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Letter from the Editors:

While our last issue had the customary number of pages, it contained just three articles, plus the conclusion of the library listing. In contrast, this issue provides our members with a bakers dozen of articles on a wide variety of subjects.

It is with a great deal of pleasure that we welcome back to these pages Paul E. van Reyen, whose name has been absent for too long. Paul contributes a much needed clarification of the basic types now known to exist in the first Queen Wilhelmina set, the "Hanging Hair" design which was issued from 1891 to 1899. In addition, Paul has resumed his valuable "Fakes and Forgeries" series.

Journal staff member and Newsletter editor Frans Rummens has contributed a number of articles, leading off with a detailed account of the recent issues of the Netherlands Antilles and following with a widely varied assortment of shorter articles.

ASNP President Reinder van Heuveln has provided an article on the current status of the search for the elusive 1923 Jubilee 35 cent 11 x 11, whose existence was denied until a few years ago.

Several articles by other ASNP members fill out the issue, which we hope contains information which will be of interest to every one of our readers.

We are still welcoming articles - short or long - from our members. If you have an idea for an article, drop us a line.

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THE "QUEEN WITH LONG HAIR" ISSUES
OF 1892-1899

By: Paul E. van Reyen

It has taken me several years to get the "Young Queen" stamps finally sorted according to the latest information, which was originally published by Jan Dekker in the Amphilex '77 catalog. The same information, especially the chart of printing deliveries, now also has been available for some years in the NVPH Special Catalog. The Chairman of NVPH has kindly granted us permission to reproduce this chart in this article.



5 cent blue NVPH 35a, printed from cliche, with numeral cancel 42 (Gouda)



Other information is found in the text under the main listing of the numbers 33-44 and 45-48. This is divided into three parts: (1) thickness of the paper; (2) printing material; and (3) printing ink.

The paper, without watermark, varies considerably between many deliveries from a number of paper manufacturers, which makes the use of a micrometer almost a necessity.

The printing form first consisted of 200 loose cliches; later on four plates of 50 subjects per form were used. A cliche-printed stamp appears "coarser" than one from one of the plates. The NVPH catalog shows enlarged photos of a 20 ct (loose cliche) and a 12 1/2 ct (plate of 50). However, complications set in when stamps from clean, new cliches are compared with stamps from dirty plates!



5 cent blue NVPH 35, printed from plate, with large circle cancel (Arnhem). In these two examples, compare the top edge of the upper serif of the C



, The 7 1/2 ct is the only stamp with a clear distinction between cliche and plate, also illustrated in the NVPH catalog. In Type I, the cliche, the middle bar of the E of CENT is connected with the top bar, while these are separated in Type II (plate). However, there is one cliche which misses this "connection", so that it would be possible to have a pair with and without "connection".

The printing inks used originally were so-called earth colors, mixed by an old master printer by the seat of his pants, with good results. This man retired, however, and before the introduction of synthetic colors in the third quarter of 1894, there were some color fluctuations.

The colors are also very sensitive to light, color of the gum, and moisture. Some colors of used stamps will not be found among the mint ones.

If we put all these facts together, we come to the overview of the deliveries which follows:

	paper thickness	printing material	ink
3rd quarter 1891-3rd quarter 1893	minimum 0.072 mm same paper as used for latest printings of 1872 set	cliches ¹	earth colors
4th quarter 1893-3rd quarter 1894	0.05 to 0.06 mm thin, wove paper	plates	earth colors ²
4th quarter 1894-3rd quarter 1895	to 0.06 mm hard, or from 0.07 mm, soft paper ³	plates	synthetic colors ⁴
4th quarter 1895-1899	0.055 to 0.065 mm hard, thin paper; clear perf. sep.	plates	synthetic colors ⁴



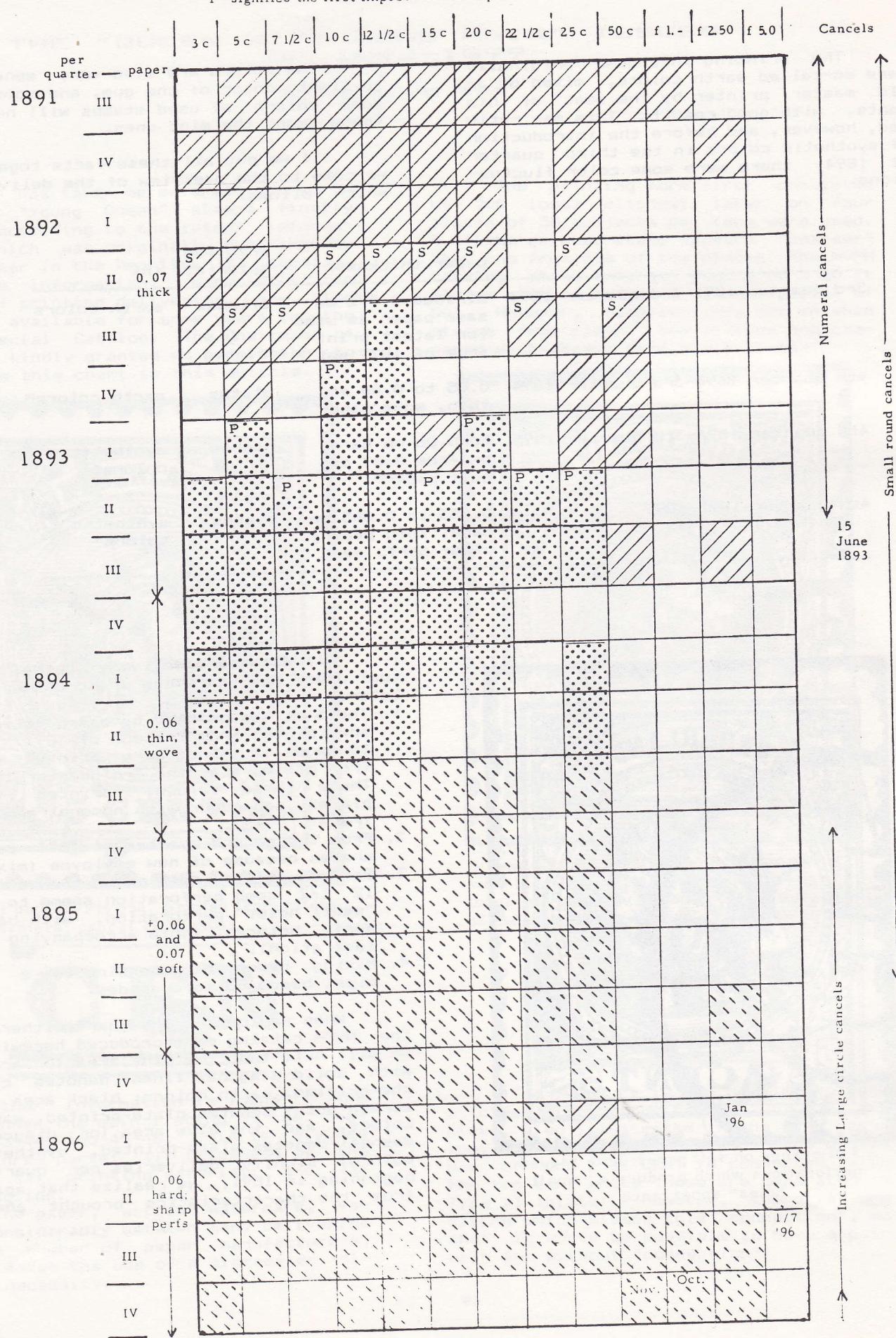
3 ct orange on soft paper; note ragged perforations which produce a "small holes" appearance

All dates are delivery dates; actual usage may start one or more quarters later.

1. The 5 ct was printed both from cliches and plates from the end of 1891. The 10 and 12 1/2 ct were printed only from plates starting 3rd quarter 1892. These three values, printed from plates, can occur with numeral cancels (rare).
2. From the second quarter of 1894 color shades because of new employee (mixer)
3. Because of the soft paper the normal 12 1/2 comb perforation seems to be "small holes" perforation, with hairy perf. bridges. (Note accompanying illustration).
4. Mixing of colors according to a recipe, hence no more shades.

When we look at the chart either in the NVPH catalog or reproduced herewith, we will note that the pink area (or areas with solid diagonal lines) denotes cliche-printed, earth colors; black area (or screen dots) denotes plate-printed, earth colors, and the blue area (or diagonal dashes) denotes plate-printed, synthetic colors, signify deliveries per quarter beginning in 1891, we realize that apart from the characteristics brought about

S signifies the impression from which the SPECIMEN stamps were made
 P signifies the first impression from plates



above, there might be numerous deliveries which we cannot possibly follow in our albums, unless we have a huge accumulation of stamps with legible dates, and then establish how dates and color variations are linked.

However, we can establish a series of "sets" which can be distinguished from one another by taking into account the paper and color distinctions. We are also somewhat helped by the possible cancellations which include numeral cancellations through June 15, 1893, the "small-circle" cancels from the beginning until roughly the second quarter of 1895, and the "large-circle" cancels which are almost always found on the synthetic color issues, beginning in the fourth quarter of 1894.



7 1/2 cent brown Type I NVPH 36a, printed from cliche, this example overprinted SPECIMEN

CEN

Tying all this together, we could start with a series printed on 0.072 mm thick paper, in earth colors, from loose cliches:

- 3 ct yellowish orange
- 5 ct dark blue (almost always from cliches)
- 5 ct bright blue (almost always from plates)

7 1/2 ct	Type I, reddish brown
10 ct	carmine pink to pink carmine
12 1/2 ct	dull greenish grey
15 ct	yellowish brown
20 ct	dull emerald green
22 1/2 ct	dark green
25 ct	dark dull violet
50 ct	sand color (compared to 50 ct 1872 much too dark and almost immediately replaced by)
50 ct	yellow brown
50 ct	bright sand color (different paper, sharper printing)
1 gld	grayish violet (only one printing; color variations caused by light or humidity.)



7 1/2 cent brown Type II NVPH 36, printed from plate. Compare middle bar of the E.

CEN'

The second series is still printed on the same paper, thickness 0.072 mm, but now consists of plate printings:

- 3 ct yellowish orange
- 5 ct blue (variations)
- 7 1/2 ct Type II, slightly lighter reddish brown
- 10 ct brick red
- 12 1/2 ct very dark grey

15 ct	orange brown
20 ct	yellow green
22 1/2 ct	yellowish dark green
25 ct	dark violet

While printing from plates went on, the paper changed to a clear wove paper (compare for instance with Curaçao postage dues of 1892-98). Our third series becomes:

3 ct	yellowish orange (variations)
5 ct	blue (variations)
7 1/2 ct	Type II, hues of reddish brown
10 ct	brick red (variations)
12 1/2 ct	purplish grey (RR)
15 ct	orange brown (variations)
20 ct	yellow green (variations)
25 ct	dark violet (variations)

The new synthetic colors were introduced while the wove paper was still used. This gives us the fourth series, synthetic colors on wove paper. This should be the most difficult series to find, since this combination occurs only for about one quarter, the third quarter of 1894:

3 ct	orange
5 ct	blue
7 1/2 ct	Type II, brown
10 ct	pink (variations caused by gum, light, humidity)
12 1/2 ct	dark grey to black grey
15 ct	yellow brown
20 ct	light green
25 ct	lilac

The next paper to be used was the soft variety of at least 0.07 mm thickness, which caused the perforation to resemble "small holes". Our fifth series, new colors on soft paper:

3 ct	orange
5 ct	blue
7 1/2 ct	brown
10 ct	pink
12 1/2 ct	dark grey
15 ct	yellow brown
20 ct	light green
22 1/2 ct	blackish green
25 ct	lilac

Finally, we get the last (sixth) series, new colors on hard paper, 0.055 to 0.065 mm thick, with a sharp perforation:

3 ct	orange
5 ct	blue
7 1/2 ct	brown
10 ct	pink
12 1/2 ct	dark grey
15 ct	yellow brown
20 ct	light green
22 1/2 ct	blackish green
25 ct	lilac (we also find one delivery of cliche-printed 25 ct stamps in this new color); e.g. (first quarter 1894)

Of course, the large-size stamps, NVPH Nos. 45-48, the 50 ct, 1 gld, 2 1/2 gld and 5 gld, belong here too. The 2 1/2 gld, perf. 11 1/2 x 11 1/2, is printed with earth colors, on two kinds of paper (see the chart). The stamps in perforations 11 1/2 x 11 and 11 x 11 are all printed in synthetic colors on the hard paper of series six above, with the exception of the 2 1/2 gld, which was also printed in new colors on the soft paper of series five.

Interested collectors can also try to separate the low values, Nos. 30-33, in perforation 12 1/2 comb, with the new colors which came out in 1894, in identical series, based upon the differences in paper mainly. Here the new colors would correspond with the synthetic colors of the "Young Queen" stamps.

Any comments on this attempt to give the budding "specialist" collector of these "Young Queen" stamps a scheme to follow will be appreciated.

The author has to thank Dr. Frans Rummens for his comments and corrections, some of which have been incorporated in the text.

NETHERLANDS PHILATELY

New issues of the Netherlands

by: Frans H.A. Rummens

On October 23 a 60 cent stamp was issued focusing attention to small and medium business. It also commemorates the 11th International Small Business Congress held in Amsterdam October 24-26. In Western Europe more than 90% of all businesses have fewer than 500 employees. The design is by Gielijn Escher; it shows a graph and a tree-leaf. The text at the



bottom says: "innovations in business".

The stamp is printed in sheets of 10x10-100 on offset paper with phosphorescent coating and D2b gum. The perforation is Y-comb; 12 3/4:13 1/4. The colors are purple, blue, red and green.

On November 14, the 1984 Child Welfare stamps appeared. They are issued in a set of four, plus a small block, which contains four 50+25 cent and two 70+30 cent stamps, for a sale price of Hfl 5.00. This year's theme is "the child as grown-up, the adult as child", a theme that is repeated on all designs, which were created by Joost Swarte of Haarlem. On each design we see a child in the role of an adult and an adult in a child role. On the 50+25 cent we see an adult student



who asks the child music teacher: "Can you please teach me quickly how to play the violin; tomorrow is my Mum's birthday and I'd like to surprise her."



On the 60+20 cent the patient asks of the child-dentist: "If I promise not to cry, will I get some candy?" On the 65+20 cent the grown-up says to the child-plumber: "I left the tap running so as to make it easier for you to find the leak." And on the 70+30 cent the treasurer, pointing to the new dog house, says to the child-king: "There was not a penny left in the chest, your majesty, and this way it is useful again."

The stamps are printed in offset, both the 10x10=100 sheets and the blocks; the perforation is indicated as 12 3/4:13 1/2, but we believe this is really the G-comb, which is between 12 3/4:14 and 12 3/4:13 3/4. The paper is Harrison offset, with phosphorescent



(front) coating; the gum is D2. As we said earlier (in the ASNP Newsletter), at least a novelty has been achieved: viz cartoons with perforated sides. We believe them to be in the same league as the Mickey Mouse stamps of Grenada, that is, tasteless. The less said, the better. However, it is interesting to look at the denominations. The 50, 60 and 70 cent are no problem; they correspond to the single rate postcard, printed matter and first class letter for inland use, and also for the CEPT countries. The 65 cent is much more difficult to place and only a few esoteric uses can be found for it. For example, the single rate (up to 20g) for printed matter to Belgium and Luxembourg is 65 cent, a deviation therefore of the CEPT rates. Then there is a 65 cent rate for printed matter for foreign countries outside the CEPT, by surface mail, and that is it. That 65+20 cent is therefore going to be a rarity in genuinely used condition, not to mention "on piece."



New Issues of the Netherlands Antilles

by Frans H.A. Rummens

The last time the ASNP Newsletter carried new issues of the Antilles was in 1980. It makes no sense to catch up on all of that; after all, most members have their NVPH catalog, so the new issues of 1981, '82 and '83 are old hat. So, we will report only on the more recent issues, starting with the Queen Beatrix definitives.

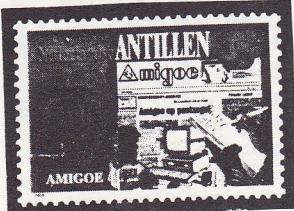
On December 20, 1983, the long-awaited Beatrix definitives came out. And in good Antillean tradition the Queen is silhouetted (in gold) in the top left corner. All six designs show the main government building on each of the six islands. The 20 cent in purple, dark purple, black and gold shows the Saba building, the 25 cent in light and dark brown, black and gold is for St. Eustatius, the 30 ct St. Maarten is in orange, red, black and gold, the 35 cent is for



Aruba, the 45 cent Bonaire stamp is in yellow, brown, black and gold and the 55 cent Curaçao stamp is in blue, dark blue, black and gold.

The stamps are printed in offset, in sheets of 10x10=100, perforated in G-comb 12 3/4:14. There are no plate numbers on the sheets, nor fitting crosses or punch holes.

On January 5, 1984, a set of three stamps came out, to celebrate the 100 years of existence of the daily newspaper "Amigoe di Curaçao". The designs are by Humphrey Elisabeth of Willemstad. The 45 cent in brown, grey black and gold, shows



how text is digested from hand writing to processor screen to final newspaper product, the latter announcing the new Amigoe stamps. The 55 cent in yellow, grey, red-brown and gold, shows the printing press against a background of various Amigoe editions. The 85 cent, finally, in blue, grey, turquoise, black and gold, shows a newspaper reader on the back. The Amigoe started as a Roman Catholic weekly, on January 5, 1884, that is more than two years before the freedom of the press became law. In 1941 the Amigoe became an independent daily newspaper.

On February 28 the Netherlands Antillean PTT issued a set of 4 stamps to commemorate the 40th birthday of the ICAO, the International Civil Aviation Organization. The designs are all by Wilson S. Garcia. The 25 cent, in pink,



red, blue and black, shows the emblem WIA of West Indian Air. The 45 cent, in lilac, purple and black, shows the ICAO emblem with the text "40 years-ans-ans- / ET 1944-1984". The 55 cent, in light green, ochre, cyan blue and black, shows the ALM emblem of the "Antilliaanse Luchtvaart Maatschappij". The 100 cent is in light blue, grey blue, dark blue and black, and shows the 3-engined Fokker airplane of the old Holland-West Indies airline. The 25, 55 and 100 cent also show a (smaller) ICAO emblem. The stamps are printed in offset in sheets of 10x10=100, perforation G-comb 14:12 3/4 on phosphorescent paper.



The ICAO was an initiative of the U.S. The international treaty was signed on Dec. 7, 1944 in Chicago, with the Netherlands as one of the charter signatories. The ICAO has brought unity in the rules for air traffic, the training of pilots and the technical specifications for the airplanes.

On March 27 a set of 4 stamps with surcharge was issued, featuring baseball. The surcharge was to help the "Curaçao Baseball Federation". The designer is Edwin Ayubi; the designs show the various phases of the game. There is also a souvenir sheetlet with the three highest values of the set. The upper selvedge has the text "1934-1984 Curaçao Baseball



Federation" and on the lower selvedge there is also a text: "1984 Olympic Games Baseball Tournament".

The stamps are in sheets of 10x10; they, as well as the sheetlet, are printed in offset. Perforation is 12 3/4:13 1/4.

On April 24, the annual "Social and Cultural Welfare" stamps appeared in a set of three. The surcharge goes to social and cultural clubs. This year the set has a radio and gramophone theme. The 45+20 cent, in the colors red, yellow, blue and black, shows a number of microphones and part of a radio receiver. The 55+20 cent, in the same colors plus green, shows a radio-gramophone cabinet. The 100+50 cent, in the same colors plus orange and pink, shows a hand-cranked gramophone with a horn as the only means of amplification. The designs are all by



E. Fingal, who used the 15-year old "Radio Netherlands World Broadcasting" museum in Bonaire for his inspiration.

The stamps are printed offset, in sheets of 10x10 with a 12 3/4:13 1/4 perforation.

On May 29 a set of three stamps was issued to commemorate 100 years of the Chamber of Commerce and Industry. In fact, the 1884 event was a re-establishment; in 1823 the Chamber was first established but this initiative soon petered out. The new Chamber is a semi-government body, with an advisory task regarding all aspects of commerce and industry, including social, financial and economic matters. The Chamber also keeps the official Trades Register where all the businesses of the islands have to be registered. Furthermore, the Chamber is also responsible for Tourism and the advancement thereof.

The stamp designs are by Oscar Ravel and for the first time since 1955 (see NVPH #256) we have a triangular design. Two values have a base-down format, but the middle value is upside down. The colors are the same for all three stamps: red, yellow, blue, black and gold. The 45 cent portrays a woman making



a straw hat. This used to be a major (home) industry on Curaçao. The 55 cent shows the Chamber's emblem, which actually dates from 1964. The fact this stamp is in an upside-down format, is supposed to symbolize the Chamber forming a link between the cottage industry of a century

ago and the international trading activity of today, as shown by the two other stamps. The Fl. 1.00 stamp shows the harbor of Curaçao (also shown on NVPH NA #357, NA #703 and Netherlands #267), which is very sheltered and which therefore has been a natural haven for centuries. There are cruise ships and tankers, there is a container harbor, a drydock and other ship repair facilities. Curaçao is the second largest harbor on the Western hemisphere.

On June 26, the second instalment of the new Beatrix definitives appeared. The denominations are 60, 65, 75, 85, 90 and 95 cent with the same government buildings



as before (in the same order even), only the colors have been rotated. It is clear now that the 40 and 50 cent nominations have been dropped, while a 60 cent has been added.

On September 18, a new Fauna set was issued. Designer is Humphrey C. Elisabeth. Shown are local birds. On the 45 cent the Mofi is shown, the 55 cent shows a Chonchorogai, and a Blenchi is portrayed on the 150 cent. The Mofi is a finch-like bird that is very common on all the islands. It feeds mostly on grass seeds and breeds on the Windward Islands. The Chonchorogai resembles a sparrow, with its grayish brown striped upperside and lighter unspeckled underside. It is only found on Aruba and Curaçao, where it lives in dry acacia or cactus brushland.



The Blenchi is a hummingbird, occurring on the Leeward Islands, where they live near flowering shrubs. It is a very pugnacious little bird, that can easily fight off a bird of prey that comes too close. All three stamps are in the colors blue, yellow, red and black.

The stamps are printed in offset, in sheets of 50, with a 12 3/4:13 1/4 perforation.

October 11 saw the emission of three commemorative stamps, celebrating the 100th birthday of Anna Eleanor Roosevelt (1884-1962). She was already a Roosevelt before she married her fifth cousin, Franklin Delano Roosevelt in 1905. She initially was very much a family woman, looking after her husband and six children, although, when the U.S. entered World War I, she became active in the Red Cross. Her husband was stricken by polio



in 1921, and from that moment on, Eleanor became increasingly active in politics. She travelled extensively, mostly to represent the U.S. as the First Lady; in fact she even visited Aruba and Curaçao in 1944, be it mostly to boost the morale of the U.S. soldiers stationed there. After her husband's death in 1945, she was appointed (by Harry Truman) as the first U.S. ambassador to the U.N. She was chairman of the U.N. Human Rights Commission and had a great part in drafting the Universal Declaration of Human Rights, adopted in 1948. She resigned in 1951, to pursue other political goals, only to be re-appointed by president Kennedy in 1961. She always found time to write: essays, articles, books, even columns in newspapers and magazines.

The stamps, in values of 45, 85 and 100 cents, were printed in offset, in sheets of 50, perforated 12 3/4:13 1/4. The designs were by John Baselmans of Willemstad (a new name as far as we remember).

On November 7, the annual Youth Care stamps came out in denominations of 45+20, 55+20 and 100+50 cent. In addition to the 350,000 sets of sheet stamps, also 100,000 souvenir sheets were printed with the same three stamps. This year's theme was "family" and the important connection between family and education. The surcharge goes to the Antillean Youth Care Federation, which represents more than 100 agencies that work on one or more aspects of Youth care.



The stamps were designed by the well-known Antillean artist Armando Ravelo. The stamps were printed in 4-color offset, 50 stamps to a sheet, perforated 12 3/4:13 1/4.

On January 9th, 1985, a special set of four stamps without surcharge came out, dedicated to flamingos. This concerns the American, or West-Indian, flamingo, of which only some 60,000 still exist, basically in three nesting areas, of which Bonaire is perhaps the most important one. Every spring, thousands of flamingo pairs brood in the lagoons of the "Pekelmeer" (salt lake). They feed, however, along the coast of Falcón, a Venezuelan state, directly south of Bonaire, to where they fly daily to fetch their food. Apart from the Pekelmeer lagoons, flamingos can also be found in the Goto lake and in the Slagbaai, but they do not nest there anymore. The flamingo feeds on brine-fly larvae, brine shrimps and small snails.



The Bonaire flamingos are strictly protected. They are very shy birds, and any disturbance may cause them to flee their nesting sites. They can be observed, but only from outside the protected areas. Their nests are cone-shaped and built of mud, with a small hollow on the top, where the eggs are laid on the bare mud, without any protection. The greatest threat to them is formed by the torrential rains in the spring, which may cause the lagoon level to rise, to the point of flooding many of the nests.

The stamps were designed by Humphrey

C. Elisabeth of Willemstad, who has designed many of the Antillean stamps. The denominations are 25, 45, 55 and 100 cent. The stamps are printed in four-color offset, 50 stamps to the sheet, perforated 14:12 3/4. Interestingly, most were printed in amounts of 250,000, except for the 100 cent, of which 400,000 were printed. Clearly, these are semi-definitive stamps, competing therefore with the Queen Beatrix stamps, but the latter are not yet available in the 100 cent denomination.

Twenty-fifth Jubilee of Queen Wilhelmina

Issue of 1923, 35 cent 11 x 11



President Reinder van Heuveln has requested the full cooperation of the Society in the ongoing work of ASNP member Gert Holstege on the 35 cent value, line perforated 11 x 11 of the 1923 Jubilee Issue.

You will remember Mr Holstege was the author of the fine report on research he conducted into the circumstances surrounding the production of the 5 cent orange Hanging Hair forgery, which appeared in Netherlands Philately this past year.

Among the many research projects conducted by member Holstege, probably one of the best known is his authoritative series of articles on the perforations of the 1923 Jubilee issue which ran in the Maandblad some years ago. One of the major facts to come out of this study, concerned the 35 cent perf 11 x 11.

For many years, the existence of this item was dismissed in the Speciale Catalogus with a note to the effect that this "variety" was merely the result of a change in the paper.

However, in the May 1975 issue of the Maandblad, Mr Holstege presented irrefutable evidence that this variety did indeed exist, although he was able to find only very few examples. But due to his work, it is now listed as a legiti-

mate variety in the Speciale Catalogus (NVPH 127A).

Since that time, Mr Holstege has continued searching for this very elusive stamp, and recently reported that he has been able to authenticate 65 known examples, 22 unused and 43 used. Of this last group, nine have cancellations which are unreadable; the 34 which have legible cancellations are:

Rotterdam	14
Amsterdam	6
Edam	5
Bergen N.H.	5
Leiden	2
Groningen	1
Middelharnis	1



President van Heuveln asks our members to assist in this work of Mr Holstege. If anyone has an example of the 35 cent value which appears to be line perf 11 x 11, please send it to Mr Holstege for inspection.

If found to be a true 127A, a certificate will be issued at no cost; however, return postage would be appreciated. Please allow a reasonable time for verification. Contact:

Mr Gert Holstege
Paardebloem 6
3068 AG Amsterdam

The September 1984 Auction of the
"Nederlandsche Postzegelveiling"

by Frans H.A. Rummens, with notes by Cees Slofstra

The "Nederlandsche" is quickly becoming the leading Auction House in the Netherlands, competing fiercely with van Dieten for the crown as Holland's most prestigious auction firm.

The September auction contained so much material, that they had to print three catalogs, each about 200 pages. Apart from the ordinary material, there were two Select catalogs, one dealing exclusively with three collections viz the Broekman collection of the Boer War and South African countries, the Van Blarkom collection of World War I and the Boxer War and the Swart collection of Japanese Occupation in South-East Asia, but it is the third catalog we want to write about. That one dealt exclusively with super material from the Netherlands, mostly from the estate of Jan Pouli, who once boasted that he could get five large golds in international exhibitions without ever using the same material.

Let us begin with the lot that achieved the highest price: a mint bridge pair block of 4 with complete bottom selvedge of Netherlands #3, the 15 cent Willem III (see fig. 1). This toppiece went to a Swiss buyer for Hfl 90,000.00 (Note: to all the prices to be mentioned here, a 15% buyer's premium has to be added).



figure 1

The second highest price, of Hfl 50,000.00 went to a #1 bridge pair on letter, the only bridge pair on piece known to exist of the first emission (see fig. 2). The Postmuseum of The Hague got into the action too and bought 3 subsequent lots of quarter sheets of 25 of proofs of #1, 2 and 3 for a total of Hfl 58,500.00. In proofs certainly there were bargains. For example, an early essay for the first emission, showing a Mercurius head, brought only Hfl 3,000.00, although there exists only one copy of this (see fig. 3). Similarly, the original four

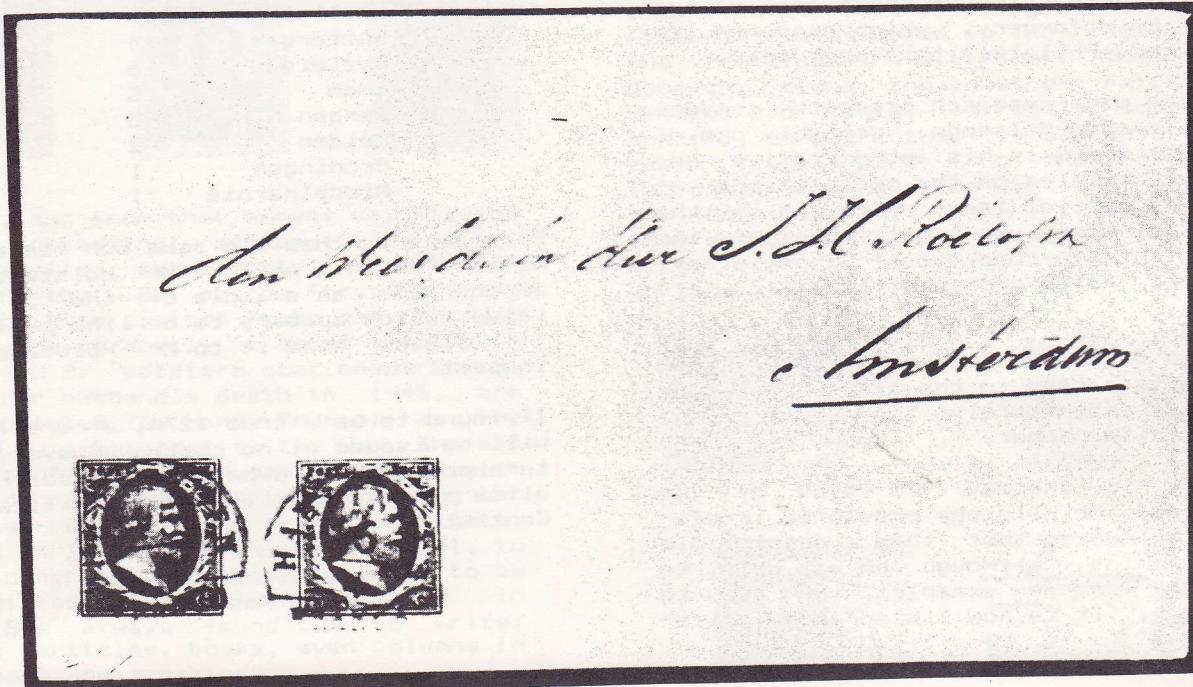


figure 2

drawings of J.W. Kaiser for the first emission (see fig. 4) brought only Hfl 1050.00.

Interesting too were the blocks of 4 and strips of 5, all used, of the #1, 2 and 3. Here we have some catalog values too, to compare with. For example, a block of 4, splendid condition and quality, of #1 brought Hfl 5,800.00 vs a catalog value of Hfl 9,000.00. Similarly a block of 4 of #2, plate VI(!) brought Hfl 3,800.00 vs a CV of Hfl 9,000.00 plus. Again, similarly, a block of 4, used, of #3, very fine, brought Hfl 5,000.00 vs a CV of Hfl 15,000.00. These yields are typical; even with the 15% added, these prices are well below CV. There apparently is still big money around, but the market is nevertheless somewhat depressed, resulting in prices realized well below those of the hey days of 1977-78. Good prices were still realized for plate reconstructions. For example, a complete reconstruction of #1, plate 1 (mostly 1b, but also quite a few 1a's) brought Hfl 16,000.00. The same was paid for a complete reconstruction of #2, plate IX. Loose stamps of #1, 2 and 3, used, but with identified plate position number, went for an average of 50% CV, in spite of very fine quality for all of them. Town cancels on (mostly) #1 and 2 brought better prices still. For an R100 (Reed's rarity classification) prices of Hfl 300.00 to Hfl 450.00 were paid and a Reed

R (Meppel) went for Hfl 1,100.00. A numerical cancel "90" on a #3 brought Hfl 2,000

Three die proofs for the 2nd emission sold for Hfl 27,000. Mint blocks of 10, 9 and 10 respectively of #4, 5 and 6 sold for Hfl 11,500.00, Hfl 11,000.00 and Hfl 20,000.00, or about 60% CV in spite of

these being the largest known blocks of this emission. There were about 80 lots, just on proofs, of the 1867 emission. Rarities such as mint block of 4 of #10-1A and 11-1A went for Hfl 33,000.00 and Hfl 30,000.00, as compared to CV's of 20,000 and 27,500. However, these CV's are printed in *italics*, which means that insufficient data were available to indicate realistic CV.

It will be impossible to describe this auction in a comprehensive way. Let us simply say that just about every rarity in the NVPH catalog was present, such as all the "unperforated sides", all the "missing colors" and so on. Just a few more highlights: a good copy of #12IID, the 50 cent gold in line perf 14 small holes, went for Hfl 3,100.00 (CV 15,000). A mint block of 4 of the #35f, the Wilhelmina long hair 5 cent *in orange* (CV Hfl 72,000.00+) brought Hfl 32,000.00. Then there was a "3 cent" black overprint on a postcard with a normal #55, 2 1/2 cent numeral. This #55vb brought Hfl 6,000.00 (CV 12,000). Perhaps the greatest rarity was a mint #60b, the tête-bêche of the 5 cent fur collar. According to the auction catalog, only 2 copies are known to exist, while they have never before been in auction. Realization Hfl 26,000.00 against CV of Hfl 20,000.00 in *italics*. Of course there was a 181Af, the 9 cent without black value, furthermore a strip of 4 with selvedge bottom and top of the 1 1/2 cent grey dove, the famous spy stamps printed in England, a complete SPECIMEN sheet for the booklets 1 and 2, a horizontal mint pair of the #32 syncopated 7 1/2 cent in 3-hole variety, a mint block of 4 of the postage due #66f, SCNT on 1 cent red, *invert*, and not to forget the only known pair of #118, one of which without overprint.

Proofs and Essays were there by the hundreds, including quite a few not mentioned in Van Dieten's *Proeven Catalogus*. A really extraordinary auction, such as we have never seen before.



figure 3



figure 4

Eerste Dag-Brieven
Speciale catalogus van Nederland en Overzeese Rijksdelen.

(First Day Covers)
(Special Catalogue of the Netherlands and Overseas Areas.)

Sixth edition, 1985-'86, by C. Avezaat and H. Okker.
Published by the NVPH, 129 pp. ASNP price: \$ 8.00.
This book may also be borrowed from the ASNP Library.

This new edition reflects, like several other specialized catalogues, the general decline of the prices paid for philatelic items. In general, the decrease in catalogue values is in the order of 10-20%, relative to the '79-'80 4th edition, but there are some spectacular decreases of as much as 50%. Certain items went up, such as Netherlands FDC of #1, which went up 20% to Hfl 30,000.00. Also, the Child Welfare blocks on FDC went up considerably, the first official one (E144a, 1975) from Hfl 15.00 to Hfl 60.00. Surprisingly, also the Surinam FDC's of the sixties and seventies went up, but most of these are so cheap that it matters little whether they are listed for Hfl 3.00 or Hfl 4.00.

Of many of the earliest emissions, no FDC's are known, but in such cases the "earliest known date" on a stamp is given. However, from the 1920's onward, more and more deliberate FDC's turn up, and from the mid-1930's onward we find the pseudo-commercially produced cacheted covers (which, incidentally, list at prices often five times higher than ordinary envelopes). In the mid-1940's we begin to see the phenomenon of special first day cancels, and then, in 1950, the first official NVPH cover. This E-1 cover now lists at Hfl 2500.00, down from Hfl 3250.00, five years ago. At about the same time one begins to get official covers with errors, usually a missing color in the cachet, or missing text, or one color on the back of the cover. It is intriguing to note, that right on from E-1 onwards, virtually all the E-covers are known with at least one, if not two or three or four of these errors. They are listed at quite steep prices, like Hfl 300.00 to Hfl 800.00 extra, but we find it most suspicious. We cannot believe that the NVPH is incapable of printing 3-color covers without making errors every time again. To us, this looks very much as if these errors were produced deliberately. Pointing in the same direction is the fact that of quite a few E-covers there exists proofs, i.e. envelopes in colors, different from the definitive ones, complete with a set of stamps plus official First Day Cancel. These now list at fancy prices, like Hfl 750.00 and up. Once more, to us this stinks, and we feel the authors owe us some explanations if not extirpations.

We have one more beef: whereas up to 1950, all the privately produced cacheted FDC's are mentioned, complete with a picture of the cachet, this mention is eliminated post-1950. Of course, 1950 is the year when the NVPH started their own "official" FDC's. Is the NVPH fearing competition? Perhaps that is why they have taken over as publishers of this special FDC catalogue.

For the rest, it is a well-produced catalogue, in a handy format, and with a very affordable price.

F.R.

Your reviewer did send a pre-publication copy of the above review to author and fellow ASNP member Hartog Okker. Mr Okker responded by sending a very detailed critique of the review, too lengthy to be reproduced here in full. We have attempted, though, to retain the quintessence of the author's points, and we have added our own comments to these.

1. H.O.: It is unacceptable to compare this new 6th edition with the 4th one of six years ago.

F.R.: Any comparison is valid, provided one states clearly what is compared. We only review new editions when there is a significant change. The author finds this unusual, but for the ASNP this has been standard practice for many years, (except for the NVPH special).

2. H.O.: Regarding our decision to stop listing the privately (i.e. non-NVPH) produced FDC's just when the official NVPH covers start (i.e. 1950-51) the following: a) After 1950 ONLY the NVPH covers obtained the official PTT special cancel. b) Those privately produced covers ARE indicated, but under the heading of "op gewone brief" (on ordinary letter). c) By that same time too many of these privately cacheted FDC's were produced to list.

F.R.: a) Accepted. b) This sounds all right, but it is counter to a statement in the preface, which says that a "gewone brief" has no cachet and has an ordinary P.O. cancel. c) Again, this sounds fine at first, but it has now led to a new FDC catalogue (by van Putten) which does list all the other cachets.

3. H.O.: Regarding our decision to list

the printing error NVPH covers: a) The authors nor the NVPH are to blame for this, this is caused by collectors who buy this scrap. b) These printing errors are not deliberately made; most of these are only discovered years later.

F.R.: We disagree; both the authors and the NVPH are supposed to show responsible leadership, and in effect do this already by not listing the FD sheetlets, FD cards and other junk. b) We would like to take this answer for the truth, but we feel we cannot. The author is entitled to his opinion, but we remain skeptical.

4. H.O.: The NVPH, except by taking over a financial liability, has no dealings nor influence with the Avezaat-Okker

catalogue.

F.R.: This is clearly a misapprehension on the part of the author. By putting the NVPH seal on this catalogue, it is the NVPH who is completely responsible for it. That the authors perhaps still do most of the work, is not relevant. For example, we hold the NVPH responsible for exercising insufficient control over the production of the NVPH covers and we do blame the NVPH for subsequently listing printing scrap in the catalogue. We also maintain that there is a conflict of interest on the part of the NVPH, if they are consulted (as the author admits) on the prices of the NVPH covers.

F.R.



TRENDS

by F.H.A. Rummens

Private Advertising on Dutch Stamps.

In the November issue of the Maandblad we noticed two whole-page advertisements on Dutch stamps with "ads" on the selvedge. (see figure) These are privately printed by the firm of Joh. A. Huisman Philatelie b.v., but there is apparently nothing the PTT can do about it. If anyone is willing to pay Hfl 8.50 extra (above the franking value) for each

of these products, they are free to do so. One even will receive a "certificate of warranty" for each stamp, guaranteeing that no more than 17,500 of these products will be printed. Not to be missed is the tasteless juxtaposition of advertising text with the stamp's design. To put an ad for Ouwehand's Zoo on the panda bear issue is not too bad, but to advertise for "Oranjeboom" beer on Willem of Orange's stamp is rather sickening.

Our advice? Don't ever buy this junk, and praise the PTT for not printing "official" ads, as is done in several countries.

FAKES and FORGERIES

by Paul E. van Reyen

In Volume 7, No. 2 (December 1981) of Netherlands Philately it was mentioned that a "new" fake had been found of the first set of the Permanent Court of Justice stamps.

It concerned the 1 1/2 cent (NVPH No. 9; Scott No. 09). The two photos shown in that issue, enlarged four times, clearly show one of the characteristics of the fake, namely solid letters, while the real stamp has more open letters. Another characteristic which was mentioned was that the overall dimensions of the real overprint are 14.5 mm from the left leg of the bottom N to the end of the middle bar of the E. This was 15 mm in the fake overprint. Likewise, from top to bottom the real stamp overprint measures 14.75 mm, while the fake is 15 mm again.

This seemed perfectly straightforward until very recently when I bought a collection in the Netherlands. On measuring each and every stamp with the golden overprint, I discovered that of the first set four values had the wrong dimensions, that is, 15 by 15 mm. However, the 1 1/2 and 2 1/2 cent stamps have the solid letters, while the 7 1/2 and 15 cent stamps have the regular open letters.

Although Mr. Van de Loo, the Dutch expert on fakes and forgeries, never commented on our "find," mentioned above, it seems now that perhaps we were too fast in designating the described 1 1/2 cent a fake, merely on the two characteristics mentioned above. It could be possible that Enschede had two (or more) printings of these stamps which differed slightly in overall dimensions. This goes for the 7 1/2 and 15 cent stamps. The solid letters, however, still make me feel very suspicious, and I would still relegate these to the realm of fakes and forgeries.

We will write to the Postmuseum with pertinent photos and enquire whether our suspicion voiced above is true; that is, was there more than one printing in which the size of the overprint was slightly changed. Of course, any answers will be shared with the membership.

In the same collection was a forged overprint of the 7 1/2 ct of the second set, of 1940, which shows a "damaged" right-hand margin of the overprint, in which the top R is partly missing, the second line E is missing all three horizontal bars, the third line E ditto, the fourth line R is like that of the first line, while in the bottom line the E is totally missing. This precluded measuring the width through the bottom line, but the dimensions from top to bottom follow those of the fakes described in Mr. Van de Loo's book.

Curaçao - 5 Cent Willem III Plate Fault

In the June issue of the Journal we reported another copy of the broken plate variety originally recorded in the Julian-Benders handbook, "A Postal History of Curaçao". Since then, another copy has been found by member Nitsa Oudijk:

Although, unfortunately, this example does not show the year date, nevertheless it helps us pinpoint more precisely the time of the break in the plate: this copy, also perforated comb 13 1/2:13 1/4 like the other examples we know of, is cancelled with the "Large Single-Circle" postmark that was in use in Willemstad from 1877 through early 1883. This suggests that the break occurred no later than at the end of 1882 when one takes into consideration the fact that the last 13 1/2:13 1/4 comb perf supplies had been shipped to Willemstad in January 1883 and therefore had been produced sometime in November or December of 1882.



Now, if only someone would locate a copy in the perf 14 gauge, either small holes or large, or a 12 1/2:12B, we'd be in a position to narrow the date of damage even more.

Our thanks to member Oudijk and a plea to the others to examine their copies of this stamp.

Addendum

to "Suriname Ship Route Markings" article in the Vol. 9, No. 1 issue:

1. Two obvious typographical errors: the vertical measurements of the "Suriname via Havre" boxes are 15 mm for both types. The recorded latest period of use for the "Suriname over St. Nazaire" marking is 1897 rather than 1885. As a matter of fact, my notes indicate use as late as 1900, but I had not seen actual examples.

2. Member Fernand Moilenkramer sends an interesting card posted at Paramaribo in May 1892, addressed to Java (Magelang) and routed via England. This card bears a partial "Suriname Via Plymouth" handstamp (Type 1) plus a red London arrival handstamp, dated June 2; the Magelang arrival marking is dated July 7.

This indeed is a very unusual cover and demonstrates that mail destined for other than Europe was also processed with the "indirect" marking.

3. Member W.L. Morton of Glasgow also reports a "Suriname over St. Nazaire" that at first glance appears to be a new type for this marking: a small "T" and somewhat larger letters in the remaining letters in the bottom line of the text. Upon high-magnification, however, the small "T" appears to be the result of a break in the handstamp, and the somewhat larger letters, which are also damaged (i.e. broken) appear to be the result of over-inking. However, we shall be on the alert for similar copies before a final judgment is made. Basically, however, there is no record of any more than the three original handstamps sent to Paramaribo.

FWJ

Katalogus Postzegel- en Automaatboekjes Nederland 1985.

by De Rooy and Hali, ASNP price: \$ 7.00

The first novelty with this catalogue is its title, which, translated, would become: "1985 Catalogue of Postal Booklets and Vending Machine Booklets of the Netherlands". The "Postal Booklets" are those that were sold over the counter in the post offices; in the Netherlands this started already as early as 1906, and 55 booklets later the last one (or so we thought) appeared in 1950. For the first time, the De Rooy-Hali catalogue now lists these postal booklets too, with list prices ranging from Hfl 100.00 to Hfl 6000.00. The "Vending Machine Booklets" started in 1964, and a new numbering was begun by De Rooy and Hali; eventually also the PTT acknowledged that these booklets were different and they adopted the new numbers in 1971, starting with booklet 9h. Interestingly, the PTT designation is PB as in PB9h, meaning Postzegel Boekje, rather than "Automaat Boekje", the designation used by De Rooy and Hali. Did the PTT already in 1971 foresee how they were going to change the system? In any case, in 1983 the Red Cross booklet appeared, which was sold exclusively over the counter (the vending machines could not handle the sales price of Hfl 5.00), but the PTT gave it the designation PB-29, thereby compelling all vending machine booklet collectors to buy it and incorporate it into their collections. Then, in early '84, the summer stamps got into a booklet also, with designation PB-30, probably the beginning of a tradition. Having been compelled to

include the booklets PB-29 and PB-30, the authors of this catalogue felt obviously, that they might as well go all the way, and include also the 1902-1950 booklets. Some room had to be made and therefore certain items were dropped, such as the full-size reproductions of the 10 different covers of booklets 1 and 2. Also, the listing of all the combinations was eliminated. This is a great pity and in any case we would say "Hang on to your old catalogues".

Prices have been reviewed too. Generally there is a decline of around 10% relative to the '81-'82 level, a bit more for early varieties and a whole lot (about 30-35%) for the early trial booklets.

On the other hand, the famous booklet "f 1.14" still lists at Hfl 12,000.00. Several new finds, such as "SPECIMEN" on booklet 9e and misperforation of booklet 27 are also now included. Curiously, the cover designs for PB-29 and PB-30 are not shown.

This is the twelfth edition of this high quality catalogue.

De Postzegelmakerij

(The Making of Stamps), by H. Haan Joh. Enschedé en Zonen, Haarlem (1984), 72 pages, 114 illustrations.

ASNP price \$ 9.50.

Available through Harry B. Walton, Jr.

Members of the ASNP may remember the 1952 booklet "Hoe worden postzegels gemaakt?" (How are stamps made?) by K. Buijn, and published by Enschedé (ASNP library no. 176). Now, Mr. Buijn's successor, Henk Haan, has in turn retired too and has celebrated this by publishing an update on the production of stamps. This little booklet is a jewel and an absolute must for any serious collector. It discusses and shows in great detail, with many illustrations in black and white and in color, the history of a stamp in the making, from initial design sketch to mass production. It discusses all printing techniques and the printing forms that go with them, including the production processes for these forms. Additionally, there are chapters on paper, perforation, water marks, gum and gumming and control. There is one problem, though; the book is in Dutch, and it takes virtual complete mastery of that language to understand the highly technical, compactly written text. This is another example, as was van de Loo's "Forgeries" book, of a clear need for an English translation. It would take someone with a solid knowledge (in English as well as in Dutch) of what goes on in a printing plant, to do this, but it would be very nice if the ASNP could come up with a proposal.

F.R.