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FROM THE EDITOR

If all goes to plan, this will be our first publication with a new printer. This printer will also take care of the mailing, which has put Dennis Finegan out of a job. Not that he minds; more than a year ago he asked to be relieved of his job and his wish has now come true. Dennis had undoubtedly the most frustrating job of us all. On occasion we have told on this page some of the heroics he performed to get the publications into the mail. We all owe a vote of thanks to Dennis for his years of outstanding service.

The Netherlands 1852 issue is in high fashion again. We have reported in the Newsletter about these developments, but now we have no less than **two** lead articles on this topic. *Netherlands Philately* is proud to bring these two pieces of original reasearch, both by members of the ASNP.

A translated article on paper and gum of booklets should be of interest of all who are interested in the stamp production in the sixties and seventies. Much of what is discussed applies equally well to sheet and coil stamps.

Several members have asked why the undersigned keeps "pro temming". The reason is, that while our editor Paul van Reyen is active once more in writing and editing articles, his health does not allow him to formally take over the responsibilities of the editorship. There has developed an intensive communications traffic between Regina (Sask) and Ocean Grove (NJ), which keeps Paul very much into the thick of things. For the time being this arrangement will be maintained; the members should not have to complain though, since *de facto* N.P. now has **two** editors.

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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A CONTRIBUTION TO THE PLATE RECONSTRUCTION OF THE 1852 ISSUE OF THE NETHERLANDS 10 CENT PLATE 1A

by: Fred L. Reed

Now that an unprinted watermarked sheet for the 1852 issue of the Netherlands has been found which is presumed to be the elusive sheet Type IV, new impetus has been given to the attempt to reconstruct the mysterious plate 1A of the 10 cent 1852.

The system advanced by the authors of the book "Netherlands 1852 10 cent plate 1A" (abbreviated: 1A book) by G.C. van Balen Blanken (abbr: BB) and Bert Buurman to determine a plate position by the shape of the watermark (abbr: wmk) appears to be rather shaky. Consider the case of A 203 in the 1A book. Using the wmk matching system this stamp was described as position 47 from sheet Type II. Not before a third copy of that same position (stamp A 303, figure 5) was found did it become evident that the position could not be 47. That third copy is a lower right corner margin copy which narrows its position down to one of four: 25, 50, 75 or 100. In the supplement to the 1A book (May 1983) it was hence suggested that this stamp is most likely from position 25 from sheet Type I. It must be assumed that there is no trace of the marginal wmk 'line' in the bottom or right corner margins and I wonder why there is no mention of this most important aspect which would positively establish the position of the stamp as 25.

To-day there are those who still believe that 100 sheets of 10 cent 1A with 75 stamps per sheet only were distributed to post offices for sale to the public. Their reasoning is that the lower right pane, positions 76 to 100, had been removed from those sheets printed by a proof plate, used to train apprentices. In the January 1992 issue of the *Nederlands Maandblad voor Philatelie* P.F. Wylleman quotes a letter from the Mint to the Minister of Finance, dated February 3, 1852, which states that "package No. 18 contains 300 quart sheets with the red stamps, which the Commission had separated from poorly printed sheets of stamps and had considered and accepted as usable".

Figure 1

That brings to mind that in May 1976, about one year before the publication of his 1A book, BB believed and wanted to publish that there were only 50 positions of plate 1A and that only the upper half of a plate was utilized, because all the wmks of the then known stamps were in the bottom half of the stamps. By that time BB had identified 49 different positions out of 70 known stamps and I had difficulty convincing him that the ratio of different positions to known stamps made it mathematically extremely unlikely that in the end there would be only 50 positions. At publication time of the 1A book with 86 copies known to exist and at least 52 different plate positions, he had abandoned his half plate theory.

At this writing I had hoped to have the supplement No. 3, which has been researched and edited by Dr. Louis, who has assumed the continuity of the 1A book. I have now been advised by Dr. Louis and Mr. Hagemans (Van Dieten) that there have been snags with the printing and that several galley proofs had to be returned as unsatisfactory. After receipt of that supplement I plan to update this research. However, with 68 different positions now known (I just found a new one) and the total number of known copies now over 100, I still find the ratio very unfavorable to the theory of one quarter sheet missing and that only stamps from three quadrants or 75 positions were sold. Given time, the count should approach 100 positions or possibly even arrive at that number.

Analysis of the recently found blank sheet Type IV may also shed light on the peculiar phenomenon of the wmk, as demonstrated by me for the 10 Cent plate III and to varying lesser degrees for some other plates. (See Netherlands Philately Vol. 1, No. 2, December 1975). According to the premise in that article, there is a progressive contraction in the paper mould of the wmk bits, towards the center of the mould, so that in the printed sheets the top quadrants show the wmk in the lower parts of the stamps, and in the upper parts of the stamps for the bottom quadrants. In the left quadrants the wmk has shifted to the right with a shift to the left in the right hand side quadrants, and all this increasingly so towards the periphery of the sheet. I pointed out in my article that this premise was well confirmed in the horizontal aspect, but that it did not work so well in the vertical direction. I had to absorb a lot of criticism on this until (when over a year later the 1A book was published) BB adopted my findings after recognizing a similar deviant behavior in the 1A stamps. That caused him to say that "in these two plates the horizontal bridge must have been narrower than in the other plates".

Because this 'South displacement' also registers on stamps of other plates, but in varying lesser frequency, I had discarded this idea as unworthy of mentioning. If it turns out that in the recently found sheet Type IV the vertical distance of the wmks between the horizontal rows 5 and 6 is significantly larger than in the other three Types of sheets, then we will have a rational explanation for the deviant behavior of the wmks in the lower halves of the sheets of 10 Cents plates III and 1A, in that the vast majority or all of these stamps were printed on Type IV sheets of paper. Some other plates were printed in varying smaller quantities on Type IV paper. At the same time the positioning of the 12 stamps in the 1A book will prove to be fallacious (as was stamp No. 203), because the composition of sheet Type IV was not known at the

Figure 2

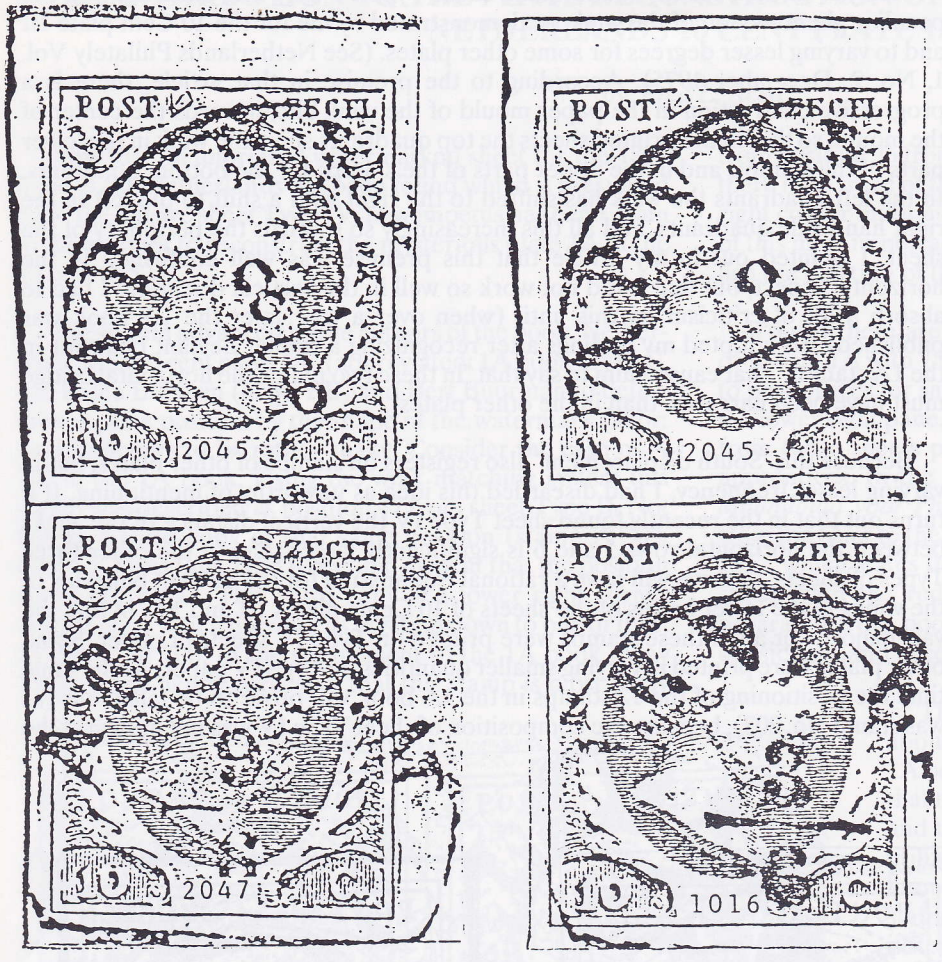


Figure 3

time of writing of the 1A book. Identification of plate positions by the shapes of wmks may eventually be feasible, but it will require electro-optical scanning and comparing devices with computers capable of dealing with the minutest details like those used in fingerprint identification.

Considering the scarcity of copies of 10 Cent plate 1A stamps, the idea came to mind of fitting possibly adjoining stamps to each other like pieces in a jigsaw puzzle. It occurred to me to isolate the photos of the various 1A stamps, cancelled by the same Post Office, on the hunch that these stamps very likely had come from one and the same sheet (or possibly from two sheets, but even less likely from more than two sheets). I photocopied all those pictures and cut them out meticulously along the margins of the stamp. I encountered some problems caused by the black background paper which sometimes blended in with the cancel or with heavy print smudges, thus obscuring the outline of the stamp margin (for example stamps 1018, 3034, 1044 and 1061). Then there were photographic discrepancies; of five copies of the same plate position, the photo of 1045 from the original 1A book measured 49x54 mm, that of 2045 from the first supplement measured 48x53 mm and those from the second supplement, 3035, 4045 and 5045 measured 48x54 mm. Two copies from the same plate position, both from the original 1A book and both cancelled in Nijmegen, measured 48x53 mm for 1032 and 49x55 mm for 2032, a considerable discrepancy if one reasonably excludes shrinkage or expansion of the paper.

Finally there are irregular alignments of the impressions in the plate. In the 1932 "Gedenkboek" (between pages 44 and 45) of the *Nederlandsch Maandblad voor Philatelie,* there is a reproduction of a proof pane of plate I of the 10 Cent which illustrates such irregularities. They are particularly visible in the vertical distances between horizontal rows 1 and 2 and between rows 4 and 5, escalating from 2 mm on the left to 3 mm on the right. That translates to between 4 1/2 to 7+ mm for the illustrations in the 1A book. Only for the letters are such scales mentioned. I have been unable to find a reference about the measure of enlargement for the photos of the stamps in the 1A book. With the average stamp measuring 18+ by 20+ mm, I arrive at an approximate enlargement factor of 2 2/3 (a tiny bit more in the vertical direction).

The idea was then to put these photocopies of prints of the stamps together so that they would adjoin to see if any edges would match, creating a neat 'adaptation' line, recreating as it were the action of the scissor some 140 years ago. The straighter and the more parallel to the borders of the stamp design the adaptation line is, the less confident I am about the validity of my matching (see figure 1). This is because many of the scissor separations will have been straight and parallel. In addition to a snug fitting joint, the line-up of the designs should be within acceptable limits and the spaces between the stamps should be between 4 1/2 and 7+ mm on the enlarged photos. For example, the lower interval for 3013 (not shown here) is 6 1/2 mm; for 2045 (figure 3) the upper interval is 7 mm; for the 1027-2023-1028 strip of three (individual photos combined) the lateral interval is 5 1/2 mm. Desirable, though not an absolute prerequisite, at least ONE of the two other sidelines should blend into an acceptable cut line *i.e.* without a discontinuity at the joining point.

Figure 2 addresses the hazards and fallacies. In three photo units there is a copy of 050 (1050, 2050) in combination. All three of them appear possible, but at most only one of them can be correct. The continuous pen mark in 1019/1050 is most intriguing as these two stamps can never have been used as a pair, because of the difference in type and date of the (BRIELLE) postmark; yet I believe them

Figure 4

most likely to have been a pair in the sheet, because of the irregular adaptation line, the similarities of the smudges in the left margins and the rather smooth continuance of the side lines. Admittedly, the ARNHEM 1066/2050 combination also shows similar smudges in the left margin, but the adaptation line is straight and parallel and the side lines are irregular, though acceptable. And then there is the 1066/105 combination for which a good case can be made.

Figure 3: Another predicament arises with 2045 and the choice between 2045/2047 or 2045/1016. I am undecided between the irregular separation beginning on the left side of 1016 and continuing all the way up on 2045, or the better vertical alignment in 2045/2047 and the similarity of the smudges in the left margin and I consider the latter match more likely to be correct.

Figure 4 features three stamps from Arnhem which show excellent adaptation, alignment, and spacing which I feel to be correct.

The four stamps from Nijmegen show also good adaptation and alignment; the spacing between 1039 and 1055 is a little too small though (4 mm), and I therefore consider the latter linkage as doubtful.

In Figure 5 all criteria for the pair, strip of three, and


POST ZEGEL
1036
POST ZEGEL
2041
POST ZEGEL
1023
POST ZEGEL
1061
POST ZEGEL
1065
POST ZEGEL
3037
POST ZEGEL
2049
POST ZEGEL
1031
POST ZEGEL
303

Figure 5

Arrows mean "NOT adapted"

Figure 6

irregular block of four are positive and encouraging. As remarked earlier, there is no mention of a marginal wmk for 303 and/or 1031 and it may be assumed that we have the following plate positions: 2041 position 14, 1065 position 19, 1031 position 24 and 303 position 25.

In Figure 6 is shown what I believe to be a vertical strip of three with good adaptation, alignment and spacing and an added element in continuity of the smudges in the margin between 1052 and 2014, and a similar reconstruction in continuity may be indicated for the small near vertical line in the left margins between 1062 and 1056. Note that these two stamps, one from Arnhem and one from Nijmegen, are NOT adjoint but overlaid to show a possible pair in the PLATE (as opposed to 'in the sheet').

To round out this treatise, I reserved the discussion of the 'vertical pair' in Figure 7 for a sobering finale. On page IX-47.4 in the 1A book this vertical pair 2047/1038 is referred to as a 'pair in the SHEET' (emphasis by me) as opposed to 'pair in the plate'. The stamps are not numbered as to plate positions and it can be assumed that this 'pair' was established through the apparent adaptation of the adjoining margins – an adaptation which is not sanctioned by my standards – and not from the shapes of the wmks. This is an excellent example of what such photos of wmks could have been most valuable for, but a poor example to establish a 'pair'. I have photos of the heretofore known sheets which show all the wmks in perfect alignment, horizontally and vertically. On this 'pair' the wmks on the photos are 4 mm off in vertical alignment (note the parallel vertical lines in the photo) which translates to 1 1/2+ mm on the stamps and absolutely eliminates any possibility of these stamps forming a pair!

I am well aware of the pitfalls and fallacies of the method here proposed and consider it a huge handicap for the present study that through a lack of foresight on the part of us who contributed to the creation of the 1A book, photos of the relative wmk positions like those on page IX-47.4 were not taken at the time the stamps were photographed. There is plenty of space for such photo's on the individual picture pages and they did not have to be Beta-radiographs but could have been taken with transmitted light or by submersion in petroleum ether. Such photos would have been invaluable for the corroboration or rejection of my results and those of future studies and would have proven infinitely more important than the abortive attempt to analyze the shapes of several hundred post horn wmks for their minute differences in order to pinpoint plate positions. As argued earlier with the examples of 303, 2047 and 1038, the injudicious application of both approaches has proven faulty and my

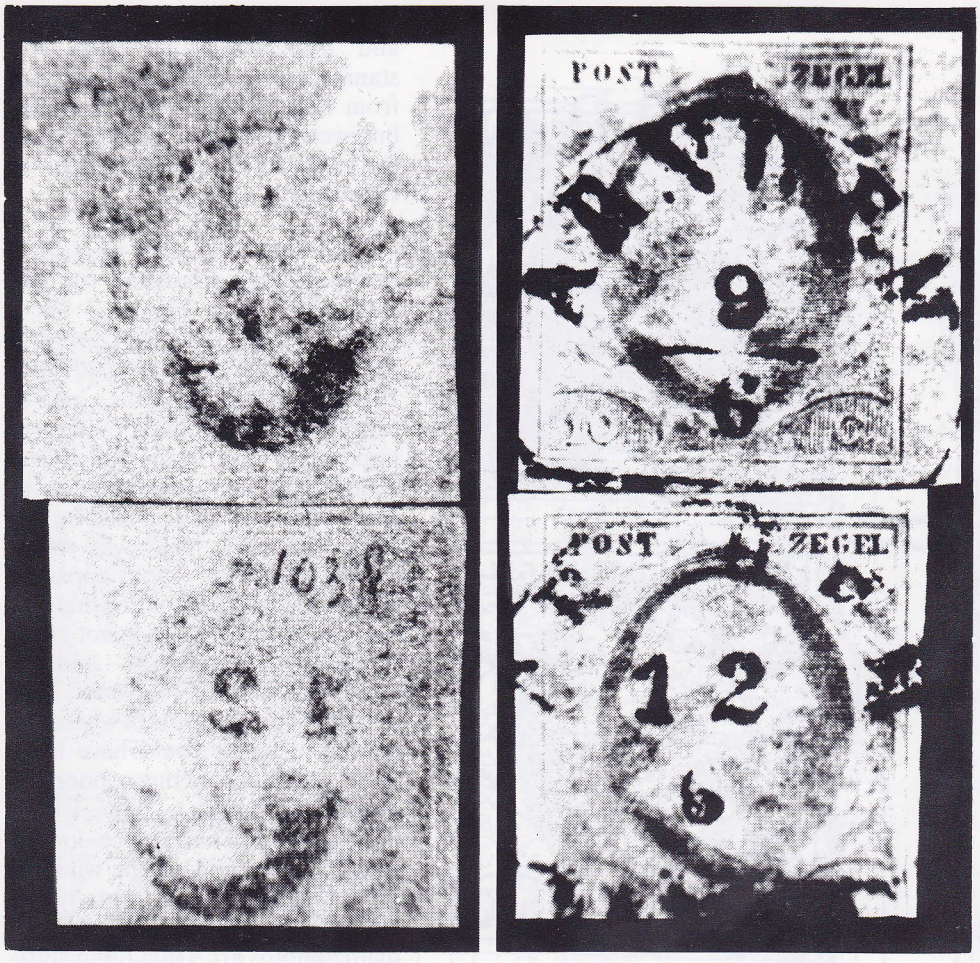


Figure 7

advancement of the adaptation method is only conjectural for lack of checks. I have tried to be meticulously impartial in presenting both the hopes and the disappointments of my approach. By relaxing the rules just slightly, but certainly not so drastic as in the 1A book with 2047/1038, many more cases could be attempted, for example 4045-1064; 2011-1064; 2035-101; 5045-1032; 1011/1037; 1051/207; 4045/1036; 1058/2023; 1055/2045 and more and some of these combinations will clash with each other and with some of mine here suggested. Having the wmk photos would have been instrumental in eliminating many of these doubts and would have meant a significant step forward towards the reconstruction of plate 1A of the 10 Cent 1852.

Book Review

De Emissies 1870, 1883 en 1892 van Nederlandsch-Indië (The 1870, 1883 and 1892 Issues of the Netherlands Indies) by R.A. Sleeuw. Published by the Netherlands Federation of Philatelic Societies (1992). A4 format, illustrated, 250 pages. Code 92-3, ASNP price $ 34.00.

The issues discussed here are the King Willem III issue of 1870, the numerals issue of 1883 and the Wilhelmina long hair issue of 1892. In all these issues the same frame design was used; only the central portion was adapted.

In the extremely comprehensive treatment of the title material, the author has concentrated on the historic evidence from a wide range of sources such as:

Correspondence from and to the printer (Joh. Enschedé, Haarlem)
Annual reports of the Netherlands Indies PTT
History cards of the Stamp Securities Control of the Dutch PTT
Articles in the Netherlands Indies daily Newspapers
Articles in old and more recent philatelic journals

The result is a very thorough and extensive (250 pages on A4 format, more than 100 000 words) description of the said postage stamps and postal stationery. While discussing the stamps, considerable attention is paid to the kinds of paper, perforations and printings. Also the designs, the SPECIMEN overprints, plate errors, printing errors and printing incidents are discussed in detail. The overprints on the numerals NVPH 38-39 and on the Queen stamps the "Dienst" stamps D1-D7 are also included.

Postal stationery with Willem III and Numeral imprints are discussed in a separate chapter, again with the historic details, the SPECIMEN overprints, the preparation towards the production and the data and numbers printed of each issue.

All told, an imposing piece of work, fully deserving of a better finish than the cheap-looking photocopied pages. Unfortunately that would have led to an unacceptable price.

For the serious Indies collector this book is an absolute must.

F.R.

The Watermark of the 1852 Stamps of the Netherlands

by Paul E van Reyen

In June 1982, now more than ten years ago, *Netherlands Philately* had an article by Dr. Fred L. Reed and myself about the watermark of the first stamps of the Netherlands. Earlier this article had appeared in *The Collectors Club Philatelist* (Vol. 61, No. 1) and it subsequently received a prize for the best article of 1982.

Two years later, in *Netherlands Philately* (Vol. 8, No. 6), Mr. P.F.A. van de Loo from Hilversum, the Netherlands, reacted with a "letter to the Editor" in which he tried to demolish our arguments as expressed in the above-mentioned article. I could not accept Mr. van de Loo's viewpoint, but it took me several years to get back to the fascinating subject. Once I was settled in France I found all the sources – and some new ones – and wrote an article based on them for *Notities*, the journal of the Netherlands Academy for Philately, which was published in No. 11 (1991).

Since the publication of that article two more articles have shown up, one of which certainly seems to me to "prove" that Dr. Reed and I were on the right track from the beginning. And to clinch the argument I very recently found another small item in an old catalogue which is only further "proof."

For those of you who perhaps think it is "simple" to write an article on a philatelic subject dating back to 1852 – forget it. Lately it seemed to me that there is a lot of resemblance between a detective and someone who writes such an article for *Netherlands Philately*. The detective gets the facts – most likely one at a time – and eventually builds up a case. When he thinks he has all the facts – and sometimes he only *thinks* so – he starts his reconstruction of the crime, and pounces! Read on to see what happens with the writer on the watermark of 1852.

Some of you may not have the copies of our journal in which the article of Dr. Reed and myself, and the "letter" from Mr. van de Loo appeared. So here is a synopsis of both.

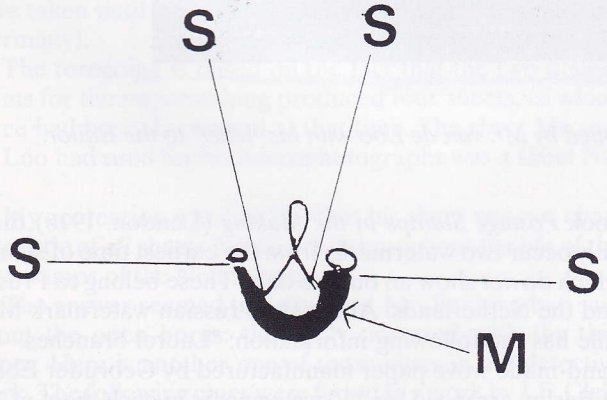


Figure 1. Dr. Reed's concept of the watermark. The body of the horn **M** *is a solid plate of thin metal. The rest is metal wire, all soldered to the metal frame of the mold (form)* **S**

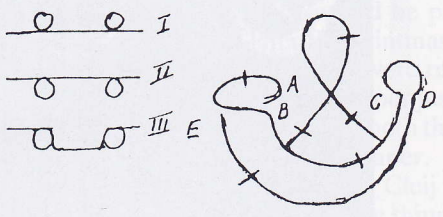


Figure 2. The concept of Mr. Loeber and Mr. van de Loo. The numbers I, II and III indicate the sequence of applying the metal thread, the turning over of the form, and the pounding out of the wire gauze of the form. The letters A, B, C, D and E follow the metal thread according to this concept. The cross hatches indicate the places where the thread is connected to the gauze of the form.

Dr Reed and I were convinced that the watermark "horn" was constructed by means of a solid plate of thin metal, with metal thread to form the loop and the ends of the horn (see Fig. 1 which comes from an even earlier article by Dr. Reed). Mr. van de Loo insisted on the other hand that the watermark was made by pounding out the body of the horn after the outline of the horn watermark had been shaped from metal wire and fastened to the frame of the papermaker's form. For this, see Figure 2, which comes from the book on Plate 1A of the 10 cent 1852 by Dr. G.C. van Balen Blanken and Bert Buurman.

From Mr. van de Loo's letter it became clear that Mr. E.G. Loeber and himself were responsible for the chapter in the Plate 1A book about the manner in which the watermark was constructed. He also showed some micrographs of watermarks which showed partially or completely "open" bodies of the horn. This he explained by stating that in these cases the pounding out of the frame had been incomplete.

Well, as you can see, the difference between these viewpoints could not be much greater. Still, I was convinced that Dr. Reed and I were correct, and in my article for *Notities* I tried to build up the case. First, we had seen only one instance in which a watermark was made the way Mr. Loeber and Mr. van de Loo suggested, and that was done in the 1820's in a French papermill. The procedure was used to "build up" exceedingly complicated watermarks consisting of coats-of-arms, for instance, in which were graduations from very light to very dark. The metal frame there was pounded out to various depths. Dard Hunter in his book *Papermaking: The History and Technique of an Ancient Craft* (New York, 1947) gives the story of this papermill which after a while gave up, possibly because this process was too expensive because too complicated. All other watermarks up to the middle of the century consisted of outlines *only*. A metal thread was either sewn or soldered onto the frame in these cases.

We, that is Dr. Reed and myself, also had consulted the book by Drs. G.C.J.J. Ottenheym, *Ontstaan en Invoering van*

Figure 3. Microphotograph of sheet No. III, positions 76-100, supplied by Mr. van de Loo with his "letter" to the Editor."

de Eerste Nederlandse Postzegels 1850-1852, in which we read about all the problems that had to be solved before the first stamps of the Netherlands were available at the post office on January 1, 1852. For the article in *Notities* I literally quoted the parts I found significant in Mr. Ottenheym's book, which I won't do here because translated mid- 19th-century Dutch doesn't make for easy reading. Yet I will give the highlights. Dr. Reed and I thought it significant that the Head of the Post Office Department, Mr. Pols, had visited Berlin early in 1851 to talk about a postal agreement and to visit the "stamp factory." If he had time he would report on the information he had acquired there.

What is also equally significant is that in Fred Melville's book *Postage Stamps in the Making* (London, 1916) there only occur two watermarks from the earliest time of stamps which do *not* show an outline only. These belong to Prussia and the Netherlands. About the Prussian watermark Melville has the following information: "Laurel branches. – A hand-made wove paper manufactured by Gebrüder Ebart, of Berlin, arranged for 150 watermarks in each sheet of 150 stamps of the first issue of Prussia. The 'bits' are stated to have been stamped out of brass. There is a watermarked marginal inscription breaking a single-line outer frame: at top, FREIMARKEN; right, DER; bottom, KOENIGL PREUSS; left, POST."

Dr Reed and I were convinced that Mr. Pols was respon-

sible for the design of the Dutch watermark, and that this had been constructed in the same way as the Prussian watermark, up to the marginal inscriptions.

The papermaker Blauw was also advised to make his paper molds twice as big as the size of the required sheets, thus producing large sheets which had to be cut in two. These molds were not cheap, by the way.

As you know, these stamps were printed at the Mint in Utrecht. The people at the Mint were not happy at all with the watermark produced. They complained quite a bit about the solid body of the horn, and suggested that it were better to have the body consist of the outline only, but by then it was too late. The watermark with the solid horn was to be used throughout the life of the 1852 stamps.

Let's now turn to the "damaged" open horns shown in the microphotographs of Mr. van de Loo (see Fig. 3). For this I found a source which Dr Reed and I didn't use for our article. In 1933 there appeared a commemorative publication of the Nederlandsch Maandblad voor Philatelie – 10 years old in 1932 – also commemorating the 80th birthday of Dutch stamps. In this *Postzegelkunde en Postwezen* a small item is found, "Watermerkzegels" (Watermark stamps), in which it is announced that in 1928 a German stamp magazine mentioned the find of a 5 cent 1852 with an "open" watermark. According to the item this was not a "second type," since it appeared that each sheet had several of these open horns, each *different*. A Mr. Becking who was the owner of a blank sheet of this watermarked paper explained the open horns by stating that in some cases the horns hadn't lain in the paper mixture, but (partially) had stuck out. His feeling was that these variations only occurred with the thin paper. His sheet showed 16 watermarks with a partially open horn.

Probably after Mr. van de Loo's "Letter" was published I already had written to him that IF he were right we would have a very easy mathematical "solution." If his sheet No. III were characteristic of all sheets No. III, and if his sheet had 8 open horns in the fourth quadrant (see Fig. 3), it would follow that with 40 million stamps printed 10 million would be printed on sheets No. III, that is 100,000 sheets, so that the total of 800,000 stamps with an open horn would exist. It seemed to me that with that many open horns it wouldn't have taken until 1928 for these to have been discovered (in Germany).

The foregoing is based on the fact that the two double forms for the papermaking produced four sheets, of which three had been discovered at that time. The sheet Mr. van de Loo had used for his microphotographs was a sheet No. III.

My contention was (and is) that his sheet was *not* characteristic of *all* sheets No. III used throughout the life of the first stamps of the Netherlands.

The answer seemed to lie in what Mr. Becking had said about the open horns: they only occurred with the thin paper. Here is another one of those clues in the detective work. The following clues were found in a work by J.F. Cleij, *Standaardwerk van de Postwaarden van Nederland: Emissie 1864*. In 1861 the Mint complained again about the paper used: it was too thick and too stiff which made it difficult to put the stamps on the envelopes. The Mint also thought that with the paper forms then used it would be difficult, if not impossible, to change the thickness of the paper because then the watermark would cause the paper to tear during the printing.

It was already decided that the new stamps, those of 1864, would be printed in sheets of 200. In February 1862 the Minister for Finance wrote to the Mint that the papermaker thought that, using the old forms, it would be possible to fabricate thinner paper. A little later the Mintmaster wrote to the Minister that in case no watermark were required, it would be possible to use machine-made paper just like was used in Paris. This paper could be ordered both thinner and more even in thickness, and it was also cheaper.

From the correspondence cited by Mr. Cleij it is clear that Blauw, the papermaker, faithfully made thinner paper, using the old forms. A *definite* proof that this was so is found in a recent article by Dr. Fred L. Reed, "Thick Paper – Thin Paper: Facts or Fiction?" which appeared in *Netherlands Philately*, Vol. 15, No. 2. Still, the Mint had complaints, and finally the Minister decided that for the 1864 stamps machine-made paper was to be used.

The "experiments" of Blauw must have produced the thinner paper on which part of the 5 cent Plate VI and 10 cent Plate X was printed. The NVPH catalogue does not mention any 15 cent stamps printed on this thin paper, which is also proved by Dr. Reed's latest article. In 1863, the last year that the 1852 stamps were printed, 2.5 million stamps of 5 cent were printed and 2.7 million of the 10 cent (and 300,000 of the 15 cent). We cannot "explain" the open horns found in sheet No. III of the thinner paper; so much can have happened at the papermill. Perhaps Blauw replaced the solid bodies of the horn with an outline only, when this body for one reason or another had been damaged or torn off. It is also possible that the supply of solid metal bodies by 1863 had run out; after all, the forms had been used steadily from 1851 on, that is 12 years! Repairs and replacements must have taken place in all those years.

Going back to the year before the first stamps appeared, we find in Ottenheym's book also that the President of the Mint College wrote to the "*Controleur*" at the Mint that no other paper was to be allowed at the Mint than that used for the printing of the stamps (the watermarked paper), and to keep the administration (keep track of the printed stamps, etc.); that no stamps were to be printed on any but the watermarked paper; and that this paper was not to be used for any other purpose.

It is, of course, out of the question that after printing 5.5 million stamps in 1863 no sheets of watermarked paper were found in the Mint. These could not be used to print the 1864 stamps since these were to be printed in sheets of 200. It was also, as we have seen, not allowed to use this watermarked paper for anything else (such as scratch paper). Here, I thought, was the source of the blank sheets of watermarked paper which have turned up. As I wrote already in *Notities*, they must have lain in the Mint for a number of years before they got into the hands of others, and finally in collections of philatelists; not that many, because the price of such a blank sheet in the NVPH catalogue is *f* 5000.00. The inventory of the materials which the Mint handed over to Enschedé did *not* list any paper!

The blank sheet No. III which Mr. van de Loo used to prove his point is thus not what I would call a normal sheet, but a sheet from the last experiments of Blauw, the papermaker. A sheet that stayed in the Mint as must have been

the case with all the blank sheets now available. Mr. Becking's comment seems to me to be correct.

So far my article in *Notities*. This was my reconstruction of the "crime," and I pounced. Perhaps too precipitously, but read on.

As I wrote above, only three types of sheets had, so far, been found, named, respectively Nos. I, II and III. Early in 1992 Dr. Reed had told me that a sheet No. IV had shown up. We all had to wait for the September issue of *Philatelie* to find out some details, and guess what. I did not pounce too early, apparently.

In this article of which the (translated) title is: "An extraordinary discovery: sheet type IV emission 1852," we read first that the PTT Museum for a very long time had examples of sheets No. I, II and III, so that it was easy, when an unknown sheet showed up, to compare this new sheet with the existing ones to find out whether this was really the one missing sheet. After a rigorous examination it was indeed found that this unknown sheet was a copy of No. IV. Another item was also important as a final clue for my case: The person out of whose archives this sheet came had a story of his father being part of the team that cleaned out the archives of the Mint in the years 1895-1898. He must have acquired this sheet (and another sheet which years ago was sent to the Indies) at that time.

If this doesn't prove my case I don't know what other proofs are necessary; although, hold your breath, there was something else in this article which sounded quite interesting. Earlier I wrote that the PTT Museum had all three sheets Nos. I, II and III. Even better, the article mentioned that they have two sheets No. III. And, measuring the outer frames of the watermarks in these two sheets it was found that there is a small difference in the bottom and right hand frame lines. This proves to me that if the frame lines could be changed, it could also be possible that some of the horns of the watermark could be changed, and the time of that change might very well have been during the experiments in the last years this paper was used.

By the way, the owner of sheet No. IV thought that this really unique sheet should be in the PTT Museum, and that is where it now rests.

Finally, just before I started typing the draft of this article I happened to see something in an old catalogue of the Netherlands and Colonies, the "Expanded" catalogue of 1935-36, edited by P.C. Korteweg. On page 1, following "1 Jan. 1852," under "*Watermerk*," I read (translated): "Entire sheets *thin* (my italics) paper with complete watermark, on which no stamps are printed, are found in the trade. Price *f* 25.--" (For comparison purposes, an unused 5 ct 1852 lists for *f* 27.50; an unused 10 ct is *f* 30.--; and an unused 15 ct is *f* 35.00.) If you are interested enough, check the prices in the latest NVPH catalogue.

Post Scriptum:

A letter from the PTT Museum in The Hague which I received in November 1992 revealed that the blank sheets in the Museum (five sheets now) had never been measured for thickness. Following my request Ms. Monique C. Erkelens of the Museum – whom we thank for her kind efforts on our behalf – measured the sheets in various places because handmade paper is never equally thick all over. She found that sheets Nos. I and II varied between 0.10 and 0.13 mm, and sheets III and IV between 0.07 and 0.10 mm. ALL these blank sheets are therefore thinner than the thinnest stamps Dr. Reed found in his article. I am now of the opinion that the sheets Nos. III and IV were put aside by the printers at the Mint *because* they were too thin, and after wetting prior to the printing might have torn.

BOOK REVIEW

Illustrated Dutch-English Philatelic Glossary. By Hans Kremer. Published by the *Netherlands Philatelists of California*, 46 A4 pages, 1993. Available directly from the author (252 Balceta Ct., Danville, CA 94526), price $8.00 post paid.

Readers of the ASNP Newsletter will remember how yours truly tried to help members with a translation of some terminology in the NVPH catalogue. That effort is now made more than redundant by this very extensive glossary. There are hundreds of entries, all alphabetically arranged according to the Dutch spelling. There have been more glossaries in the past (such as by our own Paul van Reyen in one of the earliest issues of N.P.), but this one shines, not only by its size but also by the many pictures of stamp designs, post marks and the like that really help to illustrate the point.

The glossary is not without its errors, but that is only normal. The word "Quilloche" does not exist, not in Dutch and neither in French. The correct spelling is "Guilloche" which my HARAP describes as "chequered pattern". We also do not agree with the translation of "maakwerk" as "bogus; especially fabricated to give impression of genuineness". "Maakwerk" as relating to covers can be translated as "contrived franking" (say, with a complete set on a normal letter), but it is always genuine. "telblokje" is a counting square on the back of a booklet cover. "Postwaardestuk" is indeed "Postal Stationary" except that the correct spelling is "Stationery".

However, there are also inspired translations such as "branch office" for "Bijkantoor" which is so much clearer than the confusing term "auxiliary office", which could also mean "hulpkantoor". And it is such a delight to see "cijfer" **not** translated by "cipher".

Some words did not make it into the list. The very first word we tried to look up was "Zegelwaarden" and it was not there. Too bad; I am still looking for a good translation for that word. "Postal Securities" is the best I have been able to come up with, so far, but I would gladly trade it for something that sounds less pompous. "Rolzegel" is not there either, which is regrettable since I wanted to know whether "coil stamp" has now indeed been replaced by "roll stamp" (as it is in Canada). Also the new word "frankeerstrook" should have been there.

All in all though, a very worthwhile addition to the book shelves of almost all of us. From Anglophones who are not too familiar with the Dutch language to writers and editors(!) of Dutch origin and certainly for those for whom English nor Dutch is the mother tongue.

Our congratulations to author Hans Kremer and also to the *Netherlands Philatelists of California*, an organization that seems to be brimming with life.

F. R.

THE PAPER AND GUM OF VENDING MACHINE BOOKLETS OF THE NETHERLANDS

Excerpted from the "Handboek Automaatboekjes Nederland"

by W.M.A. de Rooy and J.A.C. Hali.

This translation of a portion of the "Handboek Automaatboekjes Nederland" is an expanded description of paper varieties that occur in booklet combinations, which I discussed in a previous article (This Journal Vol 16, No.4). My thanks to Hans Klein and Jan Enthoven for the translation. Thanks also to Larry Rehm, who provided the pictures. F.W. Julsen.

With regard to the qualities of paper on which the stamps are printed, one can make general categories based upon the reaction to U.V. light. The following 'layers' of the stamps will be studied:

1. Coatings
2. Paper
3. Gum

Coatings

In the mid-fifties, the grayish and uncoated paper was no longer considered attractive, so the paper was coated with a very thin layer. Therefore, in the Netherlands we had a clearly white paper which was somewhat glossy. This coating especially creates a strong white glow under U.V. light. (In addition to this white coating, there also exists a rosy and a grayish coating on the stamp paper)

A phosphor coating was introduced in 1967. To the eye, it looks somewhat yellow, but under the U.V. light it clearly glows yellow and it also has a yellow afterglow. Under certain circumstances this phosphor coating can (partially) disappear, in which case the reaction on the front is from the paper itself.

The low values of the Juliana Regina stamps (except for the 25 cent of booklet 9, which had appeared earlier) were first issued in 1971 and are printed on paper obtained from Harrison & Sons Ltd. This has a phosphor coating which in general shows up white.

We can therefore come to the following classification as far as the booklets are concerned:

White coating:	Booklet 9, normal paper
Yellow phosphor coating:	Booklets 6, 7, 8, 9, 10 and 11
Harrison Phosphor:	Booklets 12 and later
Uncoated:	Booklets 1 through 6e, 7a-b, 8a-b-c, 10a

The Paper

Until about 1955, the stamp paper was inert, that is, producing no reaction. Under U.V. the color can appear dark yellowish or grayish. After that date we find paper which has had fibers added which produce a scattered white luminescence. Later, another substance, a so-called 'whitener', was uniformly dispersed through the paper, also giving a white luminescence.

These two substances, the fibers and the whitener, produce a bright white appearance of the paper.

We have now three categories:

D (dof)	inert paper, with no fibers and no whitener.
V (vuil)	fibers only (or combined with some whitener, but the fibers predominate)
W (wit)	uniformly distributed whitener (sometimes with a small amount of fibers)

Based upon the density of fibers, a sub-division can be made of the category 'V', varying from a very small amount of fibers, to a high degree of fiber content, which gives the whitest reaction.

The chronology follows the category divisions:

D (inert) – V (very slight fiber content, some fibers, moderate content and, finally, maximum fiber content). We find that most probably old paper stock had been used up in the years 1964-65, so we find the different kinds of 'V' material used at the same time.

During 1967, the phosphor-coated stamps were issued: yellow phosphor coating on inert paper. This paper does not appear yellowish as prior to 1955, but has a tendency toward red. This is called D(r). We also find this (reddish) paper with some white fibers (and white specks), but not with whitener! If this is found consistently, we use V(r), with the same sub-divisions as under 'V'.

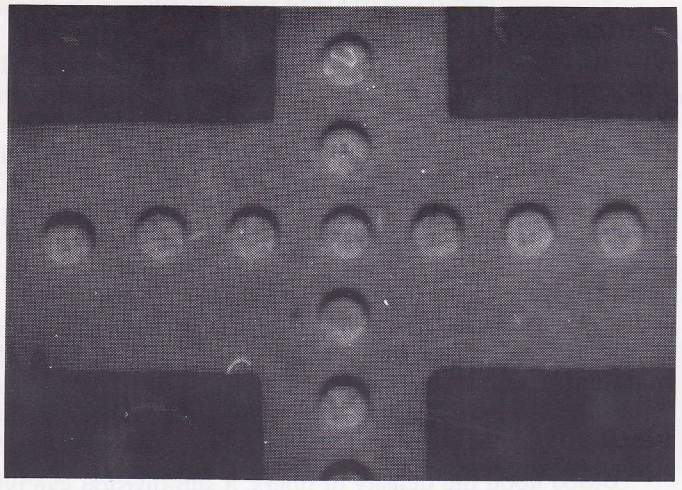
With the vending machine booklets we find (see also illustrations):

Inert paper D(r):	8a-c, 10aD, all yellow phosphor bklts
Very slight fiber content:	1-2M, 3-4yD
Very slight fiber content, but V(r):	6d
Some fibers:	1-2H
some fibers, but V(r)	6e, 7bD
Moderate fiber content	1-2H, 9a
Moderate fiber content, but V(r):	10aW
Max. fiber content, almost white:	3-4yW, 3a, 4z, 5, 6a-c, 7a-bW

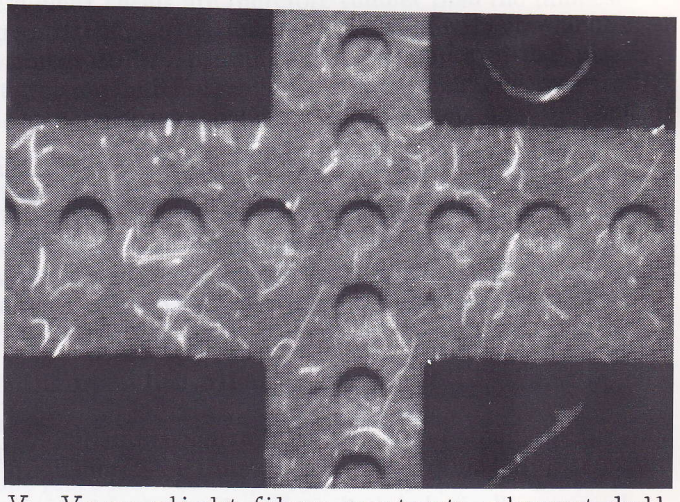
Classification 'W' is found on booklets almost exclusively in combination with the white coating of Booklet 9 and the Harrison coated stock of Booklet 12 and subsequent booklets.

A fact to be noted is that all Booklets 9a-h have the white coating with paper 'W', whereas Booklet 9a also appears on 'V' paper.

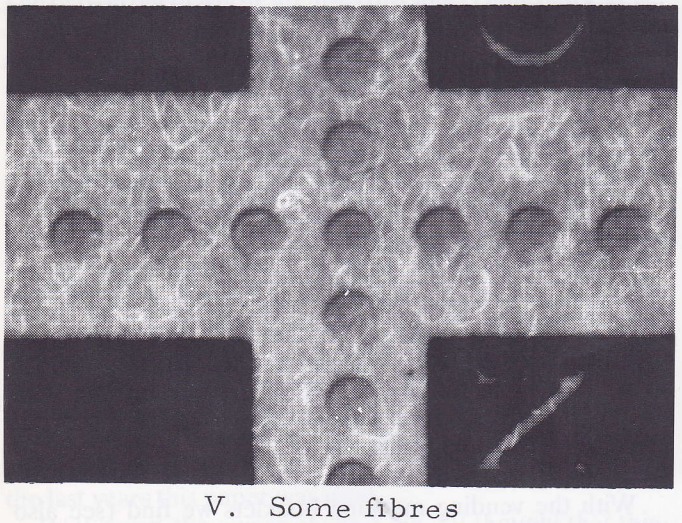
UV Macrophotographs of Booklet Pane Coatings



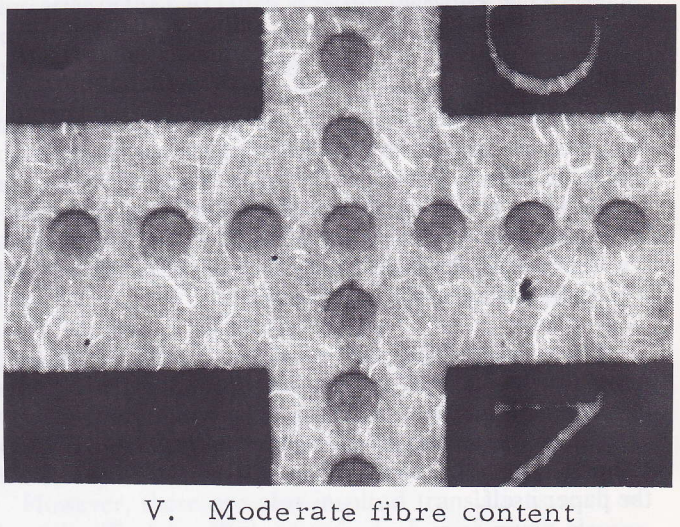
D(r). Inert; dark, with reddish tint



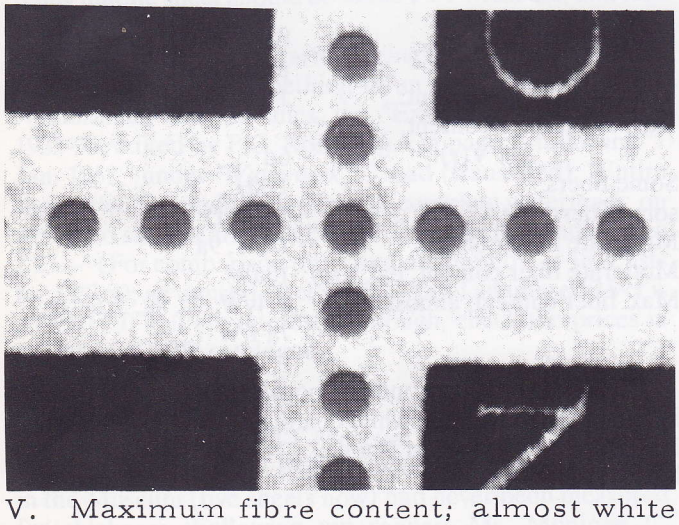
V. Very slight fibre content; almost dull



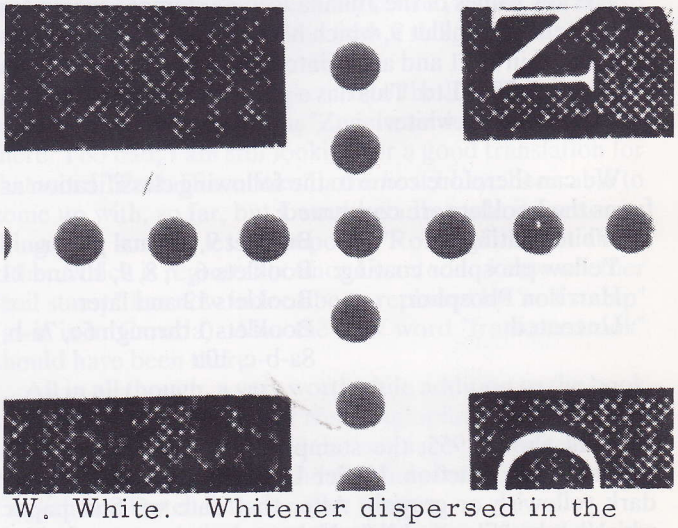
V. Some fibres



V. Moderate fibre content



V. Maximum fibre content; almost white



W. White. Whitener dispersed in the paper. Harrison phosphor coating. True "Hi-brite".

Examples of V(r) are not included, as the difference between the neutral and the reddish tint cannot be shown in black-and-white.

The difference between the extremes of Booklets 3-4yD and 3-4yW, apart from the reaction under U.V. light as described, can also be identified on examples with a counting marker. Only on 3-4yW has a counting marker been used on the cover printing cylinder.

The difference between the normal 7bD (slight fiber content) and 7bW (maximum fiber content) is quite visible, even without a U.V. lamp. Apart from this, 7bW was printed on exactly the same paper as 7a. Apparently an old stock of paper had been used initially to produce 7b.

The two types of Booklet 10a also show a difference in the ink. On booklets with whiter paper, the red ink clearly appears somewhat lighter.

The Gum

The PTT has come up with regulations covering the gumming of stamps; these requirements have been considerably revised over the years. Originally Arabic gum was used, which was known to have a hardening effect, causing problems such as cracking and its water absorbing properties.

As the booklet vending machines are often placed in less protected places, the gumming requirements had to be strengthened. Different types of gum were tested by the PTT. Then, synthetic gum was tried out. First Enschedé gummed the paper themselves. Gradually the Arabic gum had been replaced by gelatin mixed with some dextrine. At the same time, they experienced with PVAc (Polyvinyl Acetate), with PVA (Polyvinyl Alcohol), and PVA with dextrine. PVAc and PVA are colorless; dextrine is white to yellow to light brown, depending on the type used.

PVA alone provides a dull gum: PVA with dextrine a semi-glossy gum. PVA gum seemed to lose its adhesive strength after time or to heat, whereas its elastic film made perforating difficult.

The final gum is a PVA-dextrine mixture which is applied to the paper after manufacture, which Enschedé has obtained from Harrison in England since 1968.

The mixing of the PVA and the dextrine takes place in the factory just before applying the gum, because the two substances are difficult to mix and separate again if the mixing is insufficient or if the mixing unit stops for any reason. The consequence can be visible. The gum on Booklet 18aD1-dull has an unusual appearance due to incomplete mixing.

The combination of PVA and dextrine has proven to be an excellent solution. Dextrine dissolves (in water) quickly and gives immediate adhesion. PVA has a slower action. Thanks to the PVA, the overall thickness of the stamp is kept uniform even if there is too much moisture used.

Several gum applicators are being used. Depending on the kind of gum, an applicator roll applies 10 to 20 gram per square meter on the paper, at a speed of about 45 meter per minute. A pattern in this roller can cause stripes.

Since 1974, color pigments have been added to the gum mixture. This has the advantage of preventing printing on the gummed side. Thus the blue tint of gum type D came into existence.

Depending upon many factors like the chemical formula, mixing, the machines used, the paper properties et cetera, differences in the gum can result.

Properties of Gums:

A. Gum Arabic: glossy to shiny, attracts moisture, can crinkle. Used until 1966.

Synthetic gum: dull to glossy, barely attracts moisture, has no tension. Used since 1966.

B. Enschedé paper B1 white: B1a, glossy 1966-67
B1b, dull mid-1967
B2 yellowish, predominantly dull, used 1967-1972

C. Harrison paper (PVA): C1 Cream color with white spots
C2 Cream to white, lightly striped, 1973-74

D. Harrison paper (PVA dextrine): D1 Bluish striped 1974-75
D2 Bluish with spots 1975-present

(The dates refer to the manufacture of booklets)

Classification of booklets:

	Gum
1 through 3y, 4y	A
3a, 4z, 6a through 6c	B1a
5	B1a or B1b
6d through 6fFq	B2
7a-b	B1a
7b through 11	B2
12 through 14a	C1
14b	C2 or D1
15a	C1 or C2
16a	C1, C2 or D1
16b	C2
17a	D1
17b	D2
18a	D1 or D2
18b to date	D2

Structure of the Paper

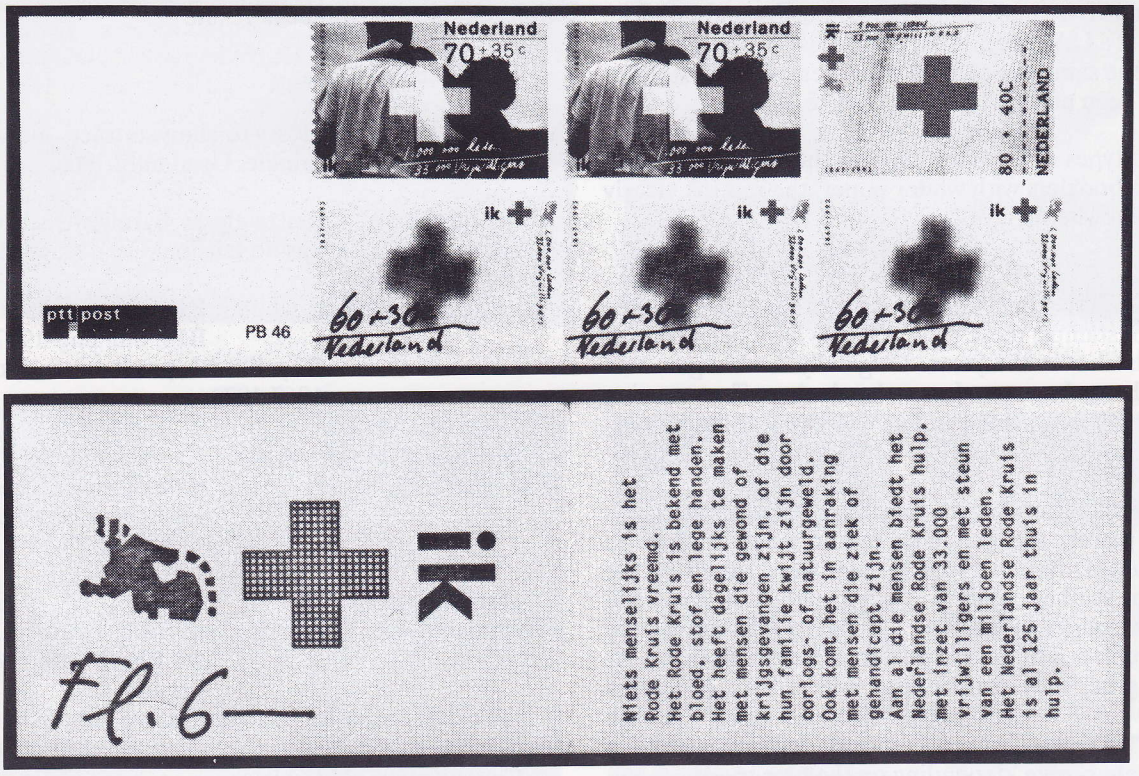
The lines in the paper are more visible in complete booklets than is the case with individual stamps. During paper manufacture, the continuous strip of wet paper passes over a fine wire screen. Depending on the thickness, the pattern of the screen often stays visible in the paper. If one views the paper at an oblique angle against the light, the structure can become visible.

This structure is interesting on the Harrison paper. We have two perpendicular directions in this texture. One ap-

The 1992 Red Cross Booklet

by Frank W. Julsen

Postal Booklet 46 continues the strange trend of misaligning the stamp designs within the pane:



As a result the three stamps at the top of the pane are off-centered to the left by at least 2 mm. The bottom stamps, if one takes into consideration the miniaturized map of the Netherlands plus the text in the upper right hand corner, are centered.

Although I must admit my ignorance of 'modern art', it does seem logical for the designer of this booklet pane (as well as the sheet stamps, issued simultaneously) to have had extended merely the design backgrounds about 2 mm to the left, thereby making it possible to have six evenly aligned subjects within the pane. I now express my sympathy for the collector who seeks well-centered or perfectly-centered examples of these recent issues; to succeed he must locate booklets that are off-centered 2 mm to the left! Enough of my questionable humor.

The booklet, which sells for Hfl 6,- consists of three (60 + 30) ct values, two (70 + 35) ct and one (80 + 40) ct

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pears stronger, being the one transverse (diagonal) to the paper strip.

So, for example, the Juliana Regina stamps show more or less horizontal lines. We can try to analyze the lines we see. We can count approximately 18 lines per centimeter. Analyzing the Harrison paper, we note the following possibilities: no visible lines, 18 lines per cm but every second line is more distinct-(9), or all 18 lines are equally distinct.

As a subdivision, 0, 9, and 18 would be sufficient for the time being. In the case of 18 lines, is also possible that the vertical lines can be seen clearly, and in other cases they may be visible but some may be very thin. Notation + 18.

Seen from the back the approximately horizontal lines slope either to the left (l), to the right (r) or the lines remain horizontal (h).It has been accepted that on the wide paper strip, l, h, and r can be found next to each other, before the wide strip is slit into narrower strips to meet the requirements of the printing press.

When combined with the gum varieties, the following paper structures have been found so far:

C1:	0, 9, 18
C2:	9
D1:	9
D2:	0, 9, 18

Not all the combinations with (l), (h), and (r) have yet been found.

stamps. The perforation is comb 13 1/2. The remainder of the printing details are not yet available to me at this time (*Editor: See, however, the October 1992 Newsletter*). As for 'combinations' there can be singles of the 70 + 35 and 80 + 40 ct, imperforate at the top. Of the 60 + 30 ct stamp there is only the imperforate at the bottom variety. For the purist, one might add the lower left single with selvedge. Three pairs can be made: the (70 + 35)/(60 + 30) ct, imperf at top and bottom, the (70 + 35)/(80 + 40) ct horizontal pair, imperfed at the top and the (80 + 40)/(60 + 35) ct, imperfed at top and bottom. Finally, there is the block of four, consisting of the four stamps at the right hand end of the pane.

As for the stamp designs, which are supposed to commemorate the 125 th Anniversary of the Dutch Red Cross, little complimentary can be said of them. What ever happened to understandable and eye-pleasing stamp designs?

Book Reviews

Nederlandse filatelieloketstempels en stedekaarten. (*cancels and town cards of the Dutch philatelic counters*). F.S.J.G. Hermse, 24 pp, illustrated. Published by the Charles Beltjens Foundation, 1991. ASNP code 91-11, ASNP price ...

Since 1986, the philatelic counters in the Netherlands began to get their own cancel. By the end of 1991, there were already 207 of such cancels. All of these are listed in this booklet, both in chronological and in alphabetical (on name of town) order. The designs of these cancels are also all shown.

Along with the special cancels, so-called town (post) cards were introduced. These cards carried a stamp of at least 55 ct denomination, cancelled by the special cancel and with a related cachet on the left. These cards could be sent as such through the mail, but unaddressed cards could be ordered under cover. The price of these cards was Hfl 2,75. Although quite a few marcophilatelists went for complete sets of these cards, they were not a commercial success. ttheir issuance was terminated at the end of 1987. By that ttime the Nos 1-64 had been prepared. It would have been nnice, if the 64 different cachets had been shown, but this is not the case. There is a discussion on how these cancels were manufactured and there is even a topical register, alphabetical, both in Dutch and in English. Otherwise the language is Dutch with a summary in (very presentable) English.

For those who collect these cancels, this will be their major reference. However, it will also come in handy, for anyone who is setting up a thematical collection on their home town or region.

F.R.

Speciaal catalogus 1993 Nederland PLAATFOUTEN (1993 catalogue of plate errors of the Netherlands) by J. van Wilgenburg. 101 pages, illustrated. Code 92-4. ASNP price $18.00.

This is in fact the sixth edition of this well-known catalogue. Again many new entries have been added, leading to a considerable increase in the size of the booklet.

New is also the attempt of the author to create a study group on plate errors, devoted to the exchange of information, description of new finds et cetera. Those who are interested are asked to send a self addressed, franked envelope to the author at Berlagelaan 26, 3723 AD Bilt-hoven.

One change that is regrettable is the omission of plate errors in stamps of the Overseas Areas. In his previous edition, Mr. van Wilgenburg had asked for reactions concerning these ex Colonies. Apparently he received only four reactions (including one from yours truly), which was too little. However, Mr. van Wilgenburg created a separate booklet just on the 'Colonies'. It has 17 pages and contains the description and photo of 51 primary errors. The booklet is available for Hfl. 9,- plus postage (Hfl. 2,- will get you Air Mail delivery) These monies to be transferred by Giro to account No. 480 5551 of the author, with mentioning of "overzeese plaatfouten". If you don't have access to a Dutch Giro, send Can$ 8.00 or US$ 6.50 to the undersigned and we will take care of it for you. This may seem an unusual way of handling things, but it concerns a booklet which is not available through the normal bookselling channels and therefore our ASNP bookstore prefers to stay away from it.

Both catalogues are warmly recommended.

F. R.

Catalogus Postzegels op Brief (catalogue of stamps on cover). By H. Buitenkamp and E. Müller. Seventh Edition 1992/93. Illustrated, 104 pp, published by the NVPH. Ordering code 92-5, ASNP price $20.00.

As the authors of this catalogue noted, prices of classic covers have come down considerably in recent years. This 7th edition reflects that. The reverse is true for more modern material (roughly 1910- 1950) and again we see that reflected in this catalogue. Combinations from booklets are still very much in demand; the price increases given in the catalogue (10-20 % for the more esoteric combinations) do not seem quite enough. Curious also are the prices of many semi-postals on cover. Sometimes only one of the denominations is up, and then by a very substantial margin. That trend started actually already in the 6th edition. There are some prices now, where there were none before. Example: NVPH 425, the 5 + 5 ct "Winterhulp" of 1944 is now listed for fl 500,- as single franking. New also are several tables regarding the rates for AR. New and useful too is a list of contents for all the rate tables.

For a catalogue that became available in November 1992, it is a bit disappointing that only stamps issued up to June 1991 are listed.

For the real on-piece collectors this catalogue is a must, of course.

F.R.