.I.M. (Koninklijke West-Indische Maildienst), a subsidiary of the K.N.S.M. since 1913. Samples of the various cancellations used are followed by a list of ships generally with the type of cancellation used on board and the period during which the vessel was in service.

As foreign stamps are also found cancelled on board these ships, the last section of the booklet concerns ports of call in North America (Atlantic routes) and along the Pacific Ocean.

For the collector of sea mail of the Caribbean this is a must book. Collectors of Curaçao/Netherlands Antilles and Surinam would do well to buy this booklet with an eye to expanding their collections with examples of ship mail which can still be found plentifully.

*Minkus Stamp Catalog 1981-1982 of Belgium, Netherlands, Luxembourg and Colonies*, published by Minkus Publications, Inc., 116 West 32nd Street, New York, NY 10001, at \$5.75.

This is of course part of the New World Wide Stam Catalog, and here we find almost all the stamps of the Netherlands and former colonies together in one volume of 166 pages. In Scott one has to look in Volume 3 for the Netherlands, Netherlands Antilles, Netherlands Indies and New Guinea, and in Volume 4 for Surinam. So far so good! However, those of us who are used to the Special Catalog which separates Airmail stamps, Postage dues, and other back of the book material from the general run of stamps, or the Scott catalog which has its famous A, B, C, J and O listings, will most likely have some trouble in locating various stamps since Minkus lists all stamps, airmails, postage dues, floating safe issue, etc. under a continuous numbering system. I confess that I like the mixing of A and B stamps (Scott) as is also done in the Special Catalog, but seeing postage dues in the middle of everything else is slightly disconcerting. And if total boondoggles like the floating safe issue are considered to be worthy of major numbers, why then did Minkus follow Scott in leaving out the money order stamps (Postbewijzen) and the Telegraph stamps? These are in my opinion, and probably thousands of other Dutch philatelists' too, more worthy of listing than the floating safe issue. The 'Armenwet' stamps are also found under the main listing, but not the International Court of Justice stamps, which rate a section by themselves.

We have no idea where Minkus gets the listed prices! The cover says "Prices Based on Market Averages" but they seem a bit steep for that, although it will be a little harder to make a hard and fast rule of half catalog, as is done with the Scott catalog.

We missed a listing for the 7½ cent syncopated perforation with the three holes instead of four (NVPH No. 32; Scott No. 174c). If there is such a listing, it certainly is not in the spot where it is expected. Worse, however, are listings under the Indies for inverted overprints for the ½ on 2 ct and 2½ on 3 ct, one of which does NOT exist at all (the 2½ on 3) and the other being considered not legitimate is not listed any more by the Special Catalog. The note under the JAVA overprints that this overprint can be found either in the center or the top of the stamp is misleading because not ALL the JAVA's are found at the top of the stamp, and the prices of these are many times those of the more centered overprints. This could easily have been included. Some stamps of the Indies are NOT printex with fugitive ink as stated.

Under Curaçao Minkus has to follow Scott too in the used listing of the 1923 5 gld perf. 11½ x 11, which does NOT exist. Under Surinam we noted that the three airmail sets printed in the Netherlands, in England and the Indies follow each other in the numbering, so that the set of 1941 is then followed by the Do. X set of 1931! And as with Scott, the sharp-pointed 5 in the 1942 Red Cross set in the drawing looks too much like the regular 5 to be of much use for the collector.

We cannot say: Go out and buy this Minkus catalog! It may have its uses, but since in a sense it competes only with the Scott catalog its value for us is minimal, unless a particular auctioneer uses these numbers.

Filatelistenvereniging 'Hilversum & Omstreken,' *De Vervalsingen van Nederland & O.G.*, Part II, fl 27.50 plus fl. 5.50 postage within the Netherlands; can be ordered from the ASNP at \$16 (note price change)

This second Supplement to P.F.A. van de Loo's loose-leaf book on the forgeries of the Netherlands and former colonies comes in a second binder: the publisher recommends putting the Netherlands in the first binder and using the second binder for the rest of the Kingdom. This Supplement consists of another 100 pages of forgeries, treated in the same meticulous way as the first publication. We are happy to mention that the ASNP is included in the Foreword among those who have helped the author, who concludes that the collector is using this kind of information more and more in his or her hobby. Included for the first time are postal stationery and first-day covers (the first 31 numbers seem to be involved).

Not knowing that the postage on this Supplement WITH binder comes to almost \$3, we have had to increase the price mentioned in the November Newsletter (\$14) to \$16. If you are interested in acquiring this Dutch-language book on forgeries, please send that amount to Mr. Walton.

PEVR

*De Poststempels van Nederland 1676-1915*, by O. M. Vellinga. Hardbound 1980 reprint, 182 pages, fl. 40.00 plus postage in the Netherlands. Can be ordered from the ASNP.

Without any fanfare this official reprint of Vellinga's book, complete with corrections and addenda as they were published in "De Philatelist," became available last year. One can only be happy with this initiative, since the original book, published in 1932, had a limited edition of 300 copies only, and antiquarian copies were only rarely available and then only at exorbitant prices. Taken with the listing of the Vellinga numbers of the most common cancellation marks in the NVPH catalogue, it appears that this reprint is another indication that philatelic officialdom in the Netherlands is in the process of canonizing Mr. Vellinga's work. This is strange since we have always heard how superior P. C. Korteweg's *300 Jaar Postmerken* is relative to Vellinga's treatment. We are happy to have this reprint since it is a priceless guide to a major aspect of Netherlands postal history, but we sincerely hope that Korteweg's book shall similarly be made available in reprint.

F.H.A.R.

*Suriname, A Postal History, 1700-1956*, by Dr. J. D. Riddell. Hardbound, 311 pages with map, fl. 30.00 plus postage in the Netherlands. (We have written to the Bond for possible distribution to our members, but have had no answer yet. If interested, write Mr. Walton.)

Again, a book which appeared in 1970, prior to the birth of the ASNP and which therefore never got reviewed in *Netherlands Philately*. And again a book that is still available at a heavily subsidized 1970 price.

This book barely requires a review; it is the only comprehensive work on the postal history of Surinam; therefore any philatelist only half-interested in this country should have it. But hurry, a recently purchased copy bore the number 450 out of a limited edition of 500. The book is rather comprehensive indeed, treating the eo-philatelic postmarks, all the cancellations and postmarks of later times, including riverboat, railway, steamer and airmail markings, including also the WWII censor markings and the foreign markings on Surinam mail. All this richly illustrated on high-quality paper. The text is entirely bilingual in English and Dutch. A large map of Surinam comes with it.

The only marring note concerns the last 60 pages of the book, which the author deemed fit to fill with what is basically an English translation from the NVPH catalogue. Since this part is full of errors and since in translation quite a few new ones were added, one is advised to ignore this catalogue part.

F.H.A.R.

*Postvluchten. Uit de geschiedenis van het luchtpostvervoer: catalogus voor Nederland en overzeese rijkdelen*, by J. Boesman. Deventer: Davo Publishers, 1970, fl. 22.00 plus postage in the Netherlands (Same remark as previous book.)

This is not a review in the ordinary sense; 11 years after publication date that would be bordering on the ridiculous. On the other hand, this book was never reviewed in this journal. However, the main reason for calling attention to this book is that it is still available at an absurdly low 1970 price and a heavily subsidized one at that. For that price one obtains a luxuriously bound book of about 400 pages, with hundreds of photos of airmail pieces as well as of the aviators and their air machines who made history half a century ago. It is a complete catalogue of all special mail flights by airplane, balloon or dirigible for flights to, within and from the Netherlands and Overseas Areas. But it is much more than a catalogue, witness the abundance of glorious illustrations, here and there supported by additional explanatory text. We can only say "buy it while the supply lasts"; if ever a new book of this quality were to appear again in the Netherlands, it is liable to cost at least five times as much.

As a post scriptum it should be mentioned that there exists also a 1977 *Luchtpost catalogus van Nederland en Overzeese Rijkdelen*, which is an updated version of the Boesman book, but only of the catalogue aspect of the latter. It is a handy pocket format checklist, but it costs almost as much as the large book. If one is interested in more recent special flights and more up-to-date catalogue values, one might be better advised to wait another year or two, when - so we assume - a new edition of the catalogue may be expected.

Both the 1970 Boesman book and the 1977 pocket catalogue are in Dutch, but this should really be little or no problem for anyone with even a very rudimentary knowledge of the Dutch language, since most of the content is virtually self-explanatory.

F.H.A.R.

In the November issue of the *Maandblad* we noted a brief review of the book by P. R. Bulterman, *Poststempels Nederlands Indië 1864-1950*, published by Davo, at the heavily subsidized price of fl. 75.00. In the November Newsletter we mentioned this book which can be ordered from Mr. Walton. For the benefit of those members who haven't made up their minds yet, we'll give you some impressions from this review:

"In one word: a superlative book. In all aspects a weighty book with its heavy cover, good quality paper and 579 pages of text and illustrations. Nothing was spared in the production because there are illustrations in color which would not have been possible in a cheaper version. The contents, and that is what's important, is like the binding, all-encompassing and easy to follow. Only two things are lacking and that is a register of names and places, and a detailed map of the former Netherlands Indies which can perhaps be obtained from a map publisher." (Oh no, it took your editor about a dozen years to acquire such a detailed atlas, because a map would not be sufficient.) This is a book that every collector of the Indies should have in his or her private library.