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Volume 38/1



American Society for Netherlands Philately
Founded in 1975



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NETHERLANDS PHILATELY

Magazine of the American Society for
Netherlands Philately; **Volume 38/1**

October 2013

Editor's message

Here is the first magazine of the season. Here in Adelaide winter is over and the heat starts to kick in. Australia is already suffering terrible bush fires, mainly in the state of New South Wales. The state declared the state of emergency as I write this message. Fifty-six bush fires are burning at the moment of which twelve are out of control. When I look at the weather charts it doesn't look good for NSW. With strong dry winds and rain falling in the wrong states, South Australia and Victoria, it will take weeks to put out the fires.

Elections

Enclosed with this issue is the board election form. Please take some time to fill this out with your preferences and send it back as soon as possible. The Society needs this information to function and we are already one year late!

This issue

You will also find the exhibition results from a local stamp exhibition in Adelaide and a question regarding the search for an image of the only recorded numeral cancel 259 on cover. Also the magazine has two interesting articles, both written by our previous editor Hans Kremer. The magazine closes with the recent issues from the last few months.

All the best from Adelaide,
Alex

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Magazine Notes

Our Magazine is the business card of our society. With modern technology available, a full color magazine is warranted.

Potential authors are asked to send in full color scans (at 600 dpi) of their illustrations. I would like to receive the text in MS Word. Keep in mind that you should clearly state where each illustration belongs in the article.

Contact the Magazine Editor in case of questions.

Exhibition Results

by Alex Nuijten

On Saturday 12 and Sunday 13 of October 2013 the yearly State Congress of South Australia was held in Adelaide. This exhibition can be entered by all stamp collectors living in South Australia. There are three main categories the exhibit can be placed in: Club competition, Individual entries and State entries. The first two categories are limited to one frame of 16 pages while the State entries must have three frames of 16 pages. Only the State entries receive an actual medal while the rest only receives a certificate with the achieved award mentioned on it. This year I had three entries, one in every class, and all of them received the same medal award.

- Franked with the Netherlands issue Fur Collar. Award: Vermeil, 72 points.
- The Fur Collar letter sheets from the Netherlands. Award: Vermeil, 72 points.
- The Juliana en Profil booklets from the Netherlands. Award: Vermeil, 70 points.

The collection “Franked with the Netherlands issue Fur Collar” was a State entry and therefore received the medal shown at right. This medal is made by the Adelaide Mint. The collection “The Fur Collar letter sheets from the Netherlands” was part of the club competition. The club competition contains entries of four different collection classes in four different categories. The points scored by each individual entry are added and the club with the highest number of points wins. This year the trophy was awarded to the Philatelic Society of South Australia (PSSA) the club of which I am a member. Knowing my fellow members, we already are thinking how we can defend the trophy next year.



The last collection “The Juliana en Profil booklets from the Netherlands” was placed as a individual entry for this year’s challenge “Booklets”. Every collection that was entered as a booklet collection automatically took part in this challenge. For me it was not the purpose to win but to receive feedback on how to improve the presentation of booklets for my larger collection of the Juliana en Profil issue. I did not win the challenge but received great feedback on how to present it.

Question from a fellow collector

Harrie Jans is working on a publication and is looking for an image of the numeral cancel 259 (Puntstempel), Waddinxveen, on cover. This cover was once part of the collection of Johannes de Kruijf and it was auctioned around 1964 in New York.

If any of the members can scan an image from the catalogue and/or has information about the person who bought this, please forward your information to Harrie Jans at hjwmjans@online.nl

If you wish to remain anonymous but still want to share the information, please send the information to your editor and he will ensure that Harrie receives your contribution.

1945 Emergency Cancels

by Hans Kremer

This article is a slightly revised version of a blog submitted by Cees Janssen on <http://www.postzegelblog.nl/2013/08/20/de-noodstempels-van-1945/>

During the liberation of the Southern part of the Netherlands, the second half of 1944, a large number of post offices of various sizes were partially or completely destroyed, due to German and Allied military actions. The inventory of these post offices was lost in the majority of cases. Among the items missing were cancel markers.

Emergency cancellers had to be put into service as soon as possible, but how did these offices get these cancels? The English had emergency post offices with them, which they called "postal units." In such a unit were all the materials that were needed in order to function. The standard equipment included: letter bags, labels, paper, forms, pencils, inks, cancellers with changeable dates, and other items. These supplies were sufficient for the implementation of a simple mail service for a population of about 200,000 residents for 3 months. The cancellers were rather simple. It was a box, similar to an ordinary rubber date canceller, with a cog that could be rotated to set the proper date. The holder could be closed with a folding lid and rubber letters could be assembled to form a postoffice's name. Although the cancellers were British the individual rubber town names were made by Het Stempelhuis in Eindhoven.

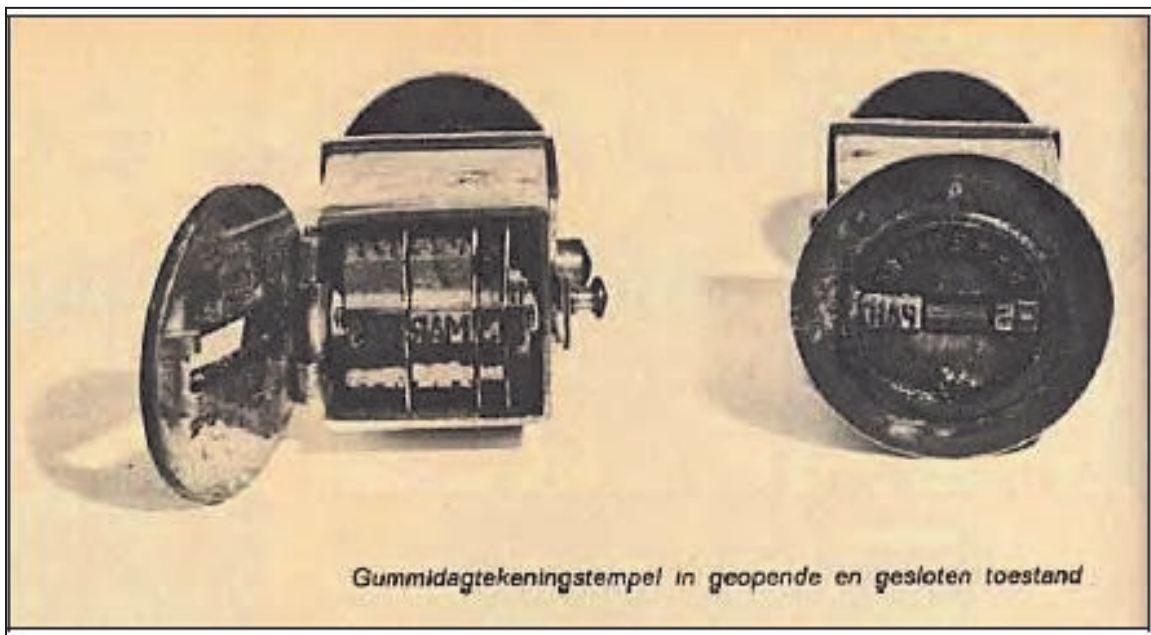


Fig. 1 Sevensum emergency canceller in opened (left) and closed (right) state.

All office names were applied in capitals, except Siebengewald. Some offices had more than one canceller.

Most offices that had such a rubber canceller, received, from September 1945 on, new steel stamps, manufactured by The Mint in Utrecht. However, some offices used the rubber emergency canceller until 1946.

It should be noted that some of these cancellers were in private hands for at least a short period and 'maakwerk' (canceled to order) is known.



Fig. 2 Rubber cancels of Sevenum



Fig. 3 Rubber cancels of Siebengewald

Which cancels are known?

Following is a list with the official period of use, and also a note if 'maakwerk' is either **Rare (R)**, **Common (C)** or **Very Common (VC)**. If no **R**, **C** or **VC** is listed no 'maakwerk' exists or is known.

	Maakwerk?
1. Afferden (L.B.), 12 July 1945 till 9 November 1945	VC
2. Ammerzoden, end July 1945 till 19 November 1945	R
3. Bergen (L.B.), 4 July 1945 till 9 November 1945	VC
4. Eede (Z.L.), 18 June 1945 till 9 November 1945	
5. Ellewoutsdijk, 18 June 1945 till 9 November 1945	R
6. Gennep 1, 26 June 1945 till 9 November 1945	VC
7. Gennep 2, 3 July 1945 till 9 November 1945	VC
8. Grubbenvorst, 23 March 1945 till 9 November 1945	VC
9. Hedel, end July 1945 till 9 November 1945	VC
10. Heyen, 4 July 1945 till 9 November 1945	VC
11. Kerkdriel, end July 1945 till 29 April 1946	VC
12. Klundert 1, 16 June 1945 till 9 November 1945	C
13. Klundert 2, 18 June 1945 till 9 November 1945	C
14. Meerlo (L.B.), 16 June 1945 till 9 November 1945	C

- | | |
|---|-----------|
| | Maakwerk? |
| 15. Ottersum, 4 July 1945 till 9 November 1945 | VC |
| 16. Overloon, 29 May 1945 till 14 September 1945 | VC |
| 17. Sambeek, 16 June 1945 till ?? | |
| 18. Sevenum, 26 March 1945 till 9 November 1945 | C |
| 19. Siebengewald, 4 July 1945 till 9 November 1945 | VC |
| 20. Tegelen 1, 9 June 1945 till 9 November 1945 | |
| 21. Tegelen 3, 18 June 1945 till 9 November 1945 | |
| 22. Tegelen 4, 18 June 1945 till 9 November 1945 | |
| 23. Velddriel, end July 1945 till 19 November 1945 | C |
| 24. Velden, 30 May 1945 till 9 November 1945 | C |
| 25. Vierlingsbeek, 16 June 1945 till 14 September 1945 | C |
| 26. Well (L.B.) cancel existed but was not used | |
| 27. Wellerlooi, cancel existed but was not used | |
| 28. Woensdrecht, 16 June 1945 till 9 November 1945 | R |
| 29. Ysselstein (L.B), 18 June 1945 till 9 November 1945 | R |



Fig. 4 Cover send from Gennep via Barneveld to Garderen, cancelled with Gennep 2.

Refs:

Cees Janssen, <http://www.postzegelblog.nl/2013/08/20/de-noodstempels-van-1945/>, August 2013

Cees Janssen, Handboek Nederlandse Poststempels, Part 2, ISBN/EAN: 978-90-808405 3-9, 2008, René Hillesum Filatelie, Zwijndrecht

F. Blom, Noodstempels 1945, Philatelie, March 1971

Netherlands Philately, Vol. 38, No. 1

1913-2013, 100 Year Peace Palace The Hague; Its history and the related Court of Justice stamps

by Hans Kremer

On August 28, 2013 it was 100 years ago that the Peace Palace (Vredes Paleis) opened in The Hague. This then would be a good time to go back in history to see how this Peace Palace came about. The Hague Conferences of 1899 and 1907 are a series of international treaties and declarations negotiated at two international peace conferences at The Hague in the Netherlands. The First Hague Conference was held in 1899 and the Second Hague Conference in 1907. Along with the Geneva Conventions, the Hague Conventions were among the first formal statements of the laws of war and war crimes in the body of secular international law. A third conference was planned for 1914 and later re-scheduled for 1915, but it did not take place due to the start of World War I.



Fig. 1 Peace Palace, The Hague



Fig. 2 Huis ten Bosch

The Hague Conference of 1899

The peace conference was proposed on 29 August 1898 by Russian Tsar Nicholas II. The location of the conference was the “Huis ten Bosch” in The Hague. The Netherlands was chosen because of its size; too small to have much influence on foreign politics. The conference opened on 18 May 1899, the Tsar's birthday. The treaties, declarations, and final act of the conference were signed on 29 July of that year, and they entered into force on 4 September 1900.

The Hague Conference of 1907

The second conference, held in 1907 in the “Ridderzaal”, also in The Hague, was generally a failure, with few major advancements from the 1899 Convention. The second conference was called at the suggestion of U.S. President Theodore Roosevelt in 1904, but it was postponed because of the war between Russia and Japan. The Second Peace Conference was held from 15 June to 18 October 1907. The intent of the conference was to expand upon the 1899 Hague Convention by modifying some parts and adding new



Fig. 3 Ridderzaal

topics; in particular, the 1907 conference had an increased focus on naval warfare. The British attempted to secure limitation of armaments, but these efforts were defeated by the other powers, led by Germany, which feared a British attempt to stop the growth of the German fleet. Germany also rejected proposals for compulsory arbitration. However, the conference did enlarge the machinery for voluntary arbitration and established conventions regulating the collection of debts, rules of war, and the rights and obligations of neutrals.

The treaties, declarations, and final act of the Second Conference were signed on 18 October 1907; they entered into force on 26 January 1910.

During the Second Hague Conference the first stone of the Peace Palace was symbolically placed. The construction began some months later and was completed with an inauguration ceremony on 28 August 1913, attended by, among others, Andrew Carnegie.

The Peace Palace

The idea of the Palace originated from a discussion in 1900 between the Russian diplomat Friedrich Martens and the US diplomat Andrew White, to provide a home for the Permanent Court of Arbitration (PCA), which was established through the first Hague Peace Conference in 1899. White contacted his friend the philanthropist Andrew Carnegie about this idea. Carnegie had his reservations, and at first was only interested in donating money for the establishment of a Library of International Law. White however was able to convince Carnegie, and in 1903 Carnegie agreed to donate the US\$1.5 million needed for a Peace Temple that would house the PCA as well as to endow it with a library of international law.

At first Carnegie simply wanted to donate the money directly to the Dutch Queen, Wilhelmina of the Netherlands for the building of the palace, but legal problems prohibited this, and in November 1903 the Carnegie Stichting (Foundation) was founded to manage the construction, ownership, and maintenance of the Palace. This foundation is still responsible for these issues at present.

To find a suitable design, the foundation called for an open international competition. The winning design, set in the Neo-Renaissance style, was submitted by French architect Louis M. Cordonnier. To build within budget, Cordonnier and his Dutch associate Van der Steur adjusted the design. The palace initially had two big bell towers in front and two small ones in the back. Only one big tower and one small tower remained in the final building. Also to save money, the separate library building from the winning design was incorporated into the Palace itself. Thomas Hayton Mawson designed the grounds. Because of the budget constraints, he also had to discard design elements—fountains and sculptures.

The Palace is filled with many gifts of the different nations who attended the Second Hague Conference as a sign of their support. Among the gifts are a large vase from Russia, doors from Belgium, marble from Italy, a fountain from Denmark, wall carpets from Japan, the clock for the clock tower from Switzerland, Persian rugs from Iran and wood from the then Dutch East Indies and the United States of America. The palace also features a number of statues, busts and portraits of prominent peace campaigners from around the world and of all eras.

There a number of international courts located at the Peace Palace. It houses the International Court of Justice (which is the principal judicial body of the United Nations), the Permanent Court of Arbitration, and the Hague Academy of International Law.



Fig. 4 Handcancel used during the Second Hague Peace Conference

To commemorate the 100 Year Peace Palace, PostNL, the latest name for what used to be the P.T.T., issued a sheet of ten stamps with various designs, dedicated to Artes (Art), Amicitia (Friendship), Justitia (Justice), Mercatura (Trade), Scientia (Science), Veritas (Truth), Concordia (United), Securitas (Security), Prosperitas (Prosperity), and Industria (Industries).

Over the years quite a number of International Court of Justice stamps have been issued.

It started in January 1934 with a six stamp issue (with denominations of 1 ½, 2 ½, 7 ½, 12 ½, 15, and 30 cent). They were all Dutch stamps overprinted in gold with the text: COUR PERMANENTE DE JUSTICE INTERNATIONALE.



For esthetic reasons the word “DE” was printed in a vertical way. When on December 31, 1937 the blue 1933 12 ½ cent ‘peace stamp’ was invalidated it made sense to also invalidate the overprinted version of it. In its place on January 1, 1938 an overprinted version of the 12 ½ cent Veth stamp was issued.



Fig. 5 100 Year Peace Palace issue of 2013



Fig. 6 1934 First “Cour Permanente de Justice Internationale” issue.



Fig. 7 1938 Replacement for the 12 1/2 cent ‘peace stamp’.

These Court of Justice stamps caused quite an ‘uproar’ in Dutch philatelic circles. The stamps were only available pre-canceled at the philatelic window at the main post office in The Hague. No mint versions were made available in order to prevent them from being used on regular mail. All ‘Vredespaleis’ mail had to be dropped off at the main post office in The Hague where the stamps were attached. This caused another debate about the overprinting and canceling sequence. In an extensive article in the *Maandblad voor Filatelie* of March 1934 it was proven that the golden overprint was applied first, prior to the stamps being invalidated by the date cancel. It was also acknowledged that, due to optical illusion, it appeared to be the other way around.

The second issue of CPdJI stamps was on April 1, 1940. The 7 ½, 12 ½, 15 and 30 cent denominations of the Van Konijnenburg issue (which was issued at the same time) were overprinted. The Court stamps were only available as a complete set for 65 cents.



Fig. 8 1940 Cour issue.

Very quickly after their appearance a major error was discovered. On some stamps the word INTERNATIONAL was printed as INTERNATIONALF. This was reason for the P.T.T to produce a second run of these stamps, with the corrected text. The ‘famous’ “G(ent)” instead of “C(ent)” stamp was also overprinted with the Court text. The first run had ‘closed’ letters vs. the ‘open’ version of the second run.



‘Closed’ vs. ‘Open’ letters.



Fig. 9 "F" instead of "E" and "G(ent)" instead of "C(ent)" errors.

Next came the Feb 10, 1947 issue, again overprinted on the ‘van Konijnenburg’ stamps. The text on these stamps was different from the original, this time saying: “COUR INTERNATIONALE DE JUSTICE.” This the word “PERMANENTE” was dropped and the sequence of the remaining text was altered. Also the text was printed around the edges of the stamps instead of across it.



Fig. 10 1947 Cour Issue.

On August 1, 1950 two low denomination (2 and 4 cent respectively) Court stamps became available. They were in a ‘van Krimpen’ issue elongated format, with the text as part of the stamp, not overprinted. The 2 and 4 cent rates were for printed matter in the Netherlands and other countries, respectively. They were valid through March 18, 1951



Fig. 11 1950 Cour Issue.



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Starting around March 1, 1951 totally new designs for the Court stamps came out, designed by Sem Hartz with typography by Jan van Krimpen. This issue, which was complemented in 1977 (40, 45, and 50 cents) ultimately consisted of 17 stamps; nine showing the Peace Palace, the other eight Queen Juliana.



Fig. 12 1951-1977 Cour Issue.

It was not until the Fall of 1989 that the first part of another set of ultimately 15 Court stamps were made available. It consisted of two different designs with denominations ranging from 5 cent to 7 guilder. For the first time the text was in French as well as in English. The lower denominations were designed based on a photograph of the Peace Palace by Onno Meter. It also shows an olive branch and the sun. The 5 Gld and 7 Gld stamps were designed by Walter Nikkels, showing a Greek column plus the olive branch and sun. In one of the earlier designs a silhouette of Queen Beatrix was included, but this was rejected by 'the palace'.

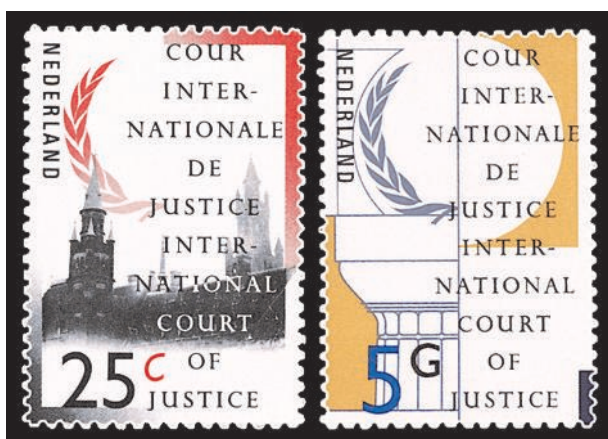


Fig. 13 1989/90 Cour Issue.



Fig. 14 Rejected design for Cour 1989 issue.

On January 2, 2004 a new set of Court stamps was issued, this time in the Euro denominations of 39 and 61 cents, designed by Roger Williams, showing the Peace Palace on the 39 cent issue and the logo of the International Court of Justice on the 61 cent denomination.



Fig. 15 2004 Cour Issue.

With the introduction of ‘Permanent Stamps’ three new stamps came out in 2011. The design of two of them is identical to the 2004 issues, except that the word “Den Haag” is added to the stamps used for mailing within the Netherlands and “The Hague” for the ‘Europe’ stamp. The “World” stamp too has “The Hague” on it. The background of the ‘World’ denomination is showing a flog of doves, representing peace.



Fig. 16 2011 Cour Issue.

Throughout August and September 2013 in The Hague there were many activities related to the opening of the Peace Palace 100 years ago.

Refs:

Wikipedia , Google Websites

Various Issues of the Maandblad voor Philatelie en Filatelie

G.A. Glas, De wordingsgeschiedenis van de serie postzegels “Cour Internationale de Justice” 1989/1990, Filatelie Informatief, Section 7550

“Honderd Jaar Vredespaleis” on <http://www.postzegelontwerpen.nl/#/verhaal/388/> (This site has excellent reproductions of all Dutch stamps, but I did notice occasional errors in the accompanying text)

C. Slofstra, The Official Stamps of the International Court of Justice of 1934-38 and 1940. Netherlands Philately, Vol.12.2, December 1987; available online at <http://www.asnp1975.com/> under Back Issues.

Recent Issues

World Blood Donor day 17 June 2013

Ten different windmills from across the Netherlands are shown on the Dutch Windmills stamp sheetlet with issue date 17 June 2013. The oldest dates back to 1450; the youngest is a rebuilt windmill from 1975.

In addition to the sheetlet with ten different stamps, there are two stamp booklets, a so-called ‘prestige booklet’ as well as two first-day covers.

The stamp sheetlet Dutch Windmills features ten different stamps, each with the non-value indicator ‘1’ for destinations in the Netherlands. Each stamp – with portrait orientation – has an image by artist Joost Veerkamp of a specific windmill type with its own color against a clear sky and a horizon that runs from one stamp on to the next stamp. The windmills turn in the reading direction with the veering wind, creating a circular reflection. The position of the sails is altered per stamp, so that a turning movement is suggested. The X position (indicating long rest) and the + position (short rest) of the sails are alternated or staggered per row: the mills on the water are in the top row, and the mills on the land or in the town are in the bottom row.

The text on the stamp provides a description of the mill type, the name of the mill and the location. Additional information about the respective windmill is printed in the margin: a brief description, the year of construction, the function, the address and the province of the windmill. The field name ‘NEDERLANDSE MOLENS’ (Dutch windmills) is included in a decorative bar at the top of the stamp sheetlet. A smaller variant of this bar at the bottom of the sheetlet is used to refer to the website of the Dutch Windmill Association (Vereniging De Hollandsche Molen), www.molens.nl, for further information.

More Information

Using the QR code in the margin, smartphone or tablet owners can go to www.molens.nl/molেনpostzegels to find more background information about the windmills depicted. The sorting hook is included in the frame around the drawing in the upper right-hand corner. For the typography a combination of the Gill Sans and the Erbar fonts is used.

The Designer

The Dutch Windmills stamp sheetlet was designed by Joost Veerkamp, the artist who was responsible together with Marleen Felijs for the award-winning stamp sheetlet Dutch Cattle Breeds in 2012. The Dutch Windmills stamps are also drawn in the *ligne claire*, a drawing style with clear lines and dark outer contours. The coloring, however, is not solid – specific for Joost Veerkamp, who worked on the two series for a year.

“This order came as a present,” says Joost. “For the windmill series I travelled all over the country, photographed dozens of windmills and spoke with many millers, most of them volunteers. Each one of them was passionate. They helped me enthusiastically, when I asked them to turn the mill to face the wind or to put the sails in the position I needed. I have learned a lot, also simple things: I didn’t know that all windmills turn in the same direction, for instance. So you can’t bend a drawing to your will by picturing a mirror image of a windmill for example, if the composition would compel you to do so. It would cause the mill to turn in the wrong direction, and every windmill expert would notice.”

Mills pictured

Ondermolen O in the Schermer polder (province of Noord-Holland), windmill with movable inside works can be positioned to turn the mill to face the wind.

The Hiemerter Mill in Burgwerd (province of Friesland), a spider mill, a small version of the smockmill, is typical for this province.

Kilsdonk Mill in Heeswijk-Dinther (province of Noord-Brabant), the only water-and-wind mill in the Netherlands, so it is both wind- and water-driven.



Oudendijk Mill in Hoornaar (province of Zuid-Holland), a smockmill, the original type of polder mill, derived from the post mill. The mill is located on the Giessen River, which runs underneath the village road. The address in the sheetlet margin is the mailing address.

The Gekroonde Poelenburg in Zaandam (province of Noord-Holland), a paltrok mill, a mill also based on the post mill, with a transmission that makes the mill a sawmill as well. The mill is part of the open-air attraction De Zaanse Schans.

Rijn en Lek in Wijk bij Duurstede (province of Utrecht), a round, brick tower mill with a wooden gallery. It is often mistaken for the mill painted by Ruysdael, a tower mill that no longer exists.

Sint Hubertus in Klein Genhout, situated on a hill just outside Beek (province of Limburg). A post mill, the oldest type of windmill. The wooden mill body rests on a post (thick stem). Originally the foot was open. Later variants were the closed and the semi-closed post mill.

Grafelijke Torenmolen in Zeddam (province of Gelderland), the oldest mill in the Netherlands, one of the ten major national monuments, a stone mill on a hill, with a cylindrical body.

Buiten Verwachting in Nieuw- en Sint Joosland (province of Zeeland), a finely decorated round ground-sailer of a type typical of this province. The miller can operate a ground-sailer from the ground.

Woldzigt in Roderwolde (province of Drenthe), a large, octagonal mill with a gallery all around, built on top of a former oil mill, now the Dutch Grain Museum.

Technical Details

Stamp size:	25 x 36 mm
Perforation:	14½ : 14½
Paper:	extra white stamp paper, with phosphor tagging
Gum:	synthetic
Print process:	offset
Print run:	410,000
Printer:	Joh. Enschedé Security Print, Haarlem
Product code:	330662
Stamp type:	sheetlet with ten different stamps
Stamp print colors:	yellow, magenta, cyan and black

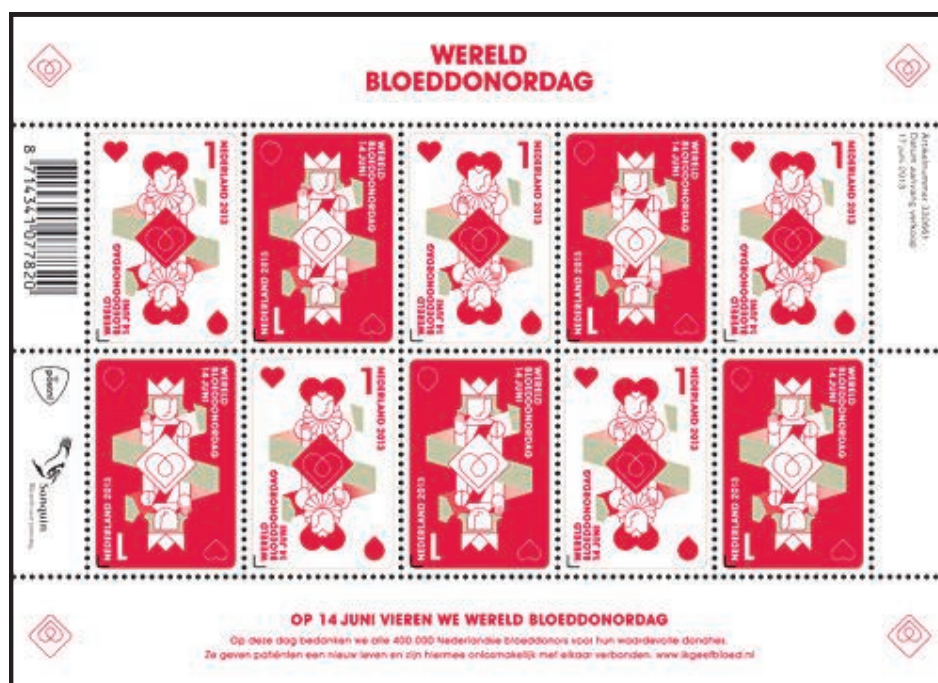
World Blood Donor day 17 June 2013

With the stamp sheetlet World Blood Donor Day attention is paid to the 400,000 blood donors in the Netherlands. World Blood Donor Day is celebrated annually all over the world on June 14, the birthday of Nobel Prize winner Karl Landsteiner. In 1900, this Austrian doctor played a fundamental role in developing the blood group classification system. Every country celebrates World Blood Donor Day in its own way. In the Netherlands, the initiative is supported by Sanquin Bloedvoorziening (Sanquin Blood Supply), to call attention for blood donorship. It is also a good opportunity to put the 400,000 blood donors in the Netherlands in the limelight. The World Blood Donor Day sheetlet is the work of graphic designer Suzanne Rosier.

In addition to the stamp sheetlet, a first-day cover and a stamp booklet was issued.

The World Blood Donor Day stamp sheetlet consists of 5 x 2 different stamps with the non-value indicator '1' for destinations in the Netherlands. The red-and-white stamps have been designed as the playing cards king of hearts (white background) and queen of hearts (red background). As is the case with real cards, the characters are symmetric, so that the playing card – and also the stamp – is always recognizable in the player's hand. The point where the two images converge is marked by a diamond with a stylized heart and a drop of blood, symbolising that the love of one individual means life to another, in this case by blood donation. The emblem is repeated in the corners of the margin.

On the stamps, the relationship between the two card characters is emphasized by the warm-grey and pink-red banner wrapped around them. The occasion of the stamp issue is printed in the top right-hand corner: 'Wereld Bloeddonordag 14 juni' (World Blood Donor Day 14 June). The designation 'Nederland', the year, the non-value indicator '1' and the sorting hook are at the bottom left. A heart and a drop of blood are at the two other corners. The logos of PostNL and Sanquin, the title of the sheetlet and a brief text on World Blood Donor Day are printed in the margin of the sheetlet. The font ITC Avant Garde by Herb Lubalin from 1968 is used for the typography.



Technical Details

Stamp size:	36 x 25 mm
Perforation:	14½ : 14½
Paper:	normal with phosphor tagging
Gum:	synthetic
Printing process:	offset
Print run:	110,000 sheetlets
Printer:	Joh. Enschedé Security Print, Haarlem
Type of stamp:	sheetlet with ten special stamps with two different designs
Product code:	330661
Stamp print colors:	yellow, magenta, cyan and black

125th anniversary of the Royal Dutch Swimming Association

12 August 2013

In 2013, the Royal Dutch Swimming Association (Koninklijke Nederlandse Zwembond, KNZB) will be celebrating its 125th anniversary. On the occasion of this special jubilee PostNL will issue a stamp sheetlet consisting of ten stamps with the non-value indicator '1' for destinations in the Netherlands.

The stamps are by graphic designer Katja Hilberg from Rotterdam and have images of swimmers performing the activity for recreation or as sports people. Official swimming disciplines are pictured on five of the stamps: diving, water polo, synchronized swimming, and competition swimming (in the water and on the starting block). The other five stamps have images of typical swimming pool scenes: edge of the swimming pool, the effect of the dive, being ready for the dive from the high diving board, swimming lesson and the head above the water.

In addition to the stamp sheetlet featuring ten different stamps, two stamp booklets and two first-day covers will be available.

All facets of swimming and being at the swimming pool are portrayed on the stamp sheetlet. There are several layers to the sheetlet design. The basis is a structure of waves, consisting of the stretched bodies of swimmers alternated by divers. This structure is mixed with ten typical swimming pool situations. Designer Katja Hilberg worked on the ten images on the stamps in such a way that the image consists of lighter and darker spots, like in the screen printing technique. The wave structure also runs on into the layer of the sheetlet margin: a swimming pool photograph from the 1950s. This photograph has been processed in the same way as the other photos. The occasion of the issue is described in a small box at the bottom left of each stamp: '125 jaar KNZB'. The non-value indication '1' is shown in a large corpus size at the top right, with the text 'Nederland 2013' in reverse print. The occasion of the issue is printed in the top margin ('125 jaar Koninklijke Nederlandse Zwembond'), with on either side the PostNL logo and the KNZM jubilee logo. The sheetlet is dominated by four shades of blue, whereas the text and non-value indication are in red. The font used is the Flex by Paul van der Laan from 2003.



Technical Details

Stamp size:	36 x 25 mm
Perforation:	13 ½ : 13 ½
Paper:	normal with phosphor tagging
Gum:	synthetic
Print process:	offset
Print run:	A: 170,000 B and C: each 25,000
Printer:	Joh. Enschedé Security Print, Haarlem
Stamp type:	three sheetlets, each with six different stamps
Product code sheetlet:	330762
Stamp print colors:	yellow, magenta, cyan and black

The Netherlands and Beyond - Belgium

12 August 2013

There are countries all over the world with which the Netherlands has historical ties, sometimes stretching back centuries. These special relationships have been the subject of the PostNL series The Netherlands and Beyond since 2008. Successively, it was the turn of the Netherlands Antilles and Aruba (2008), Brazil (2009), Surinam (2010), South Africa (2011) and Indonesia (2012). The newest The Netherlands and Beyond 2013 stamp sheet lets will be devoted to the relationship between The Netherlands and Belgium.

In addition to the three-stamp sheetlets, each with six different stamps, a stamp folder and a first-day cover will be issued. The three Netherlands and Beyond: Belgium stamp sheetlets each have their own theme: architecture, visual arts and literature. Each sheetlet contains the same set of six different stamps, two for each theme.

The issue

The sheetlet on architecture is devoted to the marks the Dutch and Belgian architects left on their neighboring country. On the stamps this is illustrated by means of a photo of the Museum aan de Stroom (MAS) in Antwerp, designed by the Dutch Neutelings Riedijk Architects agency. The stamp opposite depicts a sketch of a design for a museum on the Veluwe by the Belgian architect Henry Van der Velde that was never built.

The sheetlet on visual arts deals with Dutch and Belgian artists who left their country to travel to the South or the North respectively. The two accompanying stamps depict paintings by the Belgian Rik Wouters (painted in Amsterdam) and the Dutchman Jakob Smits (painted in the Kemps).

The theme of the third sheetlet is literature and Dutch authors who sought refuge in Belgium and Belgian authors who sought refuge in the Netherlands. The two accompanying stamps depict a photo of the spines of a row of books by Belgian and Dutch writers.

Each sheetlet is accompanied by an explanation of the theme, with background information, additional image material and other examples of mutual influences. This explanation is printed on the edge of the sheetlet with yellow imitated perforations. The typography on the stamps themselves and of the title is a narrowed version of the Bolt Bold, the explanatory text is in the Tasse Regular, Medium and Bold Extended fonts.

Some notes from the designer

The stamp sheetlet The Netherlands and Beyond: Belgium was designed by the agency Barends & Pijnappel of Antwerp. It is not without significance that a Dutch duo that lives and works in Belgium was chosen to design this stamp sheetlet.

“It certainly is not a coincidence”, says Hendrik Barends. In 1997, he moved to Antwerp with Anneke Pijnappel to continue their work there under the new name of Barends & Pijnappel. “The fact that we are mainly active for clients in the cultural sector will undoubtedly have played a part. As Barends & Pijnappel design agency, but also with Voetnoot publishers and the Galerie Baudelaire.”

The three stamp sheetlets are devoted to the cultural exchange and mutual influencing between the Netherlands and Belgium. Anneke Pijnappel: “First we considered the suggestion to use the Fall of Antwerp in 1585, as this was followed by many Southerners, mainly merchants and artists, fleeing North. This, in turn, was the onset of the Golden Age in the later Republic. We did explore that subject, but found it too cliché for the image on the stamps.”



Technical Details

Stamp size:	36 x25 mm
Perforation:	13 ½ : 13 ½
Paper:	normal with phosphor tagging
Gum:	synthetic
Print process:	offset
Print run:	A: 170,000 B and C: each 25,000
Printer:	Joh. Enschedé Security Print, Haarlem
Stamp type:	three sheetlets, each with six different stamps
Product code sheetlet:	330762
Stamp print colors:	yellow, magenta, cyan and black

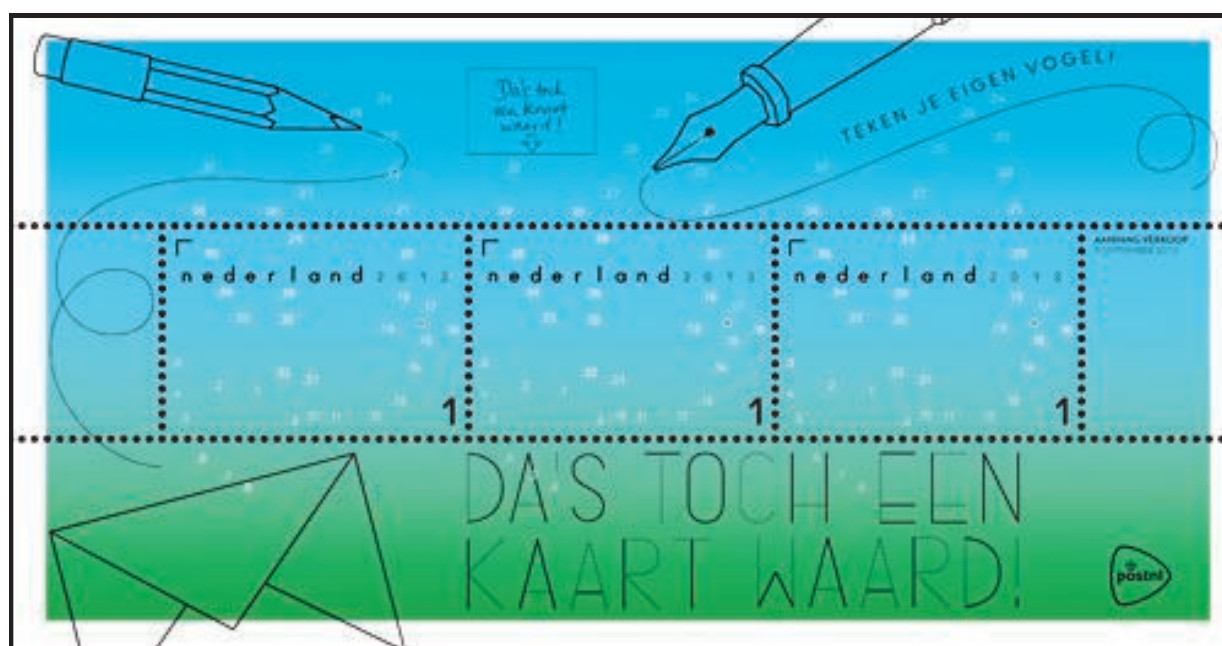
Now that deserves a card!

9 September 2013

Customers purchasing at least five euros worth of greeting cards from one of the participating sales points during the period between 9 and 29 September 2013 will receive a free sheetlet with three special stamps. Roosje Klap from Amsterdam designed this stamp sheetlet.

In addition to the stamp sheetlet featuring three identical stamps, a stamp booklet and a first day cover will also be issued.

The stamp sheetlet consists of three identical stamps with the non-value indicator 1 for destinations in the Netherlands. The motto of the Stichting Wenskaart Nederland foundation 'Da's toch een kaart waard' is depicted in the bottom sheetlet margin, in large letters that combine line drawings with the perforations. These letters have been designed by Roosje Klap especially for this stamp sheetlet. The font on the stamps themselves is de Ano by Alias from 2012, designed by Gareth Hague.



Each of the three stamps, as well as the sheetlet margins, contains 38 dots with corresponding numbers. By connecting the dots with pen or pencil, the contours of a bird flying off will become visible.

Even after tearing off a stamp, the drawn bird will remain clearly visible. The stamp sheetlet comprises a tricolor of pastel colors red, blue and green fading into each other. At the level of the horizontal perforations, the stripes are separated by a thin line. In the top left-hand corner of the sheetlet, an illustration of a pencil is depicted, in the top right-hand corner a fountain pen, and in the bottom left-hand corner the back of an envelope.

Technical Details

Size of stamp:	36 x 25 mm
Perforation:	14 ½ : 14 ½
Paper:	Normal with phosphor tagging
Gum:	synthetic
Printing process:	offset
Print run:	260,000 sheetlets
Printer:	Joh. Enschedé Security Print, Haarlem
Type of stamp:	sheetlet with 3 identical stamps
Product code stamp sheetlet:	330361
Print colors:	yellow, magenta, cyan and black

The stamp sheetlet 100 years Peace Palace 1913-2013, with issue date 9 September 2013, focuses on the celebration of the centennial of one of the most important international icons in the area of peace and justice: the Peace Palace in The Hague. On this stamp sheetlet, the motto for peace by justice was realized by linking (images of) ten works of art from the Peace Palace to ten themes relating to the peace concept.

In addition to the sheetlet with ten different stamps, there are two stamp booklets, a so-called 'prestige booklet', as well as two first-day covers.

The design

The stamp sheetlet 100 years Peace Palace 1913-2013 features ten different stamps with the non-value indicator '1' for destinations in the Netherlands. In addition to denoting the non-value indicator, the number '1' on each stamp also acts as the first figure in the anniversary number '100'. The zeroes of the anniversary number are depicted as two overlapping circles. On each stamp, the first circle contains a striking detail of a work of art from the Peace Palace. The second circle contains the motto for peace by justice, comprising the theme concerned both in Dutch and in Latin: a virtue contributing to peace or a 'fruit' of peace. The virtues and the fruits alternate with each other and are repeated in text form in the sheetlet margin. The colors of the right-hand circles are based upon the main color in the work of art depicted in the left-hand circles on the stamps. Where the typography is concerned, Avenir was used, after a design from 1988 by the Swiss designer Adrian Frutiger.

The stamp sheetlet 100 years Peace Palace 1913-2013 has been designed by Mart. Warmerdam from Haarlem. The first thing you will notice is the absence of the well-known silhouette of the Peace Palace. 'This was a conscious choice', Mart explained. 'Both PostNL and the Peace Palace wished to demonstrate by means of these stamps that the Peace Palace is more than just the exterior of a building. And also that the organisations accommodated in the palace are concerned with topical matters in the area of peace and justice. Moreover, the Peace Palace is so much more than just eye-catching architecture. It contains a myriad of beautiful things, often containing special symbolism.'

In three words, the motto 'peace by justice' summarizes all that the Peace Palace stands for. This motto – expanded upon by Mart. with the word 'voor', meaning 'for' – is repeated in the right-hand circle of the anniversary number. 'The idea of the circles came into my head as soon as I entered the Peace Palace', Mart. said. 'In the hall, there is this beautiful floor mosaic with the sun in the middle and a text about the sun of justice illuminating mankind. I immediately knew that this sun was to become the basis for my design.' After collaborating with Christien Uringa, head of Public Affairs of the Peace Palace, Mart. designed the ten themes for the ten different stamps. On the one hand, these are five virtues on which peace is based, i.e.: Amicitia (friendship), Concordia (unity), Industria (diligence), Iustitia (justice) and Veritas (truth). On the other, all the things that blossom thanks to - or only in a situation of - peace: Artes (the arts), Mercatura (free trade), Prosperitas (prosperity), Scientia (science) and Securitas (security).

Mart.: 'From the many art treasures in the Peace Palace, we selected ten to depict these themes. Sometimes, these were very concrete; for example, in the case of the friendship theme, we chose for the allegory or personification of Amicitia, who appears in the bronze relief on the large gate at the entrance. Or in case of the theme 'free trade', where we used the portrait of Hugo de Groot. With his book *Mare Liberum*, he was the one promoting a Free Sea - free to trade, sail and discover - which should not be claimed in ownership by any country. In other cases, we chose for a more indirect symbolism. In case of the science theme, for example, the floor mosaic has been depicted, in which, with some imagination, an atom can be identified.'

While focusing on the design, Mart. remembered a statement made by the Spanish Jesuit Baltasar Gracián (1601-1658), who wrote that virtue is man's sun ("the world in miniature"). 'This is a beautiful metaphor of the sun as a symbol for a virtuous life leading to human happiness. I have used it as a leitmotiv while designing the circle concept. At the same time I received a present in the form of inspiration: the figure 1 of the non-value indicator could easily double as the figure 1 in the anniversary number 100. Sometimes, the design process is a lengthy search through an intricate labyrinth; but this time it was more like a smooth slide down a water chute. Next, I elaborated on a number of variants until I found the right form. I consciously chose to use Avenir – a modern, sans serif and geometrical font. It adds a contemporary touch to the images. After all, we are looking at the historic Peace Palace with modern-day eyes.'

Concerning the hole in the right-hand circle, Mart. has a special story to add. 'At first, the circle was closed, but after a suggestion by Julius Vermeulen of PostNL, I provided the opening. Many designs develop this way - you come across many different views, some of which provide that invaluable finishing touch. Later, someone told me that the second circle looks exactly like a Chinese pi disc symbolising heaven. Isn't it wonderful how this takes us back to the basis, formed by the sun? This way, the stamp sheetlet has become a well-rounded story, reflecting the hermetic nature of the Peace Palace including its wide symbolism. A story that is based on something more than meets the eye at first. There's a whole world behind it.'

The Peace Palace

The Peace Palace opened its gates in 1913. The large, square-shaped building, built in an eclectic neo-Renaissance style, has a very non-Dutch appearance. With its impressive façade, it is the most photographed building in The Hague. More important than the building itself is what it stands for: the pursuit of justice, security and peace by means of international law and justice. The Peace Palace accommodates important international bodies, such as the International Court of Justice, the Permanent Court of Arbitration, and the Hague Academy of International Law, where hundreds of law students attend courses every year. The library of the Peace Palace is the largest in the world in the area of international law and forms the academic basis for the different bodies and other interested parties.

The Carnegie Foundation is the owner of the Peace Palace, the surrounding property and the library. The most important role of this foundation is to manage the Peace Palace as efficiently as possible and to be a good host to the bodies accommodated by it. In addition, the foundation promotes the organisation of seminars and other initiatives that convey the ideal of peace. Each country participating in the 1907 Second Peace Conference in The Hague contributed to the building and the landscaping of the surrounding park. This was done in many different ways; not only by supplying building materials such as granite, marble, sandstone and special wood types from which Dutch top artists made special designs, but also by providing stained-glass windows, bronze doors, fencing, wall coverings, light fittings, furniture, sculptures, vases, carpets and paintings.

'That is why the beauty of the palace interior lies especially in its strikingly varied composition, together with its international, luxurious yet traditional, appearance. Despite the many different styles and shapes, there is a certain unity, which is provided by the common idea that lies behind it', Christien Uringa, head of Public Affairs of the Peace Palace, explained. 'And exactly these beautiful details we would like to point out to the world. We have noticed that visitors to the Peace Palace enjoy their beauty and appreciate the symbolism behind the works of art and decoration. In fact, the interior of the palace describes the ins and outs of what is happening here, which is as important - and perhaps even more so - as its impressive exterior. That is why we have chosen for the works of art and details of the interior for the stamps. The design of the stamps, which turned out beautiful and well-balanced, eminently describes what the Peace Palace stands for: peace by justice.'

List of images (from top to bottom and from left to right)

Artes (arts)

Detail of glazed wall tiles in oriental style, manufactured by Porceleyne Fles, designed by Leon Senf (1860-1940).

Amicitia (friendship)

Bronze medallion of Amicitia on the entrance gates, donated by Germany, designed by architect Bruno Möhring (1863-1929) and manufactured by Schulz & Holdefleiss.

Iustitia (justice)

Detail of the stained-glass windows in the Central Hall, a present from the Netherlands. The windows have been designed by the Dutch artist Adolf le Compte (1850-1921).

Mercatura (free trade)

17th century portrait of Hugo de Groot, oils, painted by Michiel Jansz. van Mierevelt (1566-1641).

Scientia (science)

Detail of the marble floors in the entrance hall, laid in a Cosmatesque pattern. The floors have been designed by architect Hendrik Wijdeveld (1885-1987) and laid by Beer en Gnirrep from Amsterdam.

Veritas (truth)

Sandstone relief, which is a part of one of the walls in the Major Courtroom. It has been designed by the Dutch sculptor Toon Dupuis (1877-1937). The depicted allegory, Veritas, is indicated by the mirror she is looking in, which refers to self-knowledge.

Concordia (unity)

Detail of a monochrome pre-study for a tapestry, which can be found at the back of the court, in the Minor Courtroom. However, the French designer, Olivier Merson (1846-1920), died prematurely, which is why the tapestry has never been made, and the pre-study has been placed in this important room of the Permanent Court.

Securitas (security)

Detail of a tile panel in the rear hallway, depicting a vestal virgin, designed by Herman Rosse (1887-1965) and manufactured by Koninklijke Porcelain- en Aardewerfabriek Rozenburg.

Prosperitas (prosperity)

Detail (of the Peace Goddess with child) from the arched painting over the central hall, designed by Herman Rosse (1887-1965) and carried out in oils and gold leaf.

Industria (diligence)

Stained-glass window in the Party Room, designed by Herman Rosse (1887-1965), manufactured by J.W. Gips, donated by De Maatschappij van Nijverheid.



Technical Details

Size of stamp:	36 x 25 mm
Perforation:	14 ½ : 14 ½
Paper:	Normal with phosphor tagging
Gum:	synthetic
Printing process:	offset
Print run:	200,000 sheetlets
Printer:	Joh. Enschedé Security Print, Haarlem
Stamp type:	sheetlet with 10 different stamps
Product code:	330862
Print colors:	yellow, magenta, cyan and black

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