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FROM THE EDITOR.

June 1989

Before you lies No. 4 of the 13th volume of 'Netherlands Philately'. It is back to the normal size of 24 pages, and so we seem to have weathered another storm. The more so, since we have now already more than enough material for the starting number of the next volume.

Paul van Reyen finally obtained a permanent visum for France, so that now he is busy unpacking his boxes. The organization of his new life will still require a lot of work for him, so that we have agreed to remain pro-tem editor for this June issue, as well as for the forthcoming September issue. Paul will therefore be editor, starting with the December issue. Should you want to contact him already, here is his address:

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FRANCE.

This issue starts with an article on the 1934 flights of the "Uiver", the famous plane of the MacRobertson Melbourne race. Member Michael Teekens has built up a veritable archive on this matter, so that he is eminently qualified to write on this topic.

Dr. John Hardjasudarma writes about money orders in New Guinea during the UNTEA period, while Charles Sacconaghi continues to tell us about his adventures in Postage Due land.

Paul van Reyen has contributed an obituary of Jan Dekker. Paul has also written a background article on the 'veil' stamps, one of which adorns the covers of volume 13 of Netherlands Philately, and a first instalment on one of the Great Men, whose portrait was on a Summer stamp.

Larry Rehm relates the story of the "Budelrols", a special form of coil stamps, in his Coil Corner.

F.R.

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The Glory and Tragedy of the Uiver Flights in 1934.

by Michael Teekens.

Once upon a time, there was a wealthy manufacturer in Melbourne, Australia, by the name of Sir William McPherson Robertson. He came up with a brilliant idea of promoting an air race from London, England, to Melbourne to commemorate the centennial of the Australian state of Victoria in 1934. It was his contribution to the state of Victoria, but it also served a purpose of focusing the world's attention on this large continent south of the equator. Australia had been quite isolated from international air connections. Australia's domestic air system was establishing itself back in the 1920's and was in the process of becoming well organized, but air connections with the rest of the world were fairly irregular.

Much publicity was given to the proposed race and it took time to properly organize the event. The most modern airplanes were entered and there was a prize of 15,000 pounds to be won. In those days a large sum of money.

The plane that would win the prize would give its manufacturer a boost in its production line. The demand for that plane would most certainly increase. There were two classes designated. One would be judged strictly on its speed; the first arrival would be the winner. The second was called the handicap race, for which a complicated formula was arrived at, computing weight carried, engine capacity, weight at take-off (including gas), wingspan, average speed and distance covered. This formula would designate the transit time allowed in order to qualify.

There were nine entries in the speed race and 64 in the handicap race. Planes that partook in the speed race were, among others, De Havilland's Comets 'Black Magic' and 'Grosvenor House'. In the handicap race, compulsory landings had to be made. The route that the planes would take was optional, but five points of call were mandatory: Bagdad in Iraq, Allahabad in India, Singapore, Port Darwin in Australia, and Charleville.

In Holland the aviator Albert Plesman did something that was not really appreciated by everyone, especially in the airline industry. He decided to use the all-metal Douglas DC-2,

an American product, rather than a Fokker-built aircraft. The aircraft was baptized 'Uiver', a dialect word for the Dutch 'Ooievaar' (stork in English). A lot of preparations were made before the flight took place.

It was expected that the K.L.M. (Koninklijke Luchtvaart Maatschappij = Royal Dutch Airways) was to participate in the race. It was already an established airline with a regular route to the Dutch East Indies, and they had experience on this route.

Albert Plesman had decided to go for the Douglas DC-2 (DC = Douglas Commercial), since he had visited the Douglas factory sometime earlier and saw a great future in this commercial aircraft, whereas the world famous Fokkers were still built from wood and linen clad around the metal frames.

Plesman had great foresight. He saw the race as a promotional to use this aircraft for his airlines. The DC-2 'Uiver' had the identification of 'PM-AJU Uiver'. This aircraft, which Albert Plesman had ordered for the competition, was delivered right on time to participate in the Melbourne air race. K.L.M. had applied to enter the 'Uiver' in the race, along with the Fokkers F36, F22 and F18. The 'Uiver' for the speed class and the Fokkers for the handicap race. Later the Fokkers were withdrawn from the race, while the DC-2 was maintained for both classes. Besides the DC-2, the only other Dutch aircraft to enter the race would be the Pander 'Postjager'.



Fig. 1 Front of the special KLM cover; the oblong departure mark says "Nederland-Australië MacRobertson Race, 20 oktober 1934 PHAJU".



Antwoord-coupon insluiten
indien terugzending gewenscht.

Fig. 2 Back of the same cover as Fig. 1, showing the arrival marks in Australia.

The all important date came to start the race from Schiphol to Mildenhall airport in England. The Uiver's race number was 44, painted on the tail and under the body. The crew consisted of Captain Parmentier, who had tested the plane in the U.S.A. previously; the second pilot Moll, who once made a flight to Australia from Java; engineer Prins and telegraphist Van Brugge, all experienced fliers to the Dutch East Indies. There were also three passengers on board to complete the flight, namely the German aviatrix and writer Thea Rasche and two Dutch bankers. In Holland the people followed the course of events intensely; they read about it in the papers and they heard about it by way of radio, the wireless.

On this flight a lot of mail was carried (see figures 1 and 2). The K.L.M. had issued special cacheted covers. Large covers had also been provided, in which the flight covers could be returned from Australia to Holland by steamer (2500 envelopes on record), using the international reply coupon for postage. The cover had to be provided with the triangular special flight stamp of 30 cent for air postage on top of the regular rate (see figure 1).

All the covers show a special oblong red departure marking of 20 October 1934. Covers destined for the Dutch East Indies were backstamped with a special diamond-shaped arrival cancel. This same cancel was also used as a departure marking on the covers from Batavia to Australia. The Foundation for the eradication of TBC (Stichting Centrale Vereeniging tot Bestrijding der Tuberculose in Nederlands Indie) had issued its own medium-sized covers (see figure 3), as well as large shaped envelopes. These covers were sent to the offices of the local committees for the sale of the

Dutch East Indies' EMMA ZEGELS, and from there they were forwarded to the Royal Packet Navigation Co. in Melbourne. These covers were all registered. Some types of covers bear Dutch stamps as well as Dutch East Indies' stamps. Others bear only Dutch East Indies' stamps plus the required 30 cent triangular stamp for airmail service. When these covers arrived at the Melbourne destination, they were provided on the back with the appropriate Centenary of Victoria, Australia, stamps, usually the 2d. (Note: strangely enough, covers that bear Netherlands Indies EMMA stamps

all appear to have been cancelled on 20 October 1934; the date of departure of the aircraft from Mildenhall, England.

As was mentioned earlier, the Pander Postjager also participated. It had as crew D.L. Asjes, G.J. Geysendorffer, and P. Pronk. On approaching Allahabad, one of the landing gear did not pull out, so the aircraft skidded on the other landing gear, causing damage. The crew was determined to have the aircraft fixed again for flying, Friday evening, the 26th of October, (the Uiver already had landed near Melbourne) they were ready to take off. When they had just taken off, a car was driving on the airfield. A collision was inevitable. The plane crashed. Luckily the crew escaped immediately from the burning plane, and that was the end of the 'Panderjager'.

The flight with the Uiver went fine, the plane being propelled by two well-behaving Curtis Wright 1400 horsepower engines. There were no problems until the aircraft was about to approach Albury, Australia, which was an emergency stop, The Uiver was encountering a tropical storm, which caused the plane to deviate from its course. In order to get a bearing, Parmentier decided to circle above Albury a few times while descending to about 1000 feet. Unfortunately this consumed a lot of precious fuel, with just enough left to reach to reach its destination without any other stops in between.

The disc jockey of the local radio station guessed that the plane wanted to land and had arranged to have the street lights blink out in morse code the name Albury. At the same time, interrupting his radio program, he sent out an emergency request to all his listeners, for all car owners to speed

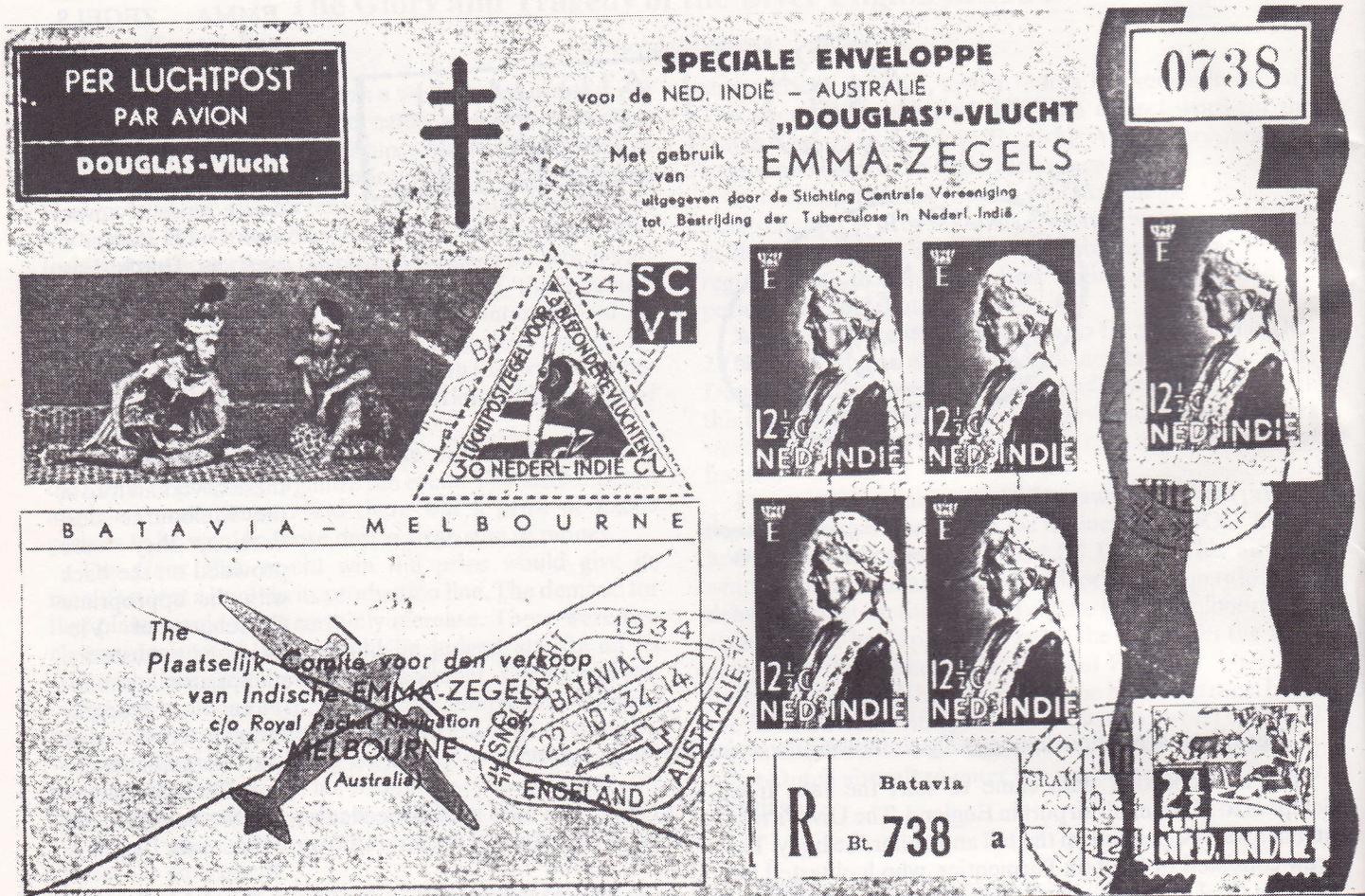


Fig. 3 Special cover of the (Netherlands Indies) Fund for the Eradication of Tuberculosis. The Queen-mother Emma stamps were in fact semi-postals, of 12 1/2 + 12 1/2 ct denomination.



Fig. 4 The 'Uiver' being pulled out of the mud in Albury.

to the race track and illuminate the track with their head lights. In no time, about a hundred cars showed up, bathing the centre of the track in light. Parmentier brought his plane safely down and came to a full stop just before the end of the 300 yard track! The heavy plane sank up to its axles in the mud, because of the rain-soaked field. All excess weight was taken off the plane and with the help of some 500 men the plane was pulled free with the aid of rope and pulled to the centre of the field (See figure 4).

Passengers and mail were sent to Melbourne by train, and at daybreak Parmentier managed, with a minimum of gasoline on board, to barely stay clear of the tree tops around the track. The plane made one stop

to Melbourne and that was at Wangaratta for refuelling. It finally arrived at Werribee airport, just west of Melbourne, on October 24, 1934. The mishap unfortunately had cost them first place in the speed race.

The route it took was as follows (this partly being the normal route to Jakarta, Netherlands Indies): Amsterdam-Mildenhall, England-Marseille, France-Rome-Athens-Larnaca-Aleppo, Syria-Amman, Jordan-Kouwait-Abu

Dhabi-Muscat-Karachi-Jodhpur-Delhi-Allahabad-Calcutta-Rangoon-Bangkok-Alor Star-Kuala Lumpur-Singapore-Jakarta-Salaparans-Den Pasar-Kupang-Darwin-Cloncurry-Charleville-Albury-Wangaratta-Melbourne (Werribee). The entire distance took 71 hours and 23

minutes, placing the Uiver first in the handicap race and second in the speed race. The crew stayed a week in Melbourne.

On November 5th, the Uiver left for Batavia via Kupang on the island of Timor. Some unofficial mail was carried from Australia

(only 45 pieces). Also between Kupang and Batavia some mail was carried. These pieces did not receive any special markings. They only got an arrival back stamp: Batavia 7 Nov. 1934. The flight to Amsterdam was considered a special flight, so a triangular 30 cent stamp, over and above the normal postal fee was once more required.

Special departure markings were used on mail which originated in Bandoeng, Batavia, Palembang

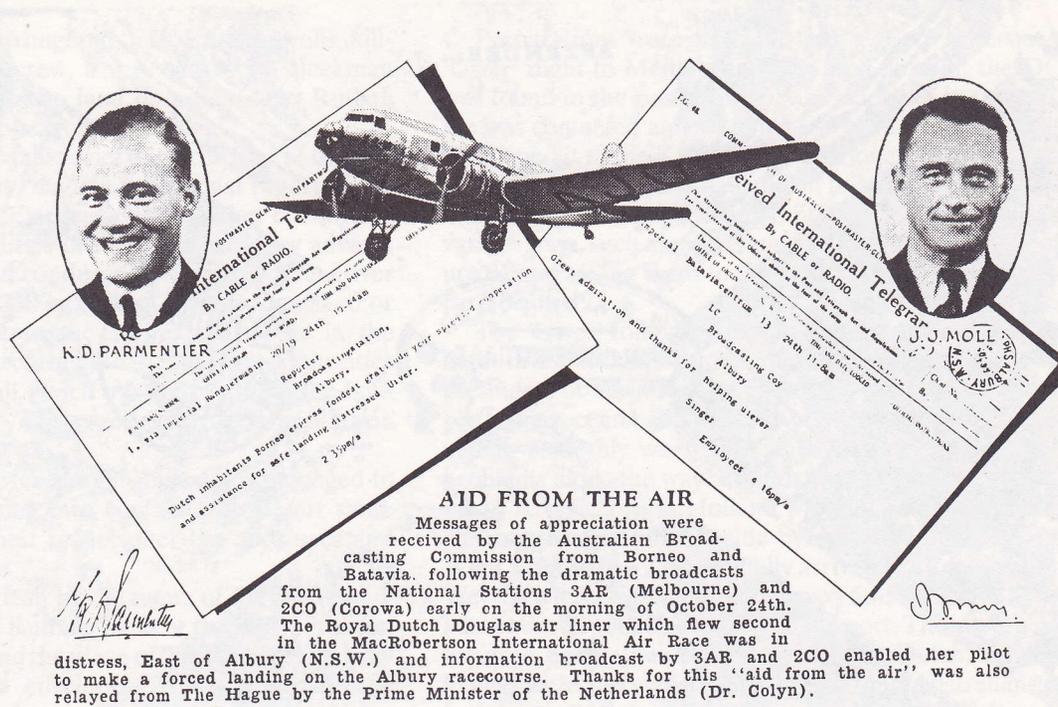


Fig. 5 Commemorative card of the Albury emergency landing.

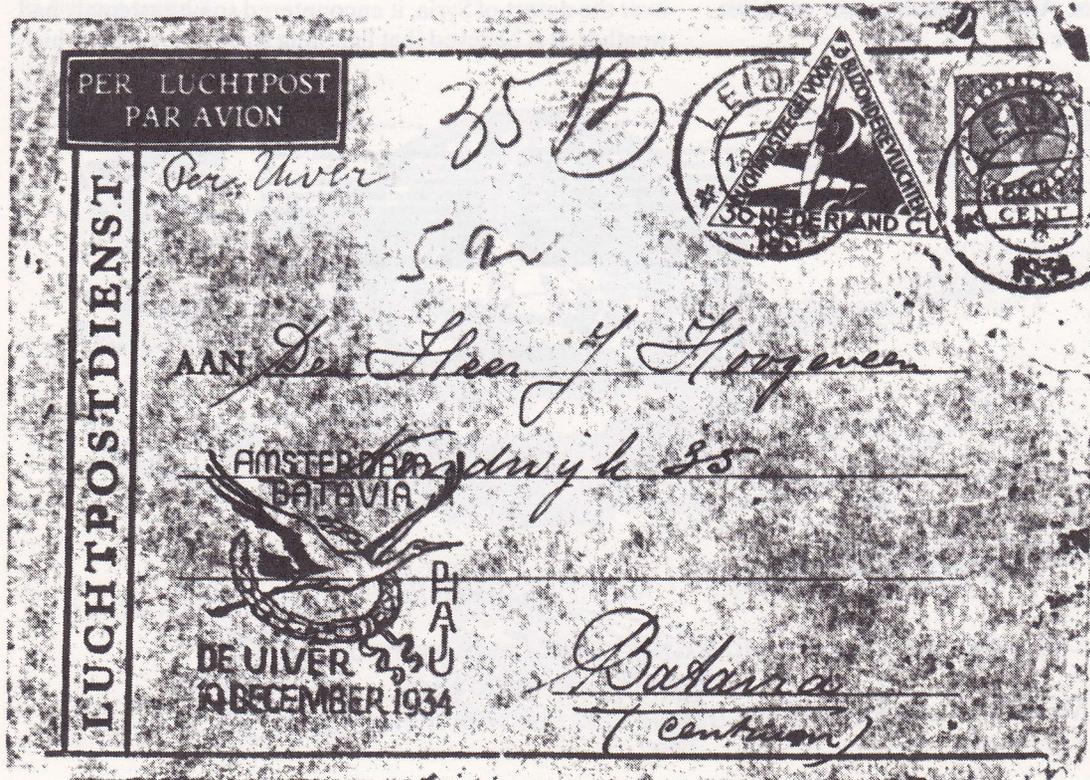


Fig. 6 Cover from the 'Uiver' Christmas flight of 10-XII-1934; the plane crashed in Syria.

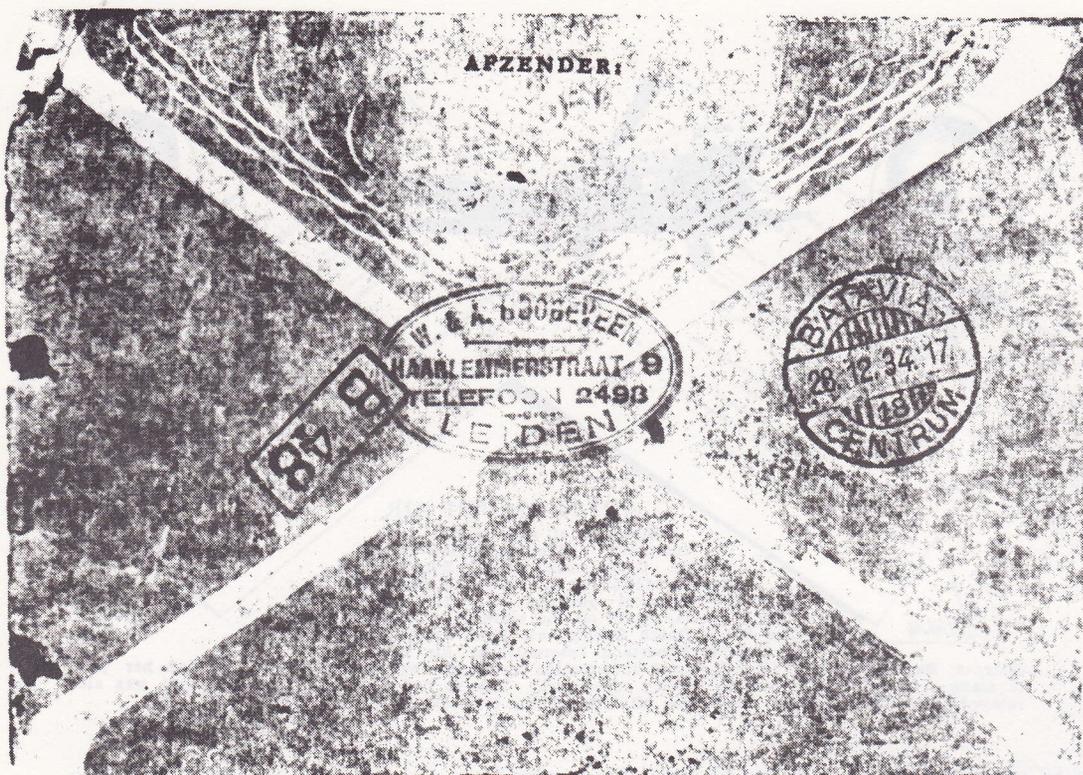


Fig. 7 Back of the Fig. 6 cover, with Batavia 28-XII-34 arrival mark. Mail of the Syria crash was flown on by the Fokker F-18 'Rijstvogel'.

bang and Medan. The Uiver arrived safely back home at Schiphol on November 21, 1934. A large crowd was waiting jubilantly, Queen Wilhelmina awarded the crew a medal for their extraordinary efforts. An appreciation post card was prepared in 1934 (see figure 5).

Athens, then Cairo, Egypt, were it landed on the evening of Dec. 19th. After refuelling the plane, they left again at 9:50 p.m. (Dutch local time) for Bagdad, Iraq. As the plane flew over the desert of Syria, it encountered some extremely bad weather. It is believed that lightning struck the plane, which

Another flight to the East Indies was to be made by the Uiver, just before Christmas: the so-called Christmas flight. The Uiver left Schiphol very early in the morning of the 19th of December, 1934. It was a normal line flight. The crew were: W.M. A.O. Beekman, L.J. van Steenberg, H.A. Walewijn, and G. van Zadelhoff. The three passengers were prof. dr. E. Walch from Batavia, D.W. Berretty, director of ANETA, and J. Kort from Oegstgeest. Stops on the way were Marseille, Rome,

Deze subteumvlucht werd mede mogelijk door de sponsoring van de afzender

DC-2 UIVER KLM MEMORIAL FLIGHT 1984

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Victoria.



KLM (ROYAL DUTCH AIRLINES)
NAURUHOUSE
5th LEVEL
80 COLLINSSTREET
MELBOURNE, VICTORIA 3000
AUSTRALIA

Fig. 8 Special Flight Cover for the re-enactment flight of December 1984.

crashed near a desert stronghold, Fort Rutbah Wells, killing all passengers and crew, a very sad event. Beekman would possibly have tried to land on a field near Rutbah Wells, 16 km from the place of the accident.

Dr. ir. H.J. van der Maas, chief engineer flier of the National Flight Laboratory, made a provisional report of the cause of the accident: "Extremely bad weather conditions, less suitable flying qualities of the aircraft in very adverse weather conditions, and tiredness of the pilot." The Uiver carried 51,000 letters (350 kg). Most of them, damaged or undamaged, were sent to the addressed people in the Netherlands Indies, or returned to the senders. Authorities salvaged 208.5 kg of mail, which was later flown by the Fokker F-XVIII PH-AIR 'Rijstvogel'. It arrived in Batavia December 28, 1934.

Many of the letters were largely burned or damaged to similar degree by coming into contact with desert sand. Authorities did their best to decipher the addresses and names.

There was an American by the name of Ph.W. Ireland, who happened to be at Rutbah Wells at the time of the accident. He looked around the place of the wreckage and saw the mail. He stole 84 envelopes. When he arrived in England, the Dutch police in The Hague requested the British police to arrest him after receiving evidence. He had still 36 envelopes. In February 1935, all 84 letters, accompanied by a letter from the Dutch Postal Authorities, were forwarded to the senders.

In March 1935, the British Postal Authorities received an additional 33 envelopes which probably had been in the possession of Mr. Ireland as well. These letters too were sent to the original senders. An example of a crash cover is seen in figures 6 and 7.

Preparations were underway in 1982 to re-enact the 'Uiver' flight to Melbourne. One such aircraft, the DC-2, was found in the possession of an American in the U.S.A. He was contacted and was only too pleased to participate. He loaned it to the K.L.M. A lot of money had to be raised in Holland to have the plane taken to Holland and to make it once more in good flying condition. Money was raised in various ways, such as preparing special flight covers (see figure 8) and selling them to the public, and by selling a post card (figure 9).

The 'Uiver' followed the same route as on the original flight in 1934. One of the pilots was the son of Dr. Albert Plesman. For him it was a very eventful flight. The flight took place on December 18, 1983. Even on this flight matters did not go smoothly when they encountered some technical problems along the way. Friends of mine who were returning to Australia from Holland with the K.L.M. in a jumbo jet, saw the tiny aircraft side by side at Bangkok airport. What a sight! The 'Uiver' finally arrived at its destination at Werribee R.A.A.F. base on February 5th, 1934, at 11:30 a.m. I arrived well ahead of time at the airport. There were a few hundred people awaiting, most of them Dutch. Inside the hangar were the invited V.I.P.s and some Australians who had witnessed the arrival of the original 'Uiver' 50 years ago. It was a very moving moment when the plane touched down. The Australian and Dutch anthems were played by a brass corps. Unfortunately, the ordinary folk were held at least 100 m away from the celebrations, probably for security reasons. However, it did not take long or a few Dutch people broke through the line to take a closer look when the security officers were fading away into the distance. So, with my purchased picture post cards of the 'Uiver', I came closer to where the pilots were in the hangar, and I asked

boldly, "Would you, please, be so kind to place your signature on the back of the cards?", and I had a chat with Mr. Albert Plesman Jr. It certainly was an unforgettable experience for those Dutch people who witnessed this commemoration of the 'Uiver' revived.



London - Melbourne 1934 - 1984

Een bijzondere kaart bij een bijzondere vlucht.
 Voor u van PTT Post.
 Ter gelegenheid van de Uiver herdenkingsvlucht.

References:

- Rampstukken, W. Baron Six van Oterleek
- Ned. Bond van Filatelisten Verenigingen 75 jaar
- De 'Vliegende Hollander', Thijs Postma.
- Linn's Stamp News, Oct.12,1981.

Fig. 9 Special PTT post card 1934-1984.

U.N.T.E.A.

The Domestic Postal Money Orders

by M. Hardjasudarma.

According to an agreement signed under the auspices of the United Nations between the Governments of the Republic of Indonesia and the Kingdom of the Netherlands, the Western part of the island of New Guinea was administered by the U.N. from 1 October 1962 until 30 April 1963. This resolved hostilities between the two nations and served as a transitional period between Dutch and Indonesian administrations.

The former Netherlands New Guinea therefore ceased to exist on 1 October 1962, and became the Indonesian province of West Irian (later named Irian Jaya) on 1 May 1963. A special U.N. body, U.N.T.E.A. (United Nations Temporary Executive Authority) was formed, to administer the area during this seven month period.

For postal purposes, 19 different values of Netherlands New Guinea were overprinted with 'UNTEA'. Four different overprints variants exist; the third and fourth types (so-called 'small' and 'large' overprints) are rare.

The stamps were initially quite popular, but after some enthusiastic (and now obviously inaccurate) predictions regarding their investment potential, they have been for the most part forgotten.

One particular charge often leveled against issuance of these stamps is that far too many values were overprinted for such a small population (less than one million in 1962), that had only a limited literacy rate. This implies that a major portion of the stamps were made for philatelists only, since the indigenous population had no use for them. While philatelists certainly snapped up a good number of these stamps, a few points in defense of this most interesting issue need to be stated:

1. The 19 values represented types of Netherlands New Guinea definitives still available in significant quantities around the beginning of the UNTEA period. Anybody familiar with the policies of the Dutch postal authorities (P.T.T.) will agree that they have always been known for a rather conservative stamp issuing policy. UNTEA was therefore only continuing the Dutch postal policy in this regard, if anything on an even more conservative scale, since none of the then valid Netherlands New Guinea commemoratives were overprinted.
2. Banking facilities being extremely limited or non-existent in large parts of West New Guinea, postal money orders were used in



Fig. 1 Uni-lingual postal money order; Hollandia Noordwijk 5.2.63 to Sarmi.



Fig. 2 Bilingual money order; Sarmi 21.3.63 to Hollandia.

NEDERLANDS NIEUW-GUINEA BINI PC		NR W. 4 FRA		45C NEDERLANDS NIEUW-GUINEA	30C NEDERLANDS NIEUW-GUINEA
NAAM EN ADRES AFZENDER NAMA DAN ALAMAT SIPENGIRIM		NR W. 4			
Ngotra E.J. Gura R.K. Bronckendik Fak. Fak.					
100 seratus		GLD RUPIAH		CTS BEN	
Guidensbedrag in letters. Bilangan rupiah dengan huruf.		204.65			
AAN KEPADA STRAAT DJALAN		TE DI			
Ngotra A. S.M.A. Dok V Hollandia Haven		KANTOOR VAN STORTING KANTOR PENJETORAN		HANDTEKENING POSTAMBTENAAR TANDATANGAN PEGAWAI POS	
3.4.63		NUMMER/NOMOR 2971		NR W. 15 19	

Fig. 3 Different type bilingual postal money order; Fakfak 8.4.63 to Hollandia Haven.

relatively large numbers. This is therefore one area where UNTEA stamps were postally used on a large scale. International and domestic postal money orders are known. This article will only discuss the latter.

Blank money orders were available to the public for a nominal fee at the post offices. These were Netherlands New Guinea forms without overprints or alterations. They were made out of thin cardboard, brownish-grey in color, with dark brown lettering. A pale grey security grille was printed on certain parts of the form to facilitate detection of fraudulent alterations. The more commonly used forms measured approximately 17 x 11.5 cm, and are either uni- (Dutch) or bilingual (Dutch and Indonesian). Figure 1 is an example of the former, figure 2 of the latter.

Another type, with a somewhat different layout, is depicted in figure 3. It is bilingual as well, but lacks the PER LUCHTPOST (By Air Mail) indication.

The fee for mailing money orders was of the sliding scale type, with a minimum of 25 cent, and higher according to the amount of money sent.

The sender fills out the amount of money involved (in

numbers and letters), and the name and location of addressee on the front of the form. A vertical 4 x 10.5 cm strip on the left side, and forming part of the form, was reserved for the addressee, where the following data were entered by sender:

- name and address of the sender
- amount of money mailed
- special instructions or information related to the money transfer.

Unrelated communications were sometimes entered as well. It is therefore clear that, even though the primary purpose was the money transfer, the postal money orders in some respects also served as letters.

A receipt was issued to sender upon payment of money to be transferred, plus all postal charges. This receipt is a 12 x 4 cm (approximately) piece of white paper (figure 4), torn from a special register. It contains the name of sender, addressee's location, amount of money transferred, and the circular date stamp (CDS) of the office. A carbon copy was made simultaneously and kept by the post office in the special register.

The forms came equipped with a pin perforation (percé en points) between the 'strip for addressee' and the remainder. Upon arrival of the money order, addressee separates and keeps the strip. This is why almost all these used postal money orders appear 'amputated' on the left side.

If he is literate and in possession of the necessary iden-

STROOK VOOR GEADRESSEERDE DE PAGELI PENES		BEWIJS VAN ONTVANGST No. 2361		10.4.63	
.twissel van		Mamat			
ATUM, TANGGA:		Mantre Jungs Ouppe			
19		Perantaraan			
ndere aanw.		Rumah Sakit			
Groot f		Tanjungbuan. Sourabaya			
155.50		RUPIAH 0/100		NIEUW-GUINEA	
SENDER SIPENGIRIM		Guidensbedrag in letters / Bilangan Rupiah dengan huruf.			
AAN KEPADA		Mantre Jungs Ouppe			
STRAAT DJALAN		Perantaraan			
TE DI		Rumah Sakit			
NUMMER/NOMOR		HANDTEKENING POSTAMBTENAAR			
2971		TANDATANGAN PEGAWAI POS			
NR W. 15					
19					

Fig. 4 Sender's receipt of mailing postal money order. It is crossed out, since this particular one was undeliverable. The Post Office made a refund to the sender and took back his receipt.



Fig. 5 a (Obverse): Special delivery bilingual postal money order, Fakfak to Kotabaru, transit cds Sorong 8.4.63.

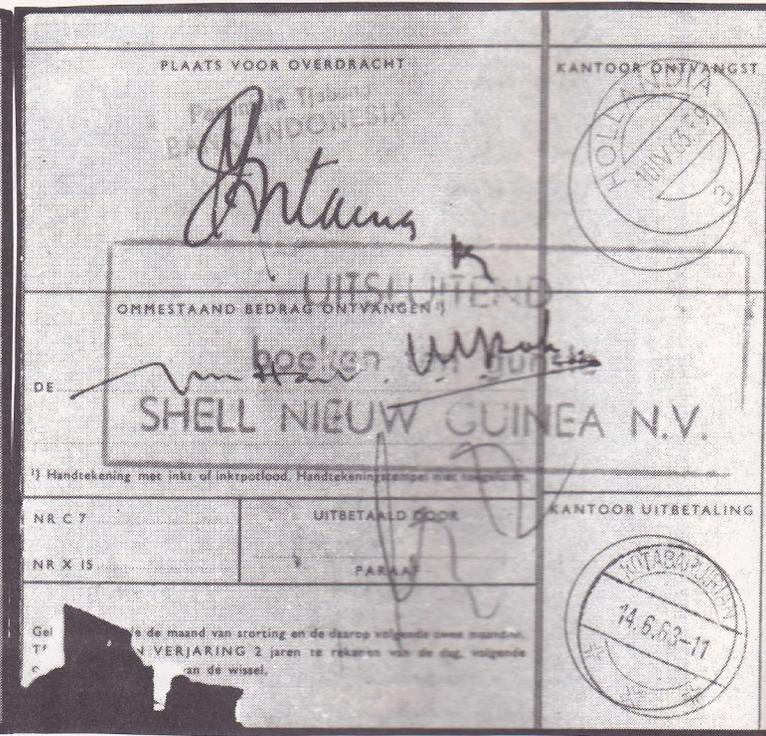


Fig. 5 b (Reverse): Arrival cds Hollandia 10.4.63. of payment, cds Kotabarinian 14.6.63, plus rubber stamps of bank and oil company, indicating payment and receipt of same.



Fig. 6 Bilingual postal money order; Mindiptana 22.3.63, via Merauke 26.4.63.

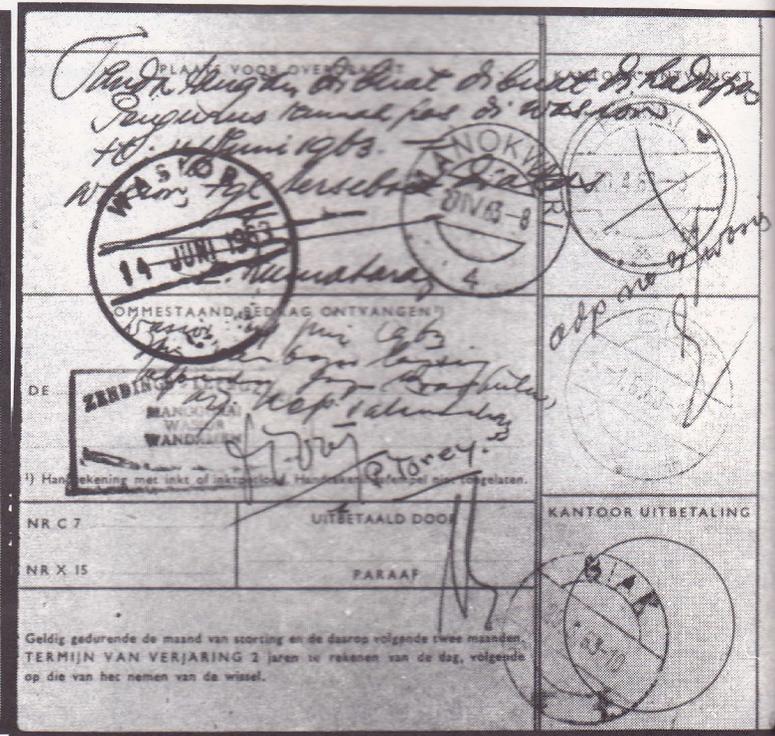


Fig. 7 Netherlands New Guinea WASIUR rubber cds used by the Indonesian postal service, after removal of the old country name, on uni-lingual postal money order on 14.6.63.

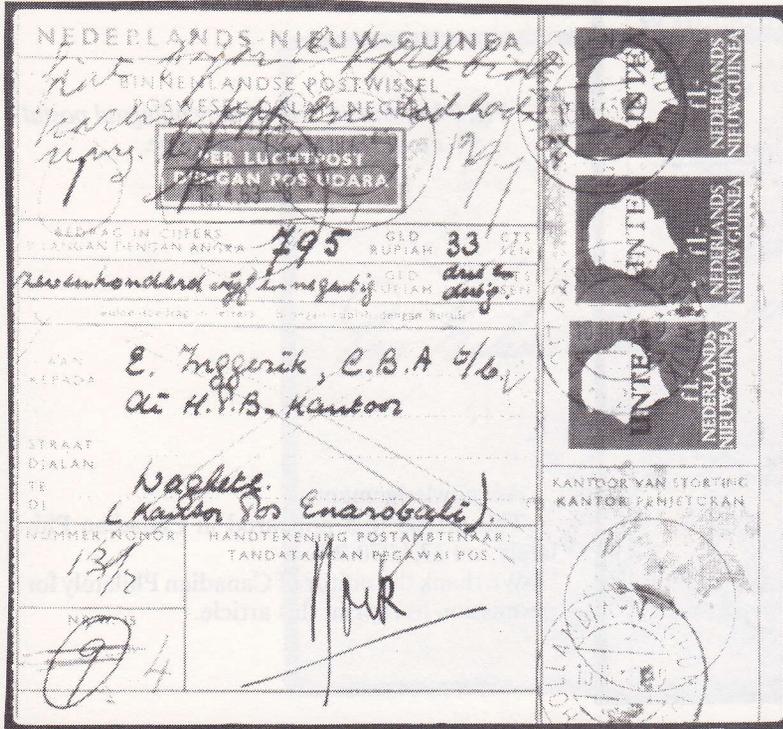


Fig. 8 a Obverse: bilingual postal money order, office of origin Hollandia Noordwijk and authorization (Enarotali) cds. Handwritten authorization note at the top.

tity papers, the addressee goes directly to the post office to cash his money order. If he is not, he first goes to the local authorities in his village or neighborhood to have his fingerprints or signature legalized on the reverse of the

relatively large money order (fl 795.-). This was sent from Hollandia Noordwijk on 15.3.63, and it received a transit CDS of the Hollandia GPO on 16.3.63. Arrival in Enarotalia was on 25.3.63 (figure 8b, upper right; this is a Dutch cancel).



Fig. 8 b (reverse of 8a): Enarotali cds arrival (at top right), and pay-out (bottom right). Biak cds at center top, probably administrative. Waghete (altered) local Government rubber stamp in the center.

money order. All information and documentation regarding pay out of the money order to the addressee is recorded on the reverse of the form as well, including the signature of the postal clerk and CDS of the offices of receipt and pay out.

Since postal money orders were sent in much the same way as were registered letters, registration was redundant and was not done. However, by paying an extra fee they could be sent by special delivery (figures 5a and 5b). Note that, despite the urgent nature, payment was made only 11 weeks later, well after the end of the UNTEA period. (Kotabaru was the name initially used by Indonesia to replace Hollandia).

Money orders could also be sent from small rural sub post offices (figure 6). In this case payment including postal fees were made locally in Mindiptana, the fl 1.- postage stamp affixed and cancelled in the nearest large town (Merauke) four days later, and sent on to Fakfak.

The large rubber stamps so characteristic of the small rural sub post stations, were used well after the end of UNTEA, but only after removal of the words Netherlands New Guinea (figure 7).

The smaller post offices sometimes did not have enough cash available to pay out the larger money orders. Figure 8a shows the front of a relatively large money order (fl 795.-). This was sent from Hollandia Noordwijk on 15.3.63, and it received a transit CDS of the Hollandia GPO on 16.3.63. Arrival in Enarotalia was on 25.3.63 (figure 8b, upper right; this is a Dutch cancel). On 16.4.63, a handwritten note in Indonesian across the top of the front (figure 8a) states that: "Payment at Biak Post Office is authorized since Ena (rotali) Post Office has insufficient funds." An Enarotali CDS accompanies this information. The addressee finally receives his money on 1.7.63, presumably after Enarotali Post Office received funds from Biak. (Figure 8b lower right.) This is now an Indonesian Enarotali CDS. Note the difference with the one in the upper right hand corner, which is Dutch. The form is then sent on to Biak, for administrative purposes. (Biak CDS 12.7.63 on reverse, center top, figure 8b). Pay out was authorized by the head of the local government at Waghete. Note that the local authority used the Dutch rubber stamp after excision of its center which consisted of the Dutch coat of arms.

Finally, occasional official postal money orders are known. One is shown in figure 9. It was mailed from Biak on 10.4.63 to Kotabaru Irian (Hollandia). In the space for stamps (upper right) the following had been typewritten: Bebas bea/R vrij. The first two Indonesian words mean Free of Duty. It is possible that 'P' should have been used rather than 'R', in which case the Dutch words P(ort)vrij would have meant the same thing.

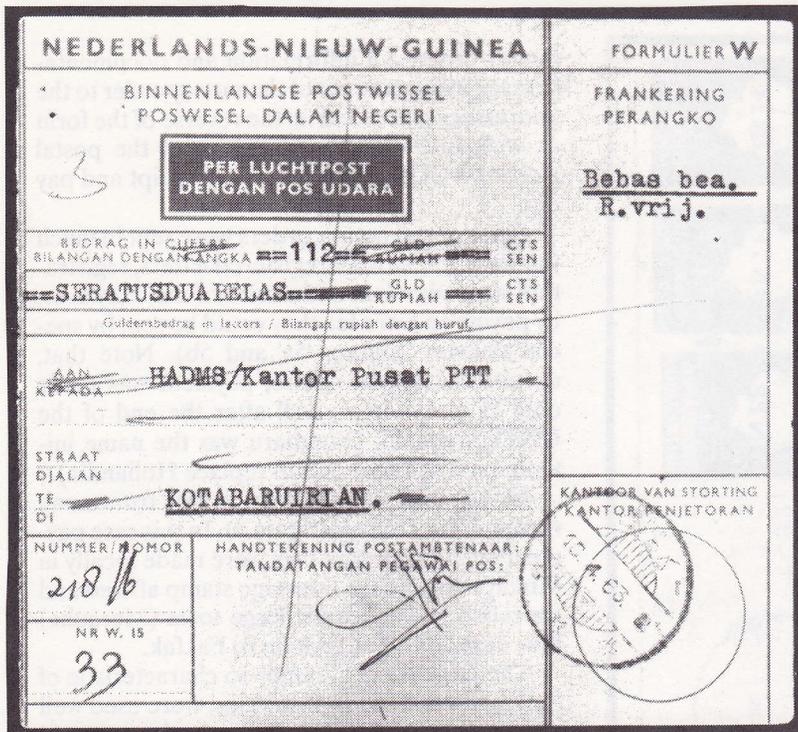


Fig. 9 Unfranked, free of duty bilingual postal money order--official usage.

Acknowledgement.
 This article first appeared in Canadian Philately, vol 37,4,270-276.
 We thank the editor of Canadian Philately for permission to reprint this article.

MORE POSTAGE DUES ON COVER.

by Charles Sacconaghi.

Herewith some additional dues from my collection. They may stimulate an awareness in postal history that many collectors lack; perhaps they are fully occupied collecting stamps only, which for many is a fill-time pastime.

Detailed surface rates can be found in the "Catalogus Postzegels op Brief" by Buitenkamp and Mueller. Often, over-weight letters are so marked. Dues are generally twice

the shortage. Exceptions are often difficult to explain.

Keep an eye on auction catalogs featuring covers; often Dutch dues can be found only in the section of stamps from the country of origin. Even the larger Dutch auction houses seldom offer postage due covers from Holland or the colonies. Don't pass up going through dealers' cover accumulations; unexpected goodies can be found lurking there!



Fig. 1 Seldom seen examples of the 1921-1922 "Noodportstempels" emergency postage due handstamps from the Dutch Indies. Several post offices ran out of regular 2 1/2 ct dues, necessitating the large red Batavia handstamp to record the need for additional postage, here added at Malang where the letter was forwarded to.



Fig. 2 Other offices produced smaller handstamps to record the need for additional postage, here added at Malang where the letter was forwarded to.



Fig. 3 The Dutch railway issue was not valid for postage after 1939. This Nazi censored cover was posted August 2, 1940.

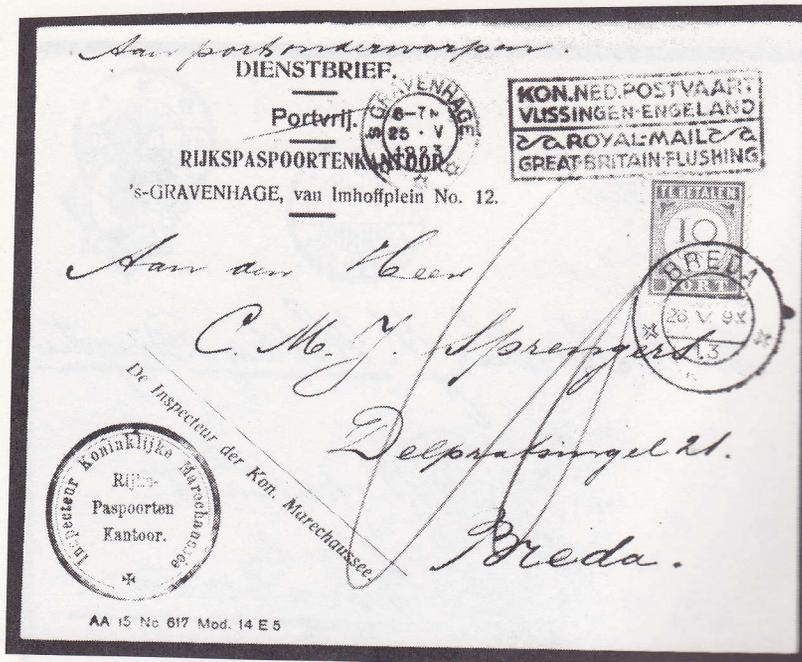


Fig. 4 An official 'postage free' cover from the Royal Mounted Police Inspector, passport office, yet charged postage due upon arrival in Breda.



Fig. 5 An unfranked censored 1945 cover from Kamp Adek (reverse return address) with the violet emergency handstamp in civilian use between December 25, 1945, and February 1946.



Fig. 6 This re-valued Dutch Indies card (issued November 1947) was considered not valid when it arrived in Batavia in December 1949.

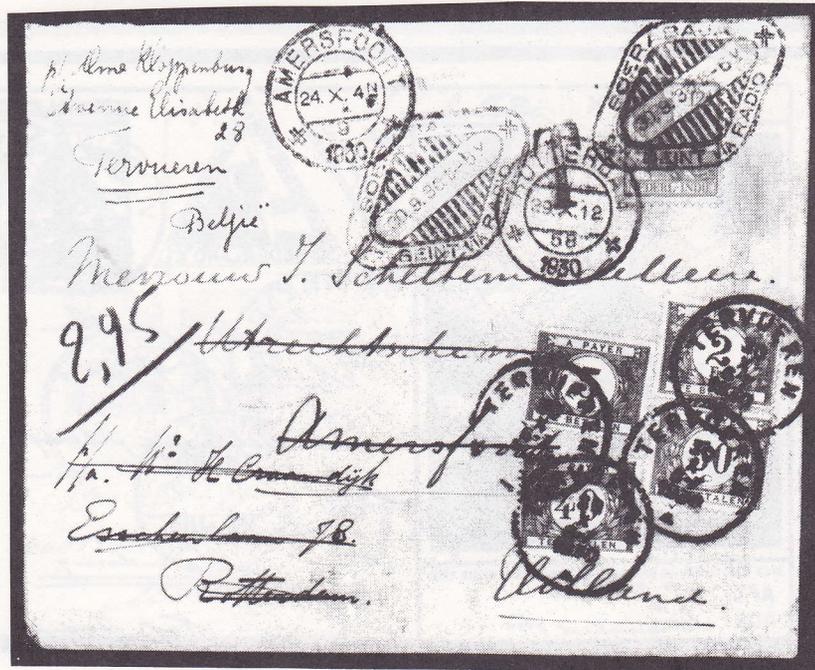


Fig. 7 A twice forwarded cover from Soerabaja via Amersfoort, Rotterdam, and finally to Tervueren, Belgium, where 2.95 BFr. was collected for forwarding charges.



Fig. 8 A long-delayed cover posted in the Indies, May 25 1940, traveling by sea via South Africa (with censor label at left), then most likely via Gibraltar (PC 90 censor at right), and on to its Swiss destination, where postage due was collected on October 29, 1940.

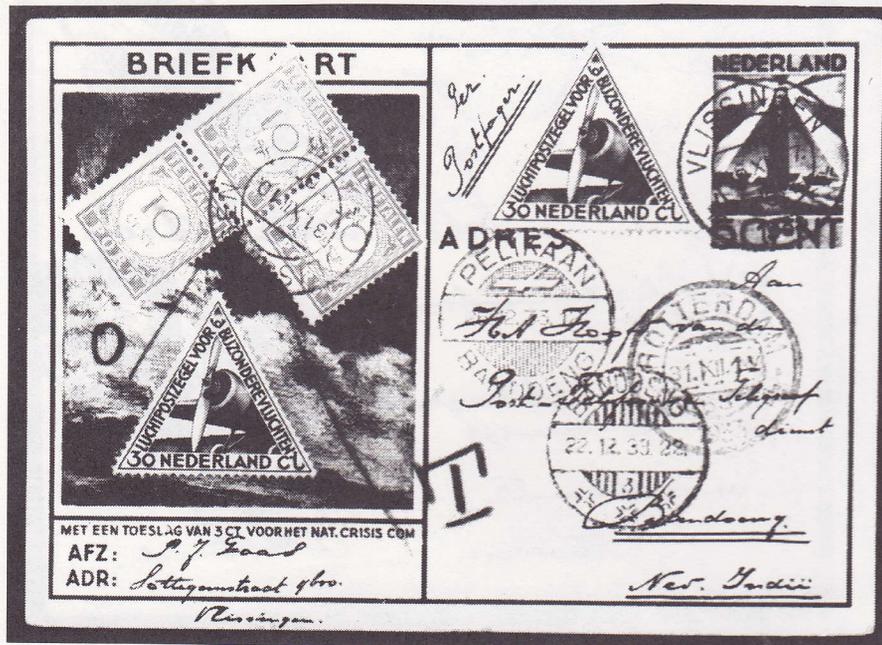


Fig. 9 A post card from the 1933 "Postjager" flight to the Indies, which was returned by the "Pelikaan" to the original sender. However, the second 30c Netherlands triangle at the left was not valid for the return postage, so the

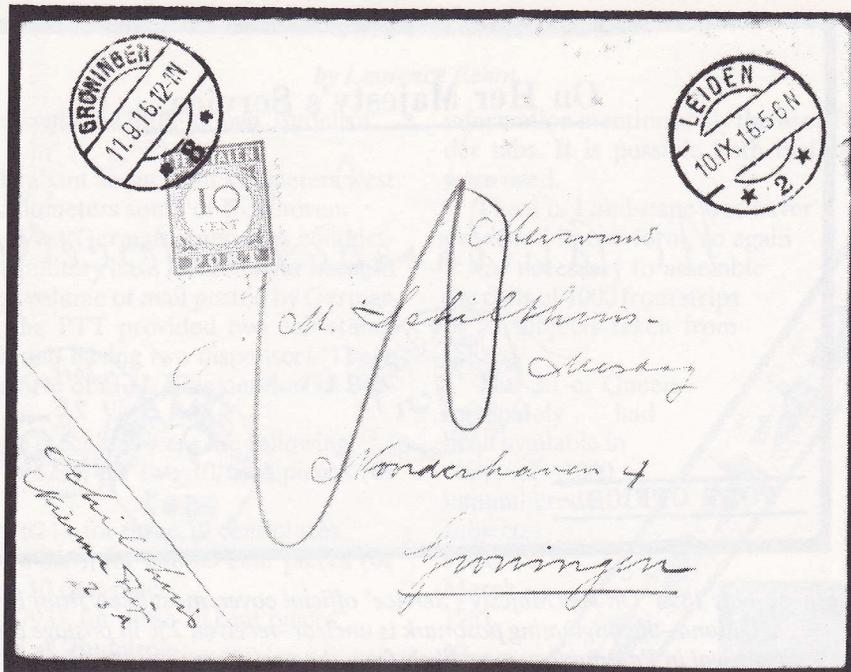


Fig. 10 Double the domestic rate charged for this unfranked 1916 cover between Leiden and Groningen.



Fig. 11 Like-wise an unfranked postal card (even though from a soldier and marked "Militair") was charged double the internal 6c post card rate.



Fig. 12 This 1895 "On Her Majesty's Service" official cover, most likely from British Guiana--the originating postmark is unclear--received 25c in postage dues on arrival in Paramaribo, most likely from the postal employee to whom it was addressed there.



Fig. 13 .Lastly, a 1932 postage due cover to Germany, without due stamps being added, though clearly marked "T". This type is more common and less desirable than those earlier covers with stamps applied in receipt of additional postage.

Coil Corner

by Laurence Rehm.

In this issue we will discuss the little-known 'Budelrol'.

Budel is a village in Brabant about eight kilometers west of Weert and eighteen kilometers south of Eindhoven.

In 1963, units of the West German army were conducting joint maneuvers at a military base located near here. In order to handle the large volume of mail posted by German soldiers writing home, the PTT provided two coil stamp vending machines, each one having two dispensers. These were obtained from the firm of H.H. Klussendorf in Berlin.

Obtainable from these machines were the following:

1. One 20 c. stamp (#621), for two 10 cent pieces (or "dubbeltjes")
 2. One 30 c. stamp (#624), for three 10 cent pieces
 3. Two 30 c. stamps (#623), for two 25 cent pieces (or "kwartjes") and one 10 cent piece
 4. Five 6 c. stamps (#793), for three 10 cent pieces
- These coils are known as 'Budelrols'.

Postal rates to Germany until July 1964 were 20 c. for letters not exceeding 20 grams, plus an additional 30 c. for letters over 20 grams. The Printed Matter rate was 6 c. This included post cards, provided no message was written. The soldiers found ways to use this rate to keep in touch with home.

Providing stamps in coil form for these machines posed a small problem for the PTT. The 20 cent Queen Juliana en profil was not issued in coil form until July of 1964, so until that time it was necessary to sever strips of 20 subjects from sheets and assemble these strips into coils of 1000 subjects, usually by means of pasting a small (5 mm.) section of tab from the border at the bottom of one row, onto the back of the first stamp in the next row, a procedure very familiar to POKO collectors (cf. the bottom pictures on p. 25 of Burton Bauder's "POKO Issues of the Netherlands").

While the first mention of these coils (in a 1964 Maandblad) stated that the strips were joined by means of cellotape, later

information mentions only the use of border tabs. It is possible both methods were used.

The 6 c. Landscape was never produced in coil form, so again it was necessary to assemble the coils of 1000 from strips of 20 subjects taken from sheets.

The 30 c. Queen fortunately had been available in coils of 1000 unnumbered subjects since March 1961, so



this value was easy to provide.

For the collector, this series of coils poses a problem of identification as well as in mounting on an album page. The 20 c. Queen, having been removed from sheets, shows no particular obvious sign of having been obtained from a coil dispensing machine at Budel, and the same is true of the 6 c. Landscape.

The 30 c. Budel coil, while being a true coil, cannot be differentiated from coil stamps obtained at Post Offices or from the many coil stamp vending machines found throughout the Netherlands.

There is, however, a characteristic which is often noted on coil stamps of that period, and which can help identify them as coils rather than as stamps torn from sheets. This is the perforation, which usually shows a pattern of having more of the teeth showing on one side of the stamp than on the other side, and the teeth seem to indicate that the stamp was not torn by hand from a sheet, but was cut in a machine operation of some kind. We are speaking of the perforations on the long side of the stamp.

This is seen to some extent on the 30 c. examples shown below, but is clearer on the 6 c. strip of 5, where the teeth are clearly shorter on the top than on the bottom, and is seen more definitely on the sides of the 20 c. example. This is a very common characteristic of coil stamps produced in the postwar period until the introduction of numbered coils in 1965 and even later.



One method of identification of the 6 and 20 cent values of the Budel coils, is to collect them in strips of 21 of the 20 cent value; if there is no joint, the strip must be from a readily accessible 1000 subject roll of 20 c. Queens issued in July 1964. Since the 6 c. Landscape was never issued as a true coil, strips of 21 cannot exist without the joint.

Mounting these strips, 21 inch in length, is a challenge I've not seen satisfactorily resolved. For exhibition purposes, a special mounting panel larger than the size of two album pages, is frequently used, but they cannot be folded or otherwise stored in an album. I suspect that most Budelrols are simply kept, as I do, typically in a clear plastic 'can' in which 35 mm. film cartridges are purchased. If any of our readers have a better suggestion, I'd certainly appreciate it.

Budelrols show up fairly regularly in Postmaat auctions, and are not particularly expensive, considering their relative scarcity. These are almost always the #793 Landscape. Interest in the 20 c. Queen seems very low, probably because that value was issued as a true (unnumbered) coil in mid-1964, and the only difference would be the presence of the joint. This would not be conclusive however, since joints made with cellotape are found in true rolls also, when splices are needed for one reason or another.

The 30 c. value had been available as a true coil for several years, and a Budel strip cannot be identified as such.

There has been surprisingly little information on the Budelrol over the years. A brief write-up by E.C. de Poorter appeared in the January 1964 issue of the *Maandblad*, but there never had been any mention of the Budel coils in any of the previous editions of the *Rolzegel* Katalogus, probably due to the fact that the 6 and 20 cent coils were made up from sheet stamps, and therefore were not 'true' coils.

The new edition of the *Rolzegel* Katalogus (reviewed two issues ago) does mention the Budels, stating, however, that all three coils were made up from sheets. Correspondence with Katalogus co-author R. Hammink has clarified this point: the next edition will correct this data.

Mr. Hammink also confirmed that a Handbook on Netherlands Coil Stamps is in the final stages of completion, and will be published this year. This handbook does cover the Budelrol in some detail, giving these little-known coils some of the attention they deserve.

Acknowledgement to: *Maandblad* of January 1964; R. Hammink; F. Rummens; H. de Ruiter.

IN MEMORIAM Jan Dekker, F.R.S.L.

Today, which is a cold day in February, I heard that Jan Dekker died a few weeks ago. Lately he suffered from Alzheimer disease, and of course it is a blessing that he now has passed on. Many of you won't know Jan Dekker, but at one time he WAS the Bonds Documentatie Centrum (Documentation Center of the Federation of Stamp Collectors Societies), also known as the BDC.

Before I got to know him, he had already written one of the best articles ever to appear in the *Maandblad*, a very well-researched article on the stamp production of Enschedé at Haarlem. For just that article alone, he should be remembered, but he wrote quite a few more. As a matter of fact, the article on the Japanese Occupation Post Cards which

appeared in our 'September' 1988 Journal lists one of his articles, the one about Ir. Kreisler, who designed so many stamps of the Netherlands Indies.

All of you who use the NVPH Special Catalog will have seen the chart in pink, gray and blue, accompanying the Queen Wilhelmina with long hair set of 1891-1899. Even though the NVPH does not state this, the chart was taken from Jan Dekker's article in the *Amphilex* '77 Catalog (which is mentioned as a source). And those of you who have a complete set of *Netherlands Philately* will surely remember the many articles he sent us for publication.

I got to know Jan Dekker in the very difficult times when I was starting to think about an American Society especially for Netherlands philately. Without his encouragement, there might never have been an ASNPH. I still remember some train trips in the Netherlands, during which I was making notes like crazy, because he kept talking and conveying information which I had never heard before! By the way, some of that information still hasn't made it to the so-called special Catalog.

I remember that he also got intrigued by the many, many 50 cents Netherlands Indies with watermark — which according to the NVPH still "was sold *only* at the philatelic window at Amsterdam." — (NVPH no 260) that appeared at auctions in the Netherlands in the seventies, completely refuting the idea that all those copies came from one philatelic window! He knew how many copies of this stamp had been sent to the Indies after the war, where they received the overprint "1947" in Melbourne. Except that there was a difference of about 10,000 stamps between what was sent out and what was overprinted and sold (NVPH = 388,900). And still this stamp lists for 775 guilders! Even Jan Dekker could not apparently budge the NVPH.

On the other hand, Jan Dekker was not easy to 'live' with. Like many Dutch philatelists, he thought he knew sufficient English to write his own articles for us in English, and many hours of your editor's time were spent in trying to figure out what the original Dutch had been, so that a decent translation could be put together. Many times I asked him to "Please, send the article in Dutch and I'll translate it and send it to you for approval", but that never happened. It would have been easier for me to translate outright than to reconstruct the Dutch and *then* translate all over again.

Lately, of course, he was around, but knowing something of the ravages that Alzheimer disease makes to people's memory, I didn't look him up when I was in Amsterdam. Mainly to spare myself, but now I am sorry that I didn't go and visit him. Perhaps he might have remembered the tremendous boost he gave me in the past, and I might once again have thought about the many things I learned from him. One of those I'll leave with you: "Never trust anything that is printed about stamps; check it yourself!"

May he rest in peace.

Paul E. van Reyen



SOME BACKGROUND INFORMATION ON THE STAMP ON THE VOLUME 13 COVERS.

by Paul van Reyen.

You must have noticed the 6 cent Queen Wilhelmina stamp of Curacao on the cover of Volume 13 of *Netherlands Philately*. Both Surinam and Curacao got new stamps in 1936, commonly known as the 'veil' stamps, because Wilhelmina is shown wearing a widow's veil.

The stamp was based on a photograph by the court photographer F. Ziegler, probably taken at the same time as the photo shown here. The design was by Fokke Mees, and the stamp was engraved by R. Steinhausen.

The stamps for Surinam appeared on March 1 and the stamp for Curacao on August 1. They replaced the modified jubilee stamps which had been in use since 1927 (Surinam) and 11928 (Curacao). Even though 1936 was in the heart of the depression, these stamps were printed in-taglio. It may have been just as expensive to furnish new plates for the old stamps as to make new plates for this new issue. Plate numbers for the modified jubilee issue of Curacao for the most used values were already up to 4, while the 27 1/2 cent so far had only plate 1. We believe that the same modified jubilee issue of Surinam did not carry plate numbers at all, just as the 'veil' stamps of Surinam, in contrast to those of Curacao, did not carry plate numbers.

Of course, at the same time that the 'veil' stamps appeared, there were — finally — also new low values, replacing the numerals of 1913 (Surinam) and 1915 (Curacao). For Curacao they were the infamous 'beer label' stamps, possibly the worst design of any Netherlands and 'Colonies' stamp ever, and for Surinam a somewhat stylized sailing ship of the 17th century. Decidedly not the best designs Mr. van de Vossen ever produced!

There had been no speculation in the philatelic press of the time about new stamps for the West Indies. The February 1936 *Maandblad* merely gave the press release of the Ministry for the Colonies for the new stamps of Surinam that were to appear on March 1. In the same issue of the *Maandblad*, there was also an announcement about new stamps for Curacao, "possibly not before August 1."

First information on the 'veil' stamps appeared in the April issue of the *Maandblad*, in which the readers could find that the lower values of the 'veil' stamps were printed in sheets of 100, with a 'new' perforation 14 x 14 (hence line perf.), while the values from 50 cents up were perforated in a comb perforation 12 3/4 : 14. According to Julsen-Benders, "Messrs. Enschedé introduced in 1934 a



modified method of recess printing, by which the wetting of the paper is greatly reduced, so that the printing can be done on gummed paper and the shrinking of the paper after printing is minimal, which makes comb perforation possible." These higher values came in sheets of 50.

The sheets of the 'veil' stamps of Surinam did have a double line around the sheets, but had no plate number. On a 10-cent sheet in my collection, I find a punched-out "1" which according to Julsen-Benders means first printing (page 426).

In the August *Maandblad* there was another press release from the Ministry for the Colonies about the new stamps of Curacao, which had appeared on August 1, and which were available at the philatelic windows in the Netherlands on

that date.

In contrast to the Surinam 'veil' stamps, those of Curacao had line perforation 12 1/2 x 12 1/2 (originally given as 12 3/4 x 12 3/4). Only the high values, from the 50 cent on, had the comb perforation 12 3/4 : 14, just like those of Surinam. All the values of the 'veil' stamps of Curacao had plate numbers, the lower values all with 1-3 (the 6 ct also with 5), while the high values only had plate number 1. Also, all had double lines around the sheet.

Nothing more about these stamps is given in the following years in the philatelic press in the Netherlands until December 1940, when Mr. H.J.L. de Bie had an article in which he mentioned that he had found copies of the Surinam 'veil' stamps in the same line perforation as the Curacao ones, namely 12 1/2 x 12 1/2. He also mentioned that problems in the printing of the high values of Curacao had forced the printers to use the 12 1/2 x 12 1/2 perforation for at least the 1 1/2 and 2 1/2 guilder stamps. He believed that this was the last printing.

In January 1941, the *Maandblad* told its readers that all the middle values of Surinam had been found with the perforation 12 1/2 x 12 1/2 (NVPH Nos. 167A-174A). The earliest date of use was February 26,

1939 on a 12 1/2 cent stamp. In the same issue of the *Maandblad* the announcement was made about the high values of Curacao having been found with a line perforation (14 x 14), and some kind of story of the 'Controller' at Haarlem about abnormalities in the used paper, so that line perforation had to be used instead of comb. It was thought, that this would be 12 1/2 x 12 1/2, but in February 1941 the *Maandblad* had an item about the 50 cent



and the 2 1/2 gld of Curacao with line perf 14 x 14, hence not 12 1/2 x 12 1/2.

In June 1946 the *Maandblad* mentioned that the Special Catalog had all three high values of Curacao in this 14 x 14 perforation, thus also the 1 1/2 gld.

Finally, in the *Maandblad* of November 1956 there was a warning about the 10 cent Surinam in a fake perforation 12

1/2 x 12 1/2. This is the top value as regards price of the set.

This background article could not have been written without the generous help of our Dutch Governor, Ir. C. Slofstra, who went through his file of old *Maandblads* to find everything written about the 'veil' stamps. Of course, *A Postal History of Curacao* by Frank Julsen and Dr. A.M. Benders was also used.

GREAT? MAN: Meester J.F. van Royen, Part 1

by Paul E. van Reyen.

The question mark in the title does not mean, of course, that Mr. J.F. van Royen, who was general secretary of the P.T.T., was not a great man in the sense of all those honored on 'Summer' stamps, but that we doubt that his influence was as beneficial as all later writers on Netherlands philately have stated. You can see his portrait on the 10 cent 'Summer' stamps of 1947, NVPH No. 493, the second-to-last set of stamps that honor Dutch worthies (see Fig. 1).

From various writings, among others by previous esthetic 'advisors' to the PTT, his influence on stamp design came with the 1913 set, commemorating the centenary of liberation from the French, and the emergence of the Kingdom of the Netherlands. As he died in a German concentration camp in the Netherlands, in 1942, he must have been responsible for the stamps issued between 1913 and 1940, apart from the various overprints which the frugal Dutch issued in that time.

Interestingly enough, while the idea of this article has been simmering for some time, Dr. Robert E. Lana, in his article "The Design of U.S. Stamps," in the November issue of the *American Philatelist*, borrowed a list of criteria "to establish standards for evaluating the design of postage stamps," which fits in exactly with what I have always wanted to use to 'evaluate' the designs approved by Dr. van Royen during his long career at PTT.

These criteria are:

1. The denomination of the stamp must be clearly indicated, to allow for quick identification.
2. The size of the stamp should be neither too small nor too large, to allow for easy handling and for proper space for the address.
3. Because a postage stamp is an official government issue, the dignity of its design should clearly distinguish it from commercial advertising.
4. The design should be developed with the awareness that the stamp will be placed on a white or buff envelope or card.
5. The vignette or symbols should be easy to interpret.
6. The design should be imaginative, both in color and detail, or well-executed if traditional.

Of course, one can say that these criteria are of the 1970s and 80s, and that it is unfair to criticize earlier stamps this way. However, even if we do not use these particular criteria, there should be some basis on which we can evaluate the stamps which were issued in the Netherlands under the guidance of Mr. van Royen.

Whatever can be said of the 1913 set (NVPH Nos. 90-101), it certainly is dignified, and well-executed. The high values certainly show that the lesson of the 1892 Columbus

set of the U.S. was well learned. See Fig. 2 for an example of this set.

The 1923 set of low values may have had nothing to do with Mr. van Royen, for the three designs were the result of a national competition (we hope to give you a story about this competition too, in the near future). It is significant that the judges indicated that *none* of the submitted designs was worth a first prize. Even so, three designs were executed: one of which, when it was reissued in 1943 (NVPH No. 404), showed that a good design is timeless. These must be the 'definitive' stamps with the shortest running period in the Netherlands ever; they were replaced two and three years later by the 'dove' stamps of Lebeau. Perhaps the early 1920's was a 'down' period for Dutch design. We know that Mr. van Royen had a lot to do with the 1923 set to commemorate the 25th anniversary of Queen Wilhelmina's reign, for the designer, W.A. van Konijnenburg, was a good friend of his. And not only was this a commemorative set, it was also the intention to use this set as a definitive until new definitives had been approved, which happened in 1924. There is something very strange with these stamps, that is, the ones with the portrait of Wilhelmina. The only 'text' found on these stamps is "1898-1923" and the value indication. A year later this happened again: the 2 cent to commemorate the 100th anniversary of the Netherlands Sea Rescue Company, also shows just the dates and the value. Strange this. (and contravening UPU rules. Ed.)

As far as the design is concerned, if I were asked to name the worst set the Netherlands ever issued, my first choice would be the 1923 jubilee set. It is 'Art Nouveau' but somewhat bad art nouveau. Nobody has ever come up with an explanation for the two faces that show up to the left and the right of the Queen's head. See Figs 3 and 4. Let's hope they are the guardian angels, but guardian angels in 1923?

Remarkably enough, when Van Konijnenburg was asked to design the definitive set, which was to replace the Veth series in 1940, he went all the way back to the 1923 queen's head, except that in the meantime 'simplicity' had become the slogan, so that all the doodahs were left out.

Back to Van Royen and his 'influence'. What may have been the first yearly series of stamps with a surcharge, came out in 1923; it was designed by Jan Toorop, one of the outstanding artists of that period. He may have been an outstanding artist alright, but he did not know much about stamp design. In one stamp he perpetrated a division of the word "Nederland", which I think is the first and only time that this happened. The two stamps were — rightly — ridiculed right away by the Dutch (and by the English).

Although it will take some space, I don't want to let you



1



2



3



4



5



5



6a



6b



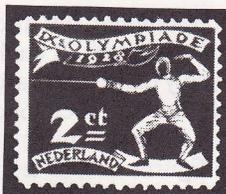
7



8



9



10



11



12

- Fig. 1 Mr. van Royen on NVPH No 493; design Mrs E. Reitsema-Valencia.
- Fig. 2 Wilhelmina on NVPH No 93 of the Jubilee set; design K.P.C. Bazel.
- Fig. 3 Queen Wilhelmina on the Jubilee set; design W.A. van Konijnenburg, lettering J. van Krimpen.
- Fig. 4 Allegorical Queen from the 1923 Jubilee set; design as per Fig. 3.
- Fig. 5 1923 surcharge set; design Jan Toorop.
- Fig. 6 1924 definitives; design Jan Veth.
- Fig. 7 1924 low value definitives; design Chris Lebeau.
- Fig. 8 1927 Red Cross stamp; design Mrs. Reitsema-Valencia.
- Fig. 9 1927 Red Cross 3 cent stamp; design Miss Duyvis.
- Fig. 10 1928 Olympic set; design Fokke Mees.
- Fig. 11 1928 Olympic set; design L.O. Wenckenbach.
- Fig. 12 1930 Child Welfare set; design Jan Sluyters.

't Was taken. Result we have not far to seek,
That Beauty? was halved, and is now quite
unique.

This doggerel verse was of course based on the 10 cent stamp. Perhaps the two faces above the queen's head in the 1923 set were indeed guardian angels, because in the first child welfare set of 1924, we find them complete, suggesting in this case the purpose of the stamps.

In that same year 1924, the new definitive Queen Wilhelmina series began to appear (see Fig. 6), accompanied by the low values designed by Chris Lebeau (see Fig. 7), who had been one of the competitors in the stamp design competition. The designs he had then submitted were quite frankly over-elaborate. The 'dove' stamp is very simple and satisfying in contrast. The Queen Wilhelmina stamps were merely a redesign of the earlier definitives of the 'colonies', but in this case vastly

improved. It is interesting to note that the enlargement for the guilder values is quite as good as the smaller design, something which cannot be said for the 1940 definitives by W.A. van Konijnenburg. The less said about the high values of 1946, the better!

We don't know whether Mr. van Royen had anything to do with the designs of the three sets of child welfare stamps of 1925-1927, which are little gems, although the values tend to become 'hidden' in some cases, because of the colors chosen. But we do know that he had a lot to do with the Red

miss this English ridicule, printed in Stanley Gibbon's Monthly Journal in 1924:

*Wilhelmina van Tromp was a lady, a crank,
She was floppy (well backed up) with no touch of swank,
Nor of looks — you can see, she's as like a pea,
To the floppy young creature who's her vis-à-vis.
Then she suddenly said — as she saw that old head,
"I really think one of us ought to be dead"
From her pocket she drew, if the picture is true,
A pill of the sort that's enough to kill two.*

Cross stamps of 1927. According to the sources, he was responsible for picking 'younger' artists such as Mrs. Reitsema-Valencia (Fig. 8) and Miss Duyvis (Fig. 9). That he was wrong, doesn't have to be elaborated. Again, as a set, the stamps remind us of some recent Dutch 'sets' where quite incompatible jubilees were celebrated in one set. Also, why use both engraving and photogravure in one set?

I have to give Mr. van Royen high marks though for consistency and artistic integrity. There were to be no extra artists called in to integrate the lettering, which did happen in the 1930's with such surprisingly good results. Compare especially the first two sets of 'summer' stamps (1935 and 1936) with the later sets. Perhaps the same delicacy was responsible for the outrageously different designs for the 1928 Olympics stamps, where Fokke Mees 'insisted' on backgrounds, while Prof. L.O. Wenckenbach placed all his athletes in space. As a set, it is not the best one issued by the Netherlands (See Figs. 10 and 11).

In that same year, there may have been complaints about him using 'unknown' artists, because the child welfare stamps were designed by an artist whose name was made in Paris, where his society portraits were quite the rage. Jan Sluyters made the designs, but who picked the worthies that adorned these child welfare stamps? We will never get an answer, because those things stay buried in the archives of the PTT.

We have no 'complaints' whatsoever about the 'boy on the dolphin' stamps of 1929. Here was a simple design, by H.H. Kamerlingh Onnes, which was connected with the purpose for which the stamps were issued, and which had very clear value indications. All in all, a superb design, and one doesn't need a magnifying glass to see what is meant.

Jan Sluyters for the second and last time — although a portrait by him was chosen for the 1957 child welfare set — got involved in stamp design, the Rembrandt stamps of 1930, which may not be great art, but which are nevertheless pleasing stamps in quite decent colors. The child welfare stamps of the same year again are simple and quite easy

to understand and read (Fig. 12). The stamps are meant to portray the child in the four seasons, and they manage that quite well, much better than H. Levigne did only two years later.

And now we come to the two stamps which will end this portion of this article. Apparently Mr. van Royen was quite taken with the results of photo-montage, and was determined to try this for stamps. Piet Zwart was invited to submit designs for the higher value stamps which were not included in the definitive set by Jan Veth, the 70 and 80 cents. By the way, he also at the same time designed what the NVPH keeps calling an airmail stamp, the 36 cents of 1931 (NVPH No. L9).

The stamps suffer, except for the 36 cents, from what is getting to be quite common in the 70's and 80's, namely that one absolutely needs a magnifying glass to make sense of the design. The 36 cents came out first, in April 1931, followed by the 70 cents in September of that same year. In 1933 finally the 80 cents appeared. In the meantime, Piet Zwart was also working on the Gouda church stamps, possibly the worst of his designs. As has been said above, the 36 cents is the best design, all the components being easily recognizable, and the colors are also a straight-forward red and blue. If we look at the 70 cents, we see, above the queen's head, on the right something that may represent stacks, but what is on the left? When we enlarge the stamp at least four times, we finally get something that tells us a story, but at the actual size of the stamp we might just as well forget it. The same is true of the 80 cent stamp. Who would guess that the 'thing' to the right of the queen's head is the bow of an ocean liner seen from the front (and which people ever see an ocean liner from that particular viewpoint?). It reminds me of another unfortunate viewpoint, the 1939 railroad stamp of 12 1/2 cents, which shows a locomotive taken right from the front, another sight not too familiar to the public.

(to be continued)

BOOK REVIEWS.

De Nederlandse Postzegels van 1987 en 1988. (The Dutch postage stamps of 1987 and 1988.), 1989, illustrated in color, 227 pp. Published by the PTT and the State Printers. Code 89-3, ASNP price \$20.00

This publication really comprises *two* books. However, the books were published at the same time and they have much in common. For example, the page numbering runs for the one book to 116, while the second book starts at page 117. True, the first book covers 1987, while the second book is about the issues of 1988, but this appears to be almost accidental. As per usual, we find for each issue considerable background information, including interviews with the designers, complemented by sketches, designs, models and proofs. With earlier books from this series, we have heaped praise on them, mostly for the depth of treatment, as well as for the lavish graphic design of the books themselves. This time, Paul Hefting and his coworkers have outdone themselves, by creating the most outrageous book design they could dream up. Example: all pages are double, in the sense

that the pages are joined, not only by the binding, but also by the opposite vertical sides. On the outer pages of each double page, the running story is given (only these pages are numbered). However, since top and bottom are open, one may open this pair and peer inside. One finds that most of these insides are also printed up, with figures and/or text. There is no way, however, to properly read or study these inside pages, so one wonders what then was the idea. On the other hand, the paper utilized is semi transparent, so that the design of the insides comes through on the outsides, thus adding a grayish background design to the outside pages. Other cutesies consist of placing much of the text sideways, sometimes running over from the one page to the next. And don't be surprised to find pages with two totally different types of lettering, or a page where some text runs horizontally, while the rest runs vertically, or text running through over four adjacent pages, or print so fine that you cannot read it, including fine print running right in between larger type of a different text. And sex is not forgotten either; there is a very erotic alphabeth where the letters are made up from

nude bodies curling and joining in the most ingenious positions. The relation to stamps is totally absent, of course, but that seems not to matter to Hefting.

In one sense, we have some tolerance for such "spielerei"; playing around, experimenting and trying out every conceivable possibility are the prerogatives of the artist. On the other hand, we are not dealing here with issues of "Grafica", the Dutch journal for graphic arts. That would seem the proper place for experimenting, but not in a book about stamps. What Hefting c.s. seem to have forgotten is, that good graphic design is unnoticed, that the graphics must support the subject matter, and not the other way around. Because that is ultimately what Hefting has done; he has taken his mandate to write and publish a book on stamps, as a carrier to support his ideas on graphic design.

Zomerpostzegelwerk onder de loep. (Spotlights on the Summer stamp actions.)

Composed by M. Philippa and L. Clarenburg. Published by the Foundation Summer Stamp Committee, 1989, 71 pp, in Dutch. Code 89-2, ASNP price \$12.00

The Summer set of 1989 marks the 50th time that such an issue was printed. Started in 1935, the sequence was only interrupted for 1942-1946. This jubilee booklet not only shows all these Summer sets together, it also illuminates much of their background. In addition, there is substantial documentation on how the surcharge monies were spent. This is a very nice booklet, that we can recommend. The ASNP library is also going to have a copy.

F.R.



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