

NETHERLANDS PHILATELY



JOURNAL of the American Society for Netherlands Philately

Volume **17**/*1*

September 92

ASN P



A non-profit organization registered
in the State of Illinois
Founded in 1975 by Paul E. van Reyen

Netherlands Philately

THE JOURNAL OF THE AMERICAN SOCIETY FOR NETHERLANDS
PHILATELY

Volume 17, Number 1

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FROM THE EDITOR

September 1992

Once again we present you with a Journal issue that is pretty well devoted to a single article. This time it is a major piece of original research pieced together and written up by Rein Bakhuizen van den Brink. The advantage of having such a long article all in one issue is obvious; one avoids the discontinuities of having to wait another three months for the next instalment, or having to browse through three different issues to find that one piece of information one wants to look up. The disadvantage is also pretty obvious; perhaps the topic of the present article is of no interest to you and so there is then 'nothing at all' for you in this entire issue. There is a counter to the latter, however. Maybe you only **think** that you are not interested in what the Topographic Service in Netherlands Indies did in the 1915-1940 era. After all, even if you don't collect N.E.I., you may yet find this article good reading for its own sake. At least your editor thinks that it is always interesting to find out what keeps other collectors enthralled with whatever they are doing. We don't collect Nepal, yet found it intriguing to read (in *American Philatelist!*) that for certain early issues of that country a Singer sewing machine had been used to create a kind of perforation. Now quickly, for which issues of the Netherlands or Overseas Areas might this be of possible application?

There was another, very mundane, reason why there are no other articles in this issue (apart perhaps from a couple of 'columns'); our portfolio of articles just ran empty. Neither are there any major contributions on the horizon. So, here is a request that you have heard before: please write up something that you find interesting in your own travel through Philately Land. If you think you may have trouble **writing**, we can help you. If you need extra information, try us or try the ASN P Library. If that portfolio does not fill soon, your editor-pro-tem will feel compelled to publish some more articles on Surinam overprints. And that is a **THREAT**.

Indeed it is, but for perhaps a different reason than what you had in mind. Too many recent Journal issues have been filled (or nearly so) with articles pertaining to the Overseas Areas. We are well aware that many of our members only collect the Netherlands itself, but what can we do? An editor lives by what he finds in his mail box. So, if you are longing for more articles about the philately of the Motherland, do something about it!

Frans Rummens, editor-pro-tem

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Netherlands Philately is published quarterly by the American Society for Netherlands Philately.

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ASN P is Affiliate No. 60 of APS.

Advertising rates are \$80 for a full page, \$45 for a half page and \$25 for a quarter page.

The Essays and Proofs of the Topographic Service in the Netherlands Indies 1918-1940

by R.C. Bakhuizen van den Brink

translation by Hendrik Burgers

Supplying the Netherlands Indies with postage stamps during the First World War and the period immediately afterwards involved a fair number of difficulties. This fact and the fact that there was an aspiration towards greater autonomy for the Netherlands East Indies resulted in repeated discussions between the two world wars about the possibility of preparing postal issues in the colony itself (or "here at home" as it was called in the Indies).

Political considerations and problems in the area of longterm investments, however, prevented the achievement of any of these plans.

Various printing firms clearly demonstrated that they had the technical expertise in-house to take on the production of stamp issues. They did this by preparing essays and exhibiting these. They also subjected these essays to various tests. The following printers were involved:

- *the Topografische Inrichting* (Topographic Establishment) of the Topographic Service at Weltevreden
- *G. Kolff & Co.* in Batavia
- *De Unie* in Batavia.

The material that was prepared during those years is not well known in Dutch philately. That is unfortunate, because it certainly should form part of any specialized Netherlands Indies collection.

This article will mainly discuss the production at the Topographic Service in Weltevreden. The activities of the two other printers will be dealt with in future articles. For ease of discussion, the following historical overview has been split into several periods. This is not to suggest that these represent sharply delineated, discrete episodes. On the contrary: although the topic of "postage stamp production in the Netherlands East Indies" was not always a "hot" topic, it was always to some extent simmering on the back burner.

1918 - 1925

Immediately following the First World War, there was a period in the Netherlands Indies during which some postal values were in short supply. In particular the post cards of 5 cents and the 10 and 17 1/2 cents stamps were not available for a brief period. In the end, two postal values were produced in the Netherlands Indies itself: the 5 cent post card was produced by the *Landsdrukkerij* (Government Printing Office) and the 17 1/2 cent stamps (Queen Wilhelmina, ship type) were being prepared. Nevertheless, another solution was selected for the 17 1/2 cent stamp; the overprinting of 22 1/2 cent stamps was considered to be a better option.

Special Commission

In order to be better able to deal with such emergency situations in the future, an attempt was made to set up a Netherlands Indies "*Landsreproductiebedrijf*" (Government

Reproduction Enterprise), where negotiable securities, banknotes, postage and revenue stamps and postal stationery could be printed.

A special Commission, established by Government Decree Number 34 of November 4th, 1919, came to the conclusion, that the Topographic Institute of the Topographic Service — and not the *Landsdrukkerij* — would be best suited for conversion into such a Government Reproduction Enterprise.

Before drafting an elaborate plan, they waited for the Director of the *Landsdrukkerij* to return from Europe, where he had gone to collect information for the preparation of an Agency to be set up to print the banknotes for the Dutch East Indies. Starting in 1920/21, the half guilder banknotes were printed at the Topographic Service, followed by the Commercial Revenue stamps in 1921.

Experiments

The Commission for the Topographic Institute had been continuing the study into the possibility of 'local' manufacture. In 1922, the Institute experimented with the printing of securities and postage stamps. Proofs were made of definitives and commemoratives for the 1923 Jubilee (see figure 1).

The Commission came to the conclusion that the Topographic Institute would be able to meet the requirements for negotiable securities, postage and revenue stamps and possibly banknotes for the *Javasche Bank* in a satisfactory manner. Manufacture in the Netherlands Indies, moreover, had the advantage that there would be more direct contact between the users and the producers.

However, the Government wanted to obtain an impartial opinion on the trials. It also wanted to take a closer look at the financial impacts — specifically on the issue of staffing.

Cost Estimates

As far as the first item was concerned — the expert opinion — the Minister for the Colonies wanted to wait until the matter of costs was settled. The contract with *Joh. Enschedé en Zonen* in Haarlem terminated on January 1, 1923. Pending the outcome of developments, no new long-term contract was entered into with Enschedé.

In November 1923, it was possible to make a cost estimate, based on the information provided by the Topographic Institute and the *Landsdrukkerij*; this was presented to the Minister. The cost estimates revealed that considerable savings would be possible. It was now decided to subject the proofs prepared earlier to the opinion of Dutch experts. If the assessment were to be favorable, it would be possible to decide on transferring the production of stamps and postal stationery from the Netherlands to the Netherlands Indies.



Figure 1. Essays printed in photogravure by the Topographic Service. The stamps were pasted on grey cardboard. The text directly above the stamps reads: "Jubilee and other postage stamps, printed in rotogravure". Additional text, at the top of the card board, is not shown.

Technical Options

At the time, the Topographic Service possessed only one photogravure press which had been in use since 1922. A staff member of the Topographic Service returned in 1924 from leave in the Netherlands, where he had been taking a training course in this still new printing procedure¹ at the *n.v. Spaarnestad* in Haarlem.

Only now could the rotogravure print shop be set up properly at the Topographic Institute — after a few modifications to the installations that had been there for a number of years. The photogravure method, that had already gained a place alongside the other printing methods in the Netherlands, had until that time not been introduced by any private printing company in the Netherlands East Indies. The Topographic Service was therefore the only one who could apply the process in question. Also in 1924 an etching machine from Europe had been installed at the print shop.

This information, obtained from the annual reports for 1924 and 1925 of the Topographic Service, does not clarify matters all that well in conjunction with the technical print aspects of the "1922 stamps" (the essays referred to above), as they relate to the state of affairs during 1922. For me it is an open question whether the Topographic Service was really able to manage the photogravure process itself in that year! The annual reports for 1922 through 1925 do not provide any clues to this at all.

New Name

By Government Decree Number 5 of May 21, 1925, the Topographic Institute was renamed the *Reproductiebedrijf van de Topografische Dienst te Weltevreden* (Reproduction Agency of the Topographic Service at Weltevreden). The Ministry reported in 1925 that the cost estimates of 1923 needed to be revised. It also let it be known that — in view of the fact that the Netherlands was also thinking of changing printers (they were considering using the *Rijksmunt* [Royal Mint] in Utrecht) — it was not advisable to look at the preparation of the Dutch Indies stamps in isolation. For instance, the quality control by Enschedé might turn out to be more expensive, if that firm should no longer print the Dutch stamps. This would, in turn, have a positive impact on the decision to prepare the postage stamps locally.

1926 - 1928.

In mid-1926 financial considerations led to the decision to leave the preparation of Dutch postal values in Haarlem after all. Following a letter from the Head of the Netherlands East Indies PTT², in which questions were posed about the possibility of having the Dutch Indies postal values prepared at the Reproduction Agency, the Head of the Topographic Service decided to "copy or design several postage stamps and print these in sheets"; in other words as if supplying these was already a *fait accompli*. The Topographic Service used its own processes for this: the low values (to 50 cents) were printed by offset and the high values by photogravure.

In February 1927, the Head of the Netherlands East Indies PTT was presented with a report that, in addition to the above, pointed out the capacity of the Service. Its offset

and photogravure capacity was considered to be "more than adequate", provided some additional equipment was acquired. The costs for this were not expected to amount to more than 18,000 guilders. Manufacture of envelopes was to be limited to the overprinting of blank envelopes purchased elsewhere.

Soluble Inks

The Netherlands East Indies PTT had always required that water soluble inks were to be used; this was the same requirement that had to be met by Joh. Enschedé in the Netherlands. The soluble inks were supposed to prevent re-use of the postage stamps; this was because the cancellations were often removed by the public. In Haarlem this problem had been solved by putting a thin coating of gum arabic on the paper before printing. Previously (1912), trials had been conducted with paper that heavily discolored as soon as it came into contact with water.

The Topographic Service was not familiar with the 'Haarlem' gum arabic method and, therefore, was unable to meet the requirement in February 1927. They did have, however, several other suggestions that were supposed to have the same effect. The usefulness of these suggestions was studied, but the end result was that the Netherlands East Indies PTT was not satisfied. That would normally have been the end of the matter, were it not for the fact that the Topographic Service did not give up its search for water soluble inks. By May 1927 already the Service was able to print stamps with water soluble inks. Together with the Netherlands East Indies PTT, extensive trials were conducted that were successful.

Renewed Discussions

Following this, the Government requested the Minister for the Colonies to reconsider whether the preparation of postage stamps could be transferred from Haarlem to Weltevreden. In a Ministerial letter dated January 16, 1928 (number 6/36), the Minister answered that a new contract with Joh. Enschedé, that had been awarded during mid-1927, included provisions for the printing of stamps in the Indies. The Minister also mentioned that there were some concerns about higher costs; therefore the Netherlands Indies Government was asked to further investigate this aspect, as well as the issue of the production quality control.

Preference for the Indies

During the debate on the War Department budget (which included the Reproduction Agency of the Topographic Service), the matter of considering postage stamps being printed in the Netherlands Indies came up repeatedly. *Volksraad* (Advisory Council) member Stokvis attempted to break through this impasse. He presented a motion, together with two others (Van Likhuyzen and Roep), requesting that "the *Volksraad*, considering that the preparation of Dutch East Indies postage and revenue stamps is technically and commercially feasible at the Reproduction Agency of the Topographic Service, expresses its desire to have the manufacture transferred to this Colony, upon termination of any current contract in the Netherlands".

This motion was adopted by the *Volksraad* on July 28, 1928, without a recorded vote count, after the words "and commercially" had been deleted. The latter was done at the request of the Government representative, General Lalau, who pointed out that the matter was, from a financial point of view, not entirely assured. In other words, the manufacture in the Netherlands Indies was more expensive than in the Netherlands. That was because not only new equipment had to be purchased, but there was also the matter of production quality control by the Netherlands East Indies PTT. This latter item increased costs considerably.

Esthetic Requirements

The *Java-Bode* newspaper of July 28, 1928, stated in an editorial that it preferred "for esthetic reasons" that the production of Netherlands Indies stamps remain in Dutch hands. The Dutch Indies essays available³ did not inspire confidence at the paper. It also asked why so much care was given to the design of Dutch stamps (with thanks to PTT Secretary J.F. van Royen) and why this was not the case with Dutch Indies stamps.

The Minister for the Colonies, however, also found some technical problems. He did consider the offset printing of postage stamps up to 10 cents (instead of typography) possible, just as the printing of the values from 10 to 40 cents in photogravure (instead of typography). Whether the higher values above 50 cents could be manufactured using photogravure (instead of engraving) had still to be determined by experts.

The Topographic Service had earlier proposed to set the division for offset and photogravure between the 40 and 50 cent values. Lowering this limit would mean that more stamps had to be printed using photogravure. That would then result in capacity problems; the purchase of a second photogravure press would be necessary and that would adversely affect the costs of production. All this necessitated a new study: this was to examine whether a lower limit was possible and whether the processes were satisfactory. It was thought advisable to postpone the expert evaluation in the Netherlands of the stamps for a short while. Local expert advice would be sought first; this led to the formation of a small committee which included experts from the Netherlands East Indies PTT.

1929 - 1931

The so-called *Postwaardencommissie* (Postal Values Commission) was set up by Government Decree Number 27 of June 24, 1929. This Commission was given the task of investigating the technical aspects of the printing of postage stamps and postal stationery in the Netherlands East Indies. The Commission also had to estimate the extra costs involved. The Chairman was the Inspector of the Treasury, L. Tuckermann (P. Eng). In addition to representatives of the "Permanent Advisory Commission on Local Printing Matters" the *Landsdrukkerij* and the Netherlands East Indies PTT, the head of the Topographic Service also sat on the Commission.

When there were questions in the *Volksraad* as to whether the manufacture of revenue stamps could also be transferred to the Netherlands Indies, the Commission's mandate was expanded by Government Decree Number 23

of August 19, 1929, to include that issue. At the request of the *Postwaardencommissie*, the Topographic Service prepared a number of essays.

Positive Conclusion

The Commission finally reached a positive decision, not only with regard to the technical aspects, but also to the financial issue. With reference to the latter, the control over manufacture of the stamps and their delivery was mentioned in particular, as well as the supply from the Netherlands of the special paper stock required. As far as the revenue stamps were concerned, the Commission noted that the Reproduction Agency was already producing Commercial Trade, Statistics, Weight and Measures and Commodity revenue stamps, as well as savings stamps.

On March 5, 1931, the Commission presented its report to the Government. The report stated that the Reproduction Agency should be considered to be fully capable of performing the work in question. A Government Decree on September 4, 1931, then dissolved the Commission.

Higher Costs After All

The annual savings of 8500 guilders (on a total of 71,300 guilders, which was the amount paid to Joh. Enschedé in 1929) as calculated by the Commission, was offset by a one-time capital investment of 20,000 guilders. Government Decree Number 9 of October 10, 1931, states that the Government was of the view that, given the existing circumstances, the financial consequences were an impediment to an immediate decision on what, in normal times, would be a desirable measure. The Minister for the Colonies was asked to consider letting the matter rest for the time being. A subsequent Ministerial Note (June 10, 1931, 5th department, number 5/464) drew attention to the fact that "according to the advice provided by the Dutch PTT, no cost savings, but a cost increase of 2900 guilders" was to be anticipated. Furthermore, it was "viewed from a practical point of view, as extremely doubtful whether the, in principle, unobjectionable change of producing Netherlands Indies postage stamps locally, would indeed be an improvement." The letter also suggested therefore, that the transfer only could be implemented after the financial climate had improved and if it were certain that the expected savings would also actually be realized.

1932 - 1935

Apart from all the political skirmishes being fought in the Netherlands Indies, the people in 'Haarlem' had not been sitting quietly by. The reproach made in the *Java-Bode* — about the small amount of attention being paid to the design of Netherlands Indies stamps — appeared to have been noticed. An attempt was made to correct this by having the 1930 *Jeugdzorg* (Child Welfare) issue printed, based on "designs prepared in the Netherlands Indies". However, Paul van Reyen makes the plausible point in an article in the *ASNIP Journal* that the 'designs' in question were copied from the *Droste Cacao* "Indië" album.

The *Jeugdzorg* issue, printed in photogravure, and a few subsequent issues, were intended to foster a little goodwill in the Indies. In 1931, the White Cross series appeared (designed by A.R.M. Kreisler, P. Eng., from Bandung), printed by engraving. This was followed in 1932 by the

Salvation Army series in photogravure (designed by Mas Pirngadi) and by the AMVJ stamps (photogravure; designed by F.A. Wagner of Bandung).

Kreisler Definitives

At the end of 1931, preparations were already being made for the two-part definitive set, based on a design by Kreisler. Initial trials were made using offset printing, but the actual stamps were issued printed in photogravure! Obviously the principle of separating the values into offset and engraving had been abolished. According to Kreisler, there had been a contest for this series which he had won. There were also discussions held on the topic of where the stamps ought to be printed. Kreisler's ultimate choice — he had preferred Joh. Enschedé — did not receive wholehearted support, according to him.

The existence of a number of proofs of the Kreisler type should be viewed against this background; it is claimed that these were prepared by the Topographic Service in the Netherlands Indies. This is in line with the proofs of the AMVJ issue of 1932, which also are ascribed to the Topographic Service, while there are no comparable proofs by Joh. Enschedé. The annual report of the Topographic Service does not reveal anything at all about these activities, however.

The following is found in the Memorandum of Reply to the PTT budget: "considering that the transfer of the production of postal values to the Dutch Indies would require a direct expense of 20,000 guilders, while there is no firm evidence that such production locally would be any cheaper than in the Netherlands, the Government is unable to find any reason to bring this matter to the attention of the Minister for the Colonies for the time being."

1936 - 1940

With war looming ever darker on the horizon towards the end of the thirties, the move of the postage stamp production to the Netherlands Indies again became a current topic. In the mean time other printers in the Netherlands Indies had acquired the new equipment and techniques for offset and photogravure. Both *G. Kolff & Co.* in Batavia and, especially, *De Unie* in Batavia heavily promoted the newly available printing methods. The *Java-Bode* of September 1, 1937, contained an article about the *Pasar Gambir* ("A visit of the Governor-General to the stand of the Royal Printing Company *De Unie*"): "Last year, when the renewal with Joh. Enschedé came up, we sent a series of colour trials to the Government, in order to demonstrate that the production of postage stamps can also be undertaken in the Indies."

De Unie also issued a booklet which explained the photogravure process. A "12 1/2 Kreisler Waar-

deloos" (no value) stamp was applied to the cover of the booklet.

Transfer Again A Hot Topic

In 1937 the Topographic Service had become so busy with the preparation and printing of maps for the army, that the production of some revenues stamps⁴ had to be taken over by *G. Kolff & Co.* That is, the actual printing, because the perforating continued to be done by the Topographic Service. In October 1939, after the outbreak of the Second World War, the desirability of transferring the production of postal values to the Indies became topical again. There was some discussion in the Committee of Assistance of the Netherlands Indies PTT. Both *De Unie* and *Kolff & Co.* were mentioned as possible candidates.

Links Broken

Four weeks before the Germans invaded the Netherlands there was a written question in the *Volksraad* to the Government to ask it to hurry with the transfer of the stamp production.

The political wrangling about it was overtaken by the harsh reality of world events, however. In 1940, following the German invasion, all links with Europe were cut; *Kolff & Co.* was awarded the contract to print the postage stamps. While the new stamps were being prepared, the Topographic Service had to supplement the supply of 5 and 10 cent stamps with numeral stamps. Only the 5 cent was actually issued, although proofs of the 10 cent have been discovered.

The first printings and the proofs of the stamps printed by *Kolff* were still perforated by the Topographic Service. The first printings of the 10 and 15 cent stamps of the Van Konijnenburg-designed 'Curaçao' type were also still perforated by the Topographic Service.

This signaled the end of the involvement of the Topographic Service in the production of postage stamps.

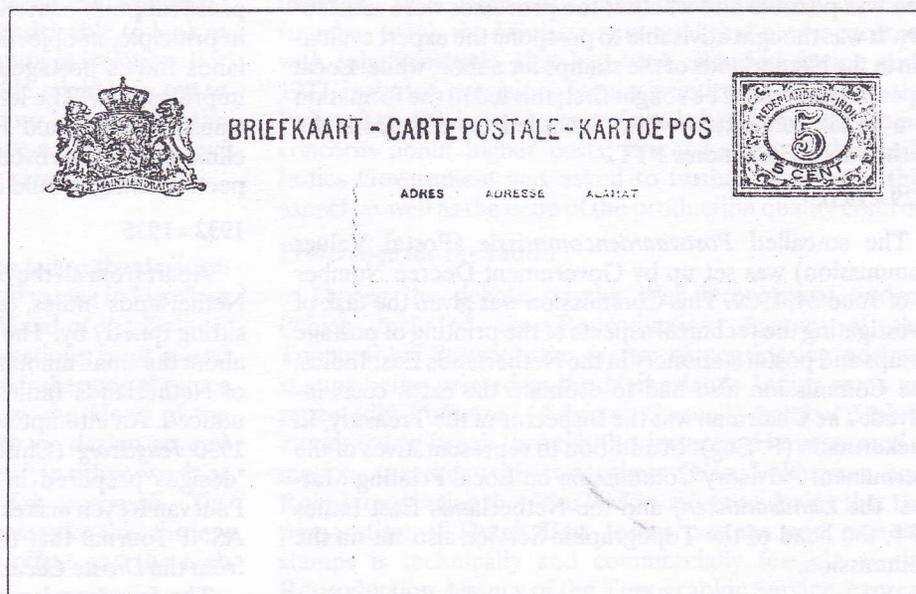


Figure 2. Five cent post card, designed by the reproduction shop of the Department of Agriculture, Crafts and Trade and printed by the *Landsdrukkerij*; the illustration shows the second printing (yellowish cardboard).

From now on, military orders would require its full attention.

1918 - 1919

The 5 cent post cards

The line cliches in zinc for the 5 cent post cards (see figure 2) were prepared by the reproduction shop of the Department of Agriculture, Crafts and Trade. The printing was by the *Landsdrukkerij*.

The authorization for the manufacture was granted by Government Decree Number 15 of June 12, 1918, and was for a quantity of three million. One million post cards were printed between June 26th and July 18th, 1918, printed in carmine red on pink uncoated cardboard. The paper wove is Type I and the paper fiber direction is horizontal. The remaining two million were printed up until June 1919, after Government Decree Number 4 of February 7, 1919, had set out that these were to be prepared under the supervision of a committee of officials from the PTT. These cards were printed in brick red on yellowish uncoated cardboard. The paper wove is type I and the paper fiber direction is vertical.

The stamp impressions on both cards are different from the postage stamps and post cards printed by Joh. Enschedé: the white points at the curls are missing (see figures 2a and 2b).



Figures 2a and 2b. Details of the stamp impression on the post card (left) and on a regular postage stamp (right); the white point at the curl is lacking on the post card.



Figure 3. The 17 1/2 cent stamp of the Ship type, printed in black on paper.

The 10-cent "Wilhelmina with Ship" type stamp

As far as the Wilhelmina with Ship type of stamp in the 10 cent denomination is concerned, the preparation never proceeded beyond a photographic print on zinc.

The 17 1/2-cent "Wilhelmina with Ship" type stamp

The 17 1/2 cent stamp of the Ship type was etched into a cliché and used to prepare a black print on

paper (see figure 3).

In an article in *Maandblad voor Philatelie* in 1930, De Mol⁵ discusses a strip of 10 x 2 stamps with a wide, blank margin at the left, right and bottom. The top margin was more than five centimeters and bore a black dotted line above the five stamps at the right. An extra line was placed in the hair curl at top center of the chignon of the Queen's head (see figures 3a and 3b).



Figures 3a and 3b. Details of the essay of the 17 1/2 cent stamp (left) and a regularly issued postage stamp (right). The arrow indicates where the difference in the drawing of the chignon can be found.

1922 (?)

All postage stamps discussed below are on paper with paper wove Type I without watermark. The paper fiber direction is either vertical or horizontal. The paper is found with and without a coating. The print direction in the case of photogravure is given as L (to the Left), R (to the Right), B (to the top) or O (to the bottom), as usual. In sheet-fed photogravure, it is customary that paper and print direction are perpendicular to each other.

1 Cent 1922 (?)

The 1 cent numeral stamp has a horizontal design (see figure 4). The name of the designer, P. Ducro, is found at the left under the stamp impression.

Not much is known about the designer, Pieter Ducro. He is mentioned as a student of Chris Lebeau in a catalog for an exhibition of Lebeau's work (1986). It further mentions that Ducro was sent to the Indies in 1907 instead of Lebeau to head a batik shop. I have a copy of a *Programma en Tekstboekje* (Program and Textbook), as well as the *Praeadvies van het Congres voor Javaansche Cultuurontwikkeling* (Preliminary Advice of the Javanese Cultural Development Convention) from July 5 to 7, 1918, with covers designed by



Figure 4. Block of ten of the 1 cent numeral stamps, printed in typography, design P. Ducro.

P. Ducro. He was also involved in the Convention held from December 24 to 27, 1924, by the *Java Instituut* (Java Institute) in Djokjakarta. The cover of the *Programma van het Congres van het Java Instituut* (Program of the Java Institute Convention), held from September 23 to 26, 1926, in Soerabaja, was also designed by Ducro. He certainly would not have been an unknown in the Indies in those days.

The stamps were printed in typography on coated paper (wove Type I). They exist in blocks of 5 x 2 stamps without selvedge, line perforated 11 1/2, in the colors yellow green, emerald green, light greyish brown and red. The paper fiber direction for these is horizontal, except for the red stamps, where it is vertical. It is not known whether they were ever printed in larger units.

5 Cent 1922 (?)

The five cent stamp has a vertical format (see figure 5); it is not known who was the designer. The stamps were printed by photogravure. A dot screen was used (mosaic-like, as we also know from that used by the *Nederlandsche Rotogravure Maatschappij* in Leiden, for example as with the King Fuad stamps of Egypt of 1923, produced jointly by the NRM and Harrison & Sons, Hayes). If the stamps were actually printed in 1922 – which is doubtful – then they had to be printed before the NRM printed its stamps. If, in addition, we bear in mind that it was not until 1924 that an employee trained in rotogravure printing returned to the Dutch Indies from the Netherlands, it is clearly most unlikely that the year 1922 is accurate.

With this stamp too, examples exist in blocks of 5 x 2 stamps without selvedge, in the colors light blue, greyish green, yellow orange and pinkish red, line perforated 11 1/2 (see figure 5). All have paper wove Type I on uncoated paper (the greyish green stamps are on coated paper). The green and the orange stamps have vertical paper fiber direction combined with print direction R. The light blue and pinkish red stamps have horizontal paper fiber direction combined with print direction R and L, respectively. In view of the print directions R and L, the horizontal paper direction is not that usual, unless it involved a limited printing, in which the uneconomical effect of using the paper in this way would not have mattered a great deal.

Jubilee Stamps 1922 (?)

The Jubilee issue consists of four one-color stamps with a numeral design in a nearly square format for the 1/2, 1, 5 and 7 1/2 cent values and two large, horizontal format one-color stamps of 10 cent (ship and "1898-1923") and 20 cent (ox cart and "1898-1923"). One other known design is of a two-color stamp of 10 cent showing Queen Wilhelmina and "1898-1923" in vertical format. These stamps are mentioned for the first time in the *Maandblad* of 1925⁶. The complete



Figure 6. Essays of 1922 (?). The 1 and 5 cent with narrow tabs and the 7 1/2 cent shown with the overprint *Proefdruk/Reproductiebedrijf/Top. Dienst* (Essay of the Reproduction Agency of the Topographic Service).

set is shown in figure 1.

All stamps were printed in photogravure and line perforated 11 1/2. The one-color stamps exist with blank, very narrow, perforated tabs and they may also be found with an overprint (see figure 6).

Last year (1991), blocks were discovered in the United States (Larry Rehm collection) that quite clearly illustrated that the 1/2, 1, 5, 7 1/2, 10 and 20 cent values were printed together; that also explains the apparently double perforations. The 20



Figure 5. Block of ten of the 5 cent numeral essay, printed in photogravure. The designer is not known.



Figure 7. Printing sheet of the one-color essays of figure 1.

and 10 cent stamps are printed together and joined vertically; the 1, 1/2, 5 and 7 cent values are at the right of these and arranged in a block; they are printed with the base to the left. The arrangement is shown in figure 7.

The strip between the stamps is wide enough to allow for two strokes of the line perforator. In a 1932 description of the Postal Museum collection in Bandoeng⁷ it is mentioned that the six stamps had been printed in small panes containing all values. Two types of screens were used: the regular crossed line screen of 60 lines per cm and the less usual dot screen. All values in the block of six shown (ex collection Rehm) in figure 7 have a grayish green dot screen. In addition, a block of four stamps is known (consisting of the same values, less the 20 and 10 cent) that also shows a dot screen, but it is in orange red. More recently, a block of six stamps was found in the Gert Holstege collection exhibiting these characteristics, as well as joined stamps of 20 and 10 cent in various colors. The stamps exist with line and dot screens in the colors blue (dot, uncoated), orange-yellow (dot, coated), greenish blue (line, coated) and red brown (line, coated). The 'double' perforation has, thus far, only been found within the block of six. This indicates that the sheet size is the same as the pane size. The seven values mentioned, with the 10-cent Queen Wilhelmina stamp in three different color combinations (a total of nine stamps) occur pasted on cardboard with the text *Supplement behorende bij den bundel werkproeven van geldswaardig papier vervaardigd bij de Topografische Inrichting, 1922* (Supplement forming part of the collection of essays of negotiable securities manufactured by the Topographic Institute, 1922). This text is at the top of the card board and is not shown in figure 1.

As appears from the Table below, the stamps on cardboard not only have different colors, but they also have different types of screens. If we assume that the sheets consisted of a single block of six stamps, then the preparation of the cardboard was not a simple operation!

Later (in view of the name used in the overprint it must have been sometime after 1925), a number of values of this

issue, as well as some of the 1926 issue, were partly overprinted with a stamp bearing the text: *Proefdruk/Reproductiebedrijf/Top. Dienst* (Essay printing/Reproduction Agency/Topographical Service). See, for example, the 7 1/2 cent stamp in figure 6. Just as in the case of the previous lot, it is necessary to question the year 1922. The indication on the cardboard of "supplement", can also be interpreted as meaning "added at a later date", while the term *geldswaardig papier* then may refer solely to the revenue stamps and the banknotes.

Table I Denominations, colors, screen, coating, paper wove, paper fiber direction, print direction, occurrence as single stamp, block or pasted on cardboard, overprint and

color thereof, of the one-color essays of figure 7. Stamps that have actually been seen are indicated by one or more "x"es. Stamps not actually seen, but whose existence is nevertheless certain, have been indicated by "o"s. The remaining entries are only theoretical possibilities.

Value	Colors	Paper wove direction	Paper fiber direction	Print direction	Single	Block	Pasted on card board	Overprint /color
All values with crossed line screen on coated paper								
1/2 ct	redbrown or yellow orangered	I	↑	R	o	o	o	o
	greengreen	I	↑	R	o	o	o	o
	greenblue	I	↑	R	x	o	x	o
	greyblue	I	↑	R	o	o	o	o
	blue	I	↑	R	o	o	o	o
1 cent	redbrown or yellow orangered	I	↑	R	x	o	x	o
	greengreen	I	↑	R	o	o	o	o
	greenblue	I	↑	R	o	o	o	o
	greyblue	I	↑	R	o	o	o	x (purple)
	blue	I	↑	R	x	o	o	o
5 cent	redbrown or yellow orangered	I	↑	R	o	o	o	o
	greengreen	I	↑	R	o	o	o	o
	greenblue	I	↑	R	x	o	o	o
	greyblue	I	↑	R	o	o	o	o
	blue	I	↑	R	o	o	o	o
7 1/2 ct	redbrown or yellow orangered	I	↑	R	o	o	o	o
	greengreen	I	↑	R	o	o	o	o
	greenblue	I	↑	R	o	o	o	o
	greyblue	I	↑	R	o	o	o	o
	blue	I	↑	R	x	o	x	o
10 ct	redbrown or yellow orangered	I	⇔	O	x	o	o	o
	greengreen	I	⇔	O	x	o	o	o

	greenblue							
	greyblue	I	↔	R	o	o	o	o
	blue	I	↔	R	x			
10 ct	redbrown	I	↑	O	o	o	o	o
	or.yellow	I	↑	O	o	o	o	o
	orangered							
	greygreen	I	↑	O		x		
	greenblue							
	greyblue	I	↑	O	x			
	blue	I	↑	O	x			
20 ct	redbrown	I	↑	O	o	o	o	o
	or.yellow	I	↑	O	o	o	o	o
	orangered							
	greygreen	I	↑	O		x		
	greenblue							
	greyblue	I	↑	O	o	o	o	o
	blue	I	↑	O	x			

The stamps on coated paper were printed with the print direction R and a vertical paper fiber direction, and paper direction O and paper direction horizontal (10 and 20 cent), respectively. The proofs on cardboard all have coated paper. The combination of color and value was always identical, at least in the case of those cardboards that I saw. There was also a constant use of the dot or line screens. Only the 1 and 10 cent stamps were found on cardboard with both types of screens. In the article by Borel on the Bandoeng Postal Museum⁷, mentioned above, the colors are noted as "2 shades of green, 2 shades of blue, 2 shades of orange, and red brown".

The colors orange yellow, orange red, blue, grey blue and red brown are found frequently, although not in every combination of paper and screen type. In view of the fact that the values were printed together, every color that exists for one value, must also exist for the other values. These existing, though not yet encountered stamps (in Table I indicated by "o..o..o..o..o") of necessity must also have the same paper wove, paper fiber direction, print direction, coating and screen as exhibited by the (one) seen stamp(s). With the understanding, of course, that the paper fiber directions of the large stamps must be perpendicular to that of the small format stamps, and that a print direction "R" for the small stamps means an "O" direction for the corresponding large format stamps.

The greyish green color has only been found in limited quantities: aside from the block of six with dot screen on non-coated paper, it has only been seen on the 10 cent stamp with cross line screen on coated paper. The print directions O for the 10 and 20 cent stamps, and R for the four low values, correspond exactly to the manner in which the six values are found in the block. The paper directions also match. It is customary with sheet-fed photogravure that print direction and paper direction are at right angles to each other. The coated stamps satisfy that requirement, the non-coated ones clearly do not!

Wilhelmina 10 cent, 1922(?)

The stamps of 10 cent of the type Wilhelmina (see figure 1) were printed in two-color photogravure; the screen size is 60. The print direction is L (to the Left), the paper wove is type I and the paper fiber direction is vertical. The following colors are known:

a. sepia and light blue

- b. brownish red and light blue
- c. sepia and bluish green
- d. brownish red and bluish green
- e. blue and orange

Variety (a) is known on both coated and uncoated paper; (b), (c) and (d) are only known on coated paper, while (e) is known only on uncoated paper. All varieties are known as single stamps, while (a), (b) and (c) occur printed on coated paper, pasted on cardboard (see figure 1). Varieties (a) and (c) sometimes are found with a purple overprint "PROEFDRUK/REPRODUCTIEBEDRIJF/TOP. DIENST". Variety (e) has only been found with overprint so far.

50 years State Rail and Tramways

On the occasion of the 50th anniversary of the (Netherlands Indies) State Rail and Tram Ways in 1925, stamps (seals?) were printed. The stamps, which have a horizontal format, show a locomotive in an oval and around that a text "Nederlandsch Indië / 1875 6 April 1925". In typography overprint the letters S.S. and Tr. are found in the left and right top corner, respectively (see figure 8). The designer is unknown. At the time only Kingma⁸ reported the event. According to him, there were initially plans to issue a postage



Figure 8. The fiftieth anniversary of the Netherlands Indies State Rail and Tramways was taken as an opportunity to have seals printed; the designer is not known.

would be the only reason. The absence of a value indication indicates rather that it was a seal, ordered by the Railway.

Apart from the text elements "S.S." (= *Staats Spoorwegen*) and "Tr." (= *Tramwegen*) – for which typography had been employed as indicated above – the stamp was printed in two-color photogravure with screen size 60. The print direction is "O" (from top to bottom), the paper wove is type I and the paper fiber direction is vertical. The stamps have a comb 12 1/2 perforation, with 30 perfs horizontal and 20 perfs vertical. The format is twice the size of the "Coen" stamp, to be discussed later. The lay-out of the printing sheet is unknown. The stamp occurs in two different color combinations: green with orange photogravure (with the overprint in black typography) and brown with green photogravure (with the overprint in red typography).

Numeral Type (modified Vürtheim of 1912), 1926

In 1926 essays were printed of the numeral type in the modified Vürtheim design as issued in 1912. They were,



Figure 9. The 5 cent green (modified Vürtheim design) essay in offset. A 10 cent value in purple also exists.

however, produced in offset, not in typography. They have comb perforation 12 1/2 (16 perfs horizontal, 13 vertical). See figure 9. The printing sheet consists of two 10x10 panes, oriented with the base of the stamps to the right.

Originally, four complete double sheets of the green 5 cent value were in the collection of Mr. J. van Hal. Three of these have been auctioned off, destination unknown; one sheet is in the possession of the author. Van Hal donated one sheet to the PTT Post Museum, already in 1963. The selvages of these sheets have the following characteristics. The Left and Right panes were perforated from the bottom up, that is to say no extra perforation holes in the bottom selvedge, upper selvedge entirely through-perforated and one extra perforation hole in the left and right selvages. Reference crosses (perhaps to guide the perforation?) in green are found on the L-pane in the top left corner at stamp 1 and the bottom left corner at stamp 91, while for the R-pane they are located in the top right corner at stamp 10 and the bottom right corner at stamp 100. On the upper selvedge, at the location of the gutter between the two panes, a letter "A" in green is found. On the bottom selvedge, also at the location of the inter pane gutter, "44,1 cm" in green is printed. On the right selvedge of the R-pane next to the 5th horizontal row the notation "25 cm" is printed in green, with the base to the right. These measurements correspond to the dimensions of the sheet, less the outer selvedge, but including the gutter.

In 1923 the Government decreed⁹ that "all zinc and copper plates, made for the service of the country" had to be collected, registered and stored at the Topographic Service in such fashion as to prevent damage. The zinc plates were given a coating with asphalt varnish, to prevent oxidation.

The cost for making such clichés was calculated on a per square centimeter basis. The collecting and safeguarding of the zinc clichés is especially interesting, because fourteen years later the 5 cent numeral (design modified Vürtheim) would be used again.

In the upper right corner of the R-pane a sheet counting number is always found. The four sheets mentioned above have the counting numbers 15, 17 and 27 (paper fiber direction horizontal) and 28 (paper fiber direction vertical!). The sheet in my collection has sheet number 15; the sheet in the PTT Museum has sheet number 25.

No sheets or parts of sheets are known of the 10 cent purple, only single stamps. All the 1926 stamps were printed in offset on paper with wove type I. All known 10 cent stamps have vertical paper fiber direction and they have the purple overprint of the Topographic Service. Part but not all of the 5 cent green with vertical paper fiber direction also has that overprint.

Type Wilhelmina with ship (design as in 1913 issue), 1926

The essays of the type Wilhelmina with little ship were



Figure 10. 12 1/2 cent Wilhelmina with ship; essay in red printed in offset with purple overprint in typography.

printed in offset, rather than typography. They have comb perforation 12 1/2, with 13 perfs horizontal and 16 perfs vertical. No (parts of) sheets are known; the sheet lay-out is probably the same as for the 5 cent stamps, with two panes of 10x10 stamps. Known is the value of 12 1/2 cent in red, paper wove type I, vertical paper fiber direction and with the purple Topographic Service overprint (see figure 10).

Type Wilhelmina (modified design of essay of 1922), 1926.

The 1926 essays of the type Wilhelmina (1922) were



Figure 11. The 50 ct Wilhelmina essay, printed in photogravure.

printed in photogravure with screen R70. They resemble the 1922 Wilhelmina essays as shown in figure 1, but without the 1898-1923 inscription and with a different value. (see figure 11)

The print direction is "R" (to the right) and the stamps have comb perforation 12 1/2, 15 perfs horizontal, 20 perfs vertical. The format is half that of the earlier discussed Railway stamp. The lay-out of the printing sheet is unknown; probably sheets of 10x10 stamps. Only one value, 50 cent, is known in three different colors, however: olive brown (paper fiber direction vertical), pinkish red, and blue (the latter two only with horizontal paper fiber direction). All three stamps have paper wove type I and they are all known only as single stamps. All three may be found with the Topographic Service overprint, the former two in purple and the latter in red.

The stamps here described were — together with a few others — pictured in the *Java Bode* of July 28, 1928.

Type Ship in the Waves, 1929-1931.

The essays of the stamps in the type "Ship with Waves" (see figure 12) were part of the experiments in offset with water-soluble inks. They have a comb 12 1/2 perforation with 13 perfs horizontal and 16 perfs vertical in an upright format.

The printing sheets consist of two 10x10 panes, separated by a gutter the width of one stamp. From the collection of A. Uylen (note by J. van Hal) one full double sheet in light brown color is known. As with the 5 cent stamps, register crosses (this time in light brown) are located on the four corners of the double sheet. Next to stamp No. 1 of the L sheet there are some scrawls, among which the mirror imaged number 44,1. On the left margin of the L pane and



Figure 12. The 25 cent 'ship with waves' essay printed in offset.

the right selvedge of the R pane next to the 5th horizontal row of stamps there is an (extra) register cross. Also in the collection Uylen there are sheets in green and light blue color that show counting numbers 1-10 in the left margin of the L panes and 11-20(!) on the right margin of the R panes. The perforation has one extra hole in the side selvedges, no bottom selvedge extra perforation and full through perforation in the upper selvedge of the printing sheet. The paper wove is type I and the paper fiber direction is always vertical. The following colors are known: orange red, orange, yellowish green, green, light brown, lilac, mauve and light blue.

Jan Pieterszoon Coen, 1929-1931

The essays with the portrait of Jan Pieterszoon Coen (see figure 13) were printed in a vertical format (identical to that of the Wilhelmina essays of 1922 and 1926). The printing is by photogravure (screen size 70), using non-washable inks.

The print direction is L (towards the Left). The sheets have a 10x10 lay-out. The stamps are comb 12 1/2 perforated



Figure 13. The 1 gulden Jan Pieterszoon Coen essay, printed in photogravure.

(15 perfs horizontal, 20 vertical), with one extra perforation hole in the left and right margins. In the collection Holstege there is, however, an imperfed single stamp in black, printed in offset.

The stamps are only known in the denomination of 1 guilder in four different colors: dark blue, dark orange, dark green and dark red. The paper wove is always type I and both vertical and horizontal paper fiber directions are found for all colors except dark green, where only the horizontal fiber direction has been found.

Numeral Type (modified Vürtheim design) as 1926 essay, 1940

The essays of this group were printed in offset, just like the earlier essays of 1926. It is unknown to what extent the original clichés of 1926 were used. The printing sheets were twice as large, however, that is sheets of four times 10x10 stamps with blank gutters in between. The counter sheets were half the printing sheets, consisting still of two panes, the one above the other with a blank gutter in between. In the side margins, next to the gutter, are plate numbers 1L and 1R, respectively. This again points to a printing sheet of four times 100 stamps. In the "Orgaan van de Nederlandsch-Indische Vereeniging van Postzegelverzamelaars"¹⁰ (peri-

odical of N.I. stamp collectors) the Topographic Service explicitly mentions four panes of 100 stamps; this after collectors reported the L and R plate numbers. The small differences found with the plate number 1L were also explained; these plate numbers are put onto the plate after the



Figure 14. The 5 cent and 10 cent proofs (modified Vürtheim design), printed in offset, 1940

stamp images were created. During the printing, such a number may become indistinct, after which it is filed down and inscribed again. Differences with the original number may then arise, but these have nothing to do with a new plate.

The proofs have comb perforation 12 1/2 (16 perfs horizontal and 13 perfs vertical). Two values were prepared: a 5 cent (blue) and a 10 cent (red). The 5 cent was actually issued in 1940 (NVPH 272). The 5 cent has paper wove type III, whereas it is type I for the 10 cent. The 5 cent has a horizontal paper fiber direction, whereas for the 10 cent this is vertical (see figure 14).

The 10 cent value proof (essay?) was probably prepared because of the great need for such stamps; they were not issued, however, when it became clear that this denomination could be printed in the new Van Konijnenburg design.

POST SCRIPT

A first version of this article was published in *De Postzak*¹¹. An addendum with the Rail Way stamps of 1925 and other print-technical details subsequently appeared in the English-language periodical *The Netherlands Philatelist*¹². The latter formed the basis for the lecture I gave on the occasion of my installation as Knight of Costerus, on February 22, 1991. These things indicate how slow and difficult research in certain areas can be. During the 21 years since the original publication in *De Postzak* I received a sum total of three reactions which provided new information. These came from Jan van Hal (discoverer of the 5 cent green numeral essay), Richard Wheatly, editor of before-mentioned journal for British collectors and Paul van Reyden of the American sister journal. A few days after the Costerus lecture a request from Paul van Reyden to publish this material in the journal of the American Society for Netherlands Philately (ASNP), provided an opportunity to re-edit the whole topic. During the intensive correspondence that followed new facts turned up, presented by Cees Slofstra, Paul van Reyden and Larry Rehm. It was indeed an international collaboration with Paul in France, Larry in the USA and Cees and myself in the Netherlands. After the Costerus lecture Gert Holstege also went through his collection and found formerly unknown materials.

It would be nice if — as a result of this article — again some of the many question marks could be erased.

continued on page 15

COIL CORNER

by L.H. Rehm

Mounting of 5-strips

There is still no general agreement as to how to mount and display coil strips. While a number of coil specialists have decided to collect them in strips of 6 (with a control number at each end) or even in strips of 10, the majority of the collectors still seem to favor strips of 5.

This decision is reinforced by the Philatelic Service maintaining its pattern of supplying its new-issue customers with strips of 5, as well as by the specialized "Rolzegel" catalogue listing and pricing numbered coils in units of 1, 3, and 5 only. In addition, the quarterly auction of the specialist group "Postaumaat" lists most of its coil lots in strips of 5. So the next question is, how to display the coil 5-strip, so that the number is visible.

The simplest solution is to fold the bottom stamp over, as shown in illustration 1A. An alternate solution is to Xerox the back of the strip and mount this alongside the face-up strip, as shown in illustration 1B. The problem with this last example is that there is no assurance that the Xeroxed print



Ill. 1a



Ill. 1b

was actually made from the associated strip. So, the most productive method would seem to be to fold over the bottom stamp (as per ill. 1A).

However, to the collector of pristine, unfolded strips only, evidence of a crease in the perforations above the lowest stamp renders the strip considerably less desirable. This is shown in the "Postaumaat" auctions, where I ran an analysis of a number of random lots and found that strips which had been folded, realized about 25% of the specialized catalogue value, while unfolded strips averaged 43%.

This differential seems sufficient to deter many collectors from displaying and mounting their coils in the most logical manner, opting instead to mount their coils unfolded. Displaying the control number, however, one way or another, is still essential, as variations in the type of number are given separate listings and valuations in the specialized catalogue.

Compact Arpeco numbers

In a recent column I pointed out that slight adjustments to the Arpeco ink jet numbering machine can cause variations in the size of the digits, while the spacing - center of number to center of number - remains constant.

However, in the last few months, a compressed series of Type 7 numbers have made their appearance. These are called "compact", and the difference is shown in illustration 2.



Ill. 2

Investigation has disclosed, that the reduced spacing between individual numbers was caused by reducing the raster/matrix units (a term familiar to operators of ink jet printers) from two to one (*i.e.* from .80 mm to .40 mm) between digits.

Therefore, the distance between the center of one number and the center of the next number is decreased from 2.80 mm to 2.40 mm. The total width of a normal Type 7A(4) number is 12.80 mm, while the new variety, currently identified as Type 7A(4)-compact, is 11.60 mm. Since there is a clearly visible difference, the compact control number is being recognized as a true variety.

Late News

Sources in the Netherlands inform us that the 80 ct stamp issued in conjunction with Expo '92, has been released in rolls of 10,000 with K7(5) numbers; it is hoped that the PTT will make them available to collectors, probably in December.

Acknowledgments to "Postaumaat", H.J.T Bos and Jan Enthoven.

NETHERLANDS PHILATELY
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Booklets

"Kombinaties" Vol. 16:59-IRC
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Pb 31 Variety Vol. 16:IRC
 Julsen, F.W. June '92

Pb 45, Floriade '92 Vol. 16:IRC-IFC
 Julsen, F.W. June '92

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Type Overzicht van de Ned. R-stroken Vol. 16:IRC
 Nieuwland, K.N. Dec.'91

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Footnotes.

1. The process in question had been introduced in 1913 in the Netherlands by the *Nederlandsche Rotogravure Maatschappij* at Leiden. The NRM used the process mainly for the newly founded weekly *Panorama*. Starting with the 1915 volume, *De Spaarnestad* also adopted the process for the *Katholieke Illustratie*.
2. Letter dated September 18, 1926; No. 50213/post A.
3. The illustrations were of a 50 cent stamp (Queen Wilhelmina, photogravure), a 1-guilder stamp (Queen Wilhelmina profile, offset), a revenue stamp and a two-guilder stamp (allegorical design, offset).
4. These were the Statistics and Commodity revenue stamps (*Regeeringsomslagvel* March 10, 1937, number 6143).
5. *De postzegelaanmaak in Indië in de oorlogsjaren*, by ir

G.A. de Mol; *Maandblad v. Philatelie* 1930, page 6.

6. *Een Indisch ontwerp voor Jubileum- en andere postzegels in photogravure*, by ir. G.A. de Mol; *Maandblad v. Philatelie* 1925, pages 30-31.
7. *Het Postmuseum te Bandoeng* by H.W. Borel; *Maandblad v. Philatelie* 1932, pages 236-7.
8. *Postzegelnieuws* of August 25, 1925
9. *Regeringsbeslissing* of November 6, number 2650/IIID
10. *Orgaan van de Nederlandsch-Indische Vereeniging van Postzegelverzamelaars*, volume 1941, pages 11 and 12
11. *De Postzak* number 86 of March 1970, pp. 89-94
12. *The Netherlands Philatelist*, Volume XIII, number 6, April 28, 1979, pages 167-170

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Special Flight Airmail Issues van Reyen, P.E.	Vol.15:38-39 Dec.'90	The Rising Sun Over Insulinde Hardjasudarma, M.	Vol. 16:30-37 March '92
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