

Dated Journal

Netherlands Philately
1308 Pin Oak Drive
Dickinson, TX 77539-3400
USA

1975 - 2015

40 Years sharing knowledge of
Netherlands & Colonies philately

Netherlands Philately

Magazine of the American Society for Netherlands Philately

Volume 40/2



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NETHERLANDS PHILATELY

Magazine of the American Society for
Netherlands Philately; **Volume 40/2**

November 2015

Editor's message

October and November are usually the last months of the year here in Australia in which stamp exhibitions are organized. Half October is usually the time for the traditional South Australian state exhibition. This year 34 exhibits were displayed. Apart from my own two exhibits related to Netherlands philately there were no other specific Netherlands-related exhibits. However a general exhibit about the Japanese occupation of Asia did show some material related to the Netherlands East Indies. My collections received the following results in South Australia:

- Fur Collar Lettercards of The Netherlands 1906 -18, Gold with 84 points (one frame, 16 pages)
- Netherlands - Fur Collar Issue Postcards 1899 - 1927, Large Vermeil with 78 points (three frames)

Also there was the National One Frame Exhibition in Newcastle (NSW). This exhibition was held using the, old for Australia, frames of 15 pages. This meant that I could enter my well-beloved one frame exhibition about the errors in the first issue of the Netherlands. At the moment it is impossible to get a 16 page frame on that due to the rarity of the material. That the exhibit did well shows the result. It is the highest score I ever received for this collection. Unfortunately it was the only Netherlands and Colonies-related collection in the exhibition. The result for this collection was:

- Errors on the first issue, 1852 from the Netherlands, Gold with 87 points (one frame, 15 pages)

I wonder if any of our members exhibit locally and/or internationally? If you do let me know as I'm more than happy to publish your results in the magazine. If you want to show your exhibition in our magazine then that is possible too! Take as example Saburo's censor mail of the Netherlands East Indies during WW II.

Enjoy your magazine and all the best from Adelaide,
Alex

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Website: www.asnp1975.com

ASNP is founded in 1975 by
Paul van Reyen

Netherlands Philately is
published 6x per year by
the American Society for
Netherlands Philately

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for Netherlands Philately (opinions ex-
pressed in the various articles in the Maga-
zine are those of the authors and not neces-
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ASNP is affiliate No. 60 of
APS Adverting rates per
issue are:
\$50 for a full page,
\$30 half page and
\$20 for a quarter page.

The Board & Messages of the board

President

Ed Matthews
406 Yale Crescent
Oakville, Ontario
Canada L6L 3L5
yehudamatt@cogeco.ca

Vice President

Franklin Ennik
3168 Tice Creek Drive #3
Walnut Creek, CA 94595
ennik123@att.net

Treasurer

Hans Kremer
50 Rockport Ct.
Danville, CA 94526, U.S.A.
hkremer@usa.net

Secretary

Ben Jansen
1308 Pin Oak Drive
Dickinson, TX 77539-3400
USA

Auction Manager

Hans Moesbergen
12739 W. Wilshire Drive
Avondale, AZ 85392-6563
hans@moesbergen.net

Advertising Manager

Meindert Mossel
Lijsterlaan 21
1971 KT IJmuiden
The Netherlands
Mgry21@planet.nl

Librarian

Paul Swierstra
199 Chestnut Street
San Carlos, CA 94070-2112
paulhoxwier@yahoo.com

Board of Governors

Jan Enthoven
Onalaska, WI
jenthoven@centurytel.net

John Hornbeck
Washington D.C.

Benjamin Bump
Hampden, MA

Webmasters

Alex Nuijten
asnpmagazine@gmail.com

Arno Kolster
akolster@mindspring.com

Magazine Editor

Alex Nuijten
P.O. Box 128
Collinswood
South Australia 5081
Australia

asnpmagazine@gmail.com

Magazine Editorial Committee

Tony Schrier
tonasnp@aol.com

Magazine Publisher

Ben H. Jansen
bjansen@uh.edu

British Representative

Richard Wheatley

Dutch Representative

Vacancy

German Representative

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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 clearly state where each illustration belongs in the article.

Contact the Magazine editor in case of questions.

POSTMARK: AMSTERDAM DIAMANTBEURS (Diamond Exchange) (,, masl u 'bracha' in Mokum)

by Hans van der Lelie

translated by Hans Kremer

The article was originally published in Nederland Onder de Loep, Rundbrief 198, Heft 2/2014, August 2014.

Each of us probably is familiar with the song from the James Bond movie “Diamonds are Forever” or perhaps has read the book with the same title by Ian Fleming. Diamonds are known to be everlasting and for many the epitome of luxury and even “a girl's best friend” as the advertisements clearly say.

India today is the Mecca of the diamond industry: 90% of the total supply on the world market is polished there by more than half a million people, but the International leading trading center is Antwerp, and the 1,700 companies situated there, with a total of 6000 employees, handle 84% of all rough diamonds and about 50% of all polished diamonds. The total sale of the diamond trade in Antwerp is now about 55 billion dollars.

But this was different in the past. Before the Second World War, Amsterdam was a leader besides Antwerp!

How did the diamond manufacturing and trade develop in Amsterdam?

It can be shown that already in 1586 diamonds were manufactured in Amsterdam. In the city archive of Amsterdam is a copy of the wedding announcement between Trijntje Hermans and Willem Vermaet. Willem gave as Occupation: diamond cutter. The document is dated November 15, 1586.

But the real boom of Amsterdam as a diamond city is due in large part to refugees from other countries: the Huguenots who left France from 1685 on, but especially the Sephardic Jews who had fled Spain and Portugal during the Spanish Inquisition. The Dominican friar and inquisitor general Thomas de Torquemada (1420 -1498) persuaded Isabella of Castile and Ferdinand of Aragon to expel all Jews. On 31 March 1492 they were given the choice either to emigrate or to be baptized. Approximately 150,000 - to 500,000 people from all areas were chased away.

About hundred thousand found their first refuge in Portugal, where, soon after King Joao III in 1521 came to the throne and who when in 1536 he introduced the Inquisition in Portugal, they were exposed to even more violent persecutions.

A couple of thousand of Sephardim (derived from Sephardim, the name given to the Jews who lived in al-Andalus-Andalusie) fled further into North Africa, South America, many to the Ottoman Empire, to Persia, Venice and the Netherlands. First to Antwerp and later, after the Spaniards conquered Antwerp in 1585, to Amsterdam. They took their connections with them, and so they made a great contribution to the further expansion of the city of Amsterdam, where they were often very successful in science and business, and also in the diamond trade. In the Jewish Museum of Amsterdam, one can find the business correspondence of diamond merchant Manuel Levy Duarte Mendes (1631-1714).

Together with his friend Jacob Athias they founded in 1665 the diamond trading business of Athias and Levy at the Oude Schans in Amsterdam. Sephardic Jewish trading houses imported, alongside other goods many unpolished diamonds from the Golconda mines in India, from which they travelled via the Portuguese colony of Goa to Lisbon and then to Amsterdam. Venice and Constantinople too were often the hub for the resale of diamonds to other Sephardic merchants in Amsterdam.

In 1727 large diamond deposits were discovered in the Portuguese colony of Brazil that were sold to merchants in Amsterdam, manufactured there and then re-sold. From 1750 the trade with diamonds in Amsterdam experienced a rapid rise due to the large demand by the European royal houses for jewelry and diamonds.

Until 1820, the manufacturing of diamonds took place at home, often with help from the entire family (Figure 1). Only starting in 1840 in Amsterdam diamond cutting shops were expanded to factories using steam engines. After 1870 Amsterdam was insured for a time of a steady supply of diamonds from South Africa. This hey-day is therefore often referred to as 'de Kaapse tijd'.

Many large diamonds were polished in Amsterdam, for example, the nearly 110-carat Koh-i-Noor (Mountain of Light) by the famous cutter Voorsanger of the company Coster. The Cullinan diamond, with a gross weight of 3,106 carats, commissioned by King Edward VII of England, was cut by the brothers Asscher.

Around 1910 there were about 90 successful diamond cutting and polishing workshops and factories in Amsterdam (affectionately called 'MOKUM' (from the Hebrew Maqom, meaning a city or place where one feels comfortable)).

The trade in diamonds did often not take place in the cutting facilities, but in cafes around the Rembrandtplein or at the Rokin. However, this soon changed with the establishment of the "Vereniging Beurs voor de Diamanthandel" in 1890 and on 18 September 1911 the "Diamantbeurs Amsterdam" (Figure 2) based on a design by architect van Arkel, opened on the Weesperplein. The Amsterdam Diamond Exchange did not have only a subsidiary of the Incasso Bank and a tobacconist/newspaper shop in the building, but also its own post office.

Postmarks "Amsterdam Diamantbeurs 1" and "Amsterdam Diamantbeurs 2" (longbar cancels) were used between May 2, 1911 (even prior to the official opening of the Exchange) till December 12, 1977!



Figure 1: "The Diamond Cutter",
Copper engraving by Jan Luyken, 1694



Figure 2: 1911 Picture postcard of the Amsterdam Diamond Exchange.



Figure 3: An envelope from 1912 with postmark, AMSTERDAM DIAMANTBEURS 1' of 4.III.12.12-1N to Renkum. (5 cent postage + 10 cent registration fee = 15 cent).



Figure 4: A 1912 R(egistered) envelope from Amsterdam to Renkum with postmark
 "AMSTERDAM DIAMANTBEURS 2 19.VIII.12.3 - 4N "

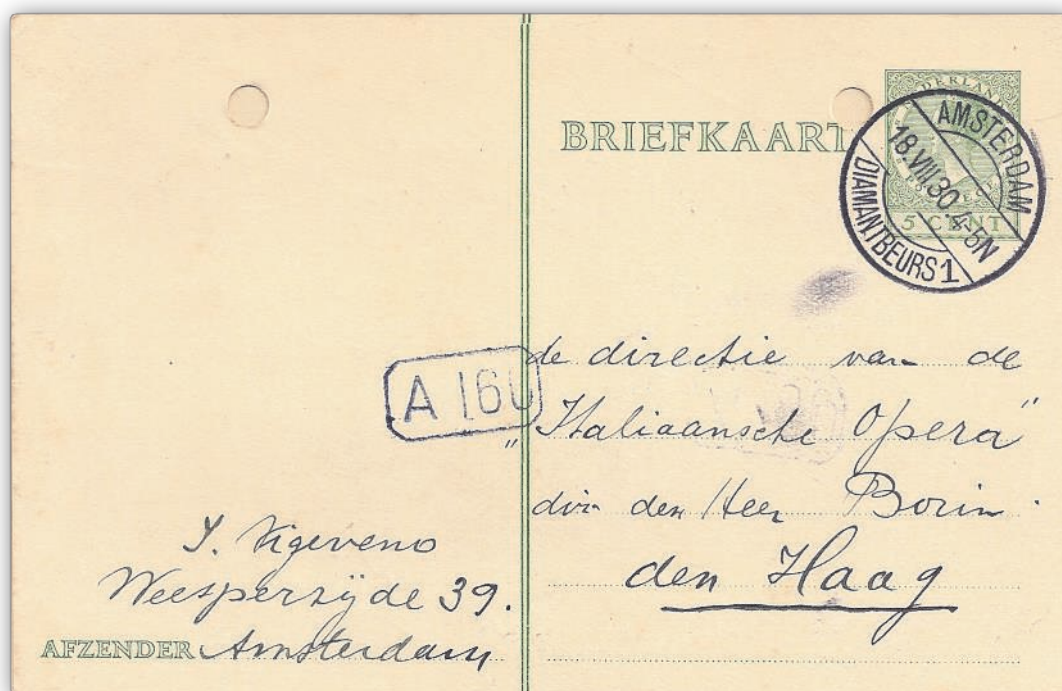


Figure 5: A 5 cent Briefkaart from Amsterdam to The Hague with a perfect postmark
 "AMSTERDAM DIAMANTBEURS 1" from 1930.

Perhaps historically interesting to report: The sender of the letter, M. Biallostowski, a 'Diamantair' from Antwerp. He was a great promoter of the idea to establish a Diamond Exchange in Amsterdam. He probably thought "when you can not beat the Dutch diamond boys - better join them". Very clever, although Antwerp even then had a larger trade volume in diamonds than Amsterdam. However in Amsterdam the cutting was done better than in Antwerp. Many well-known manufacturers of jewelry from Paris, London and St. Petersburg also found their way to Amsterdam. Perhaps the Dutch court jeweler Ernest Alard (Figure 6), was also a buyer of diamonds in Amsterdam?

The sender of the card, J. Vigeveno was a prominent member of the Diamond Exchange and owner of two Cutting factories.

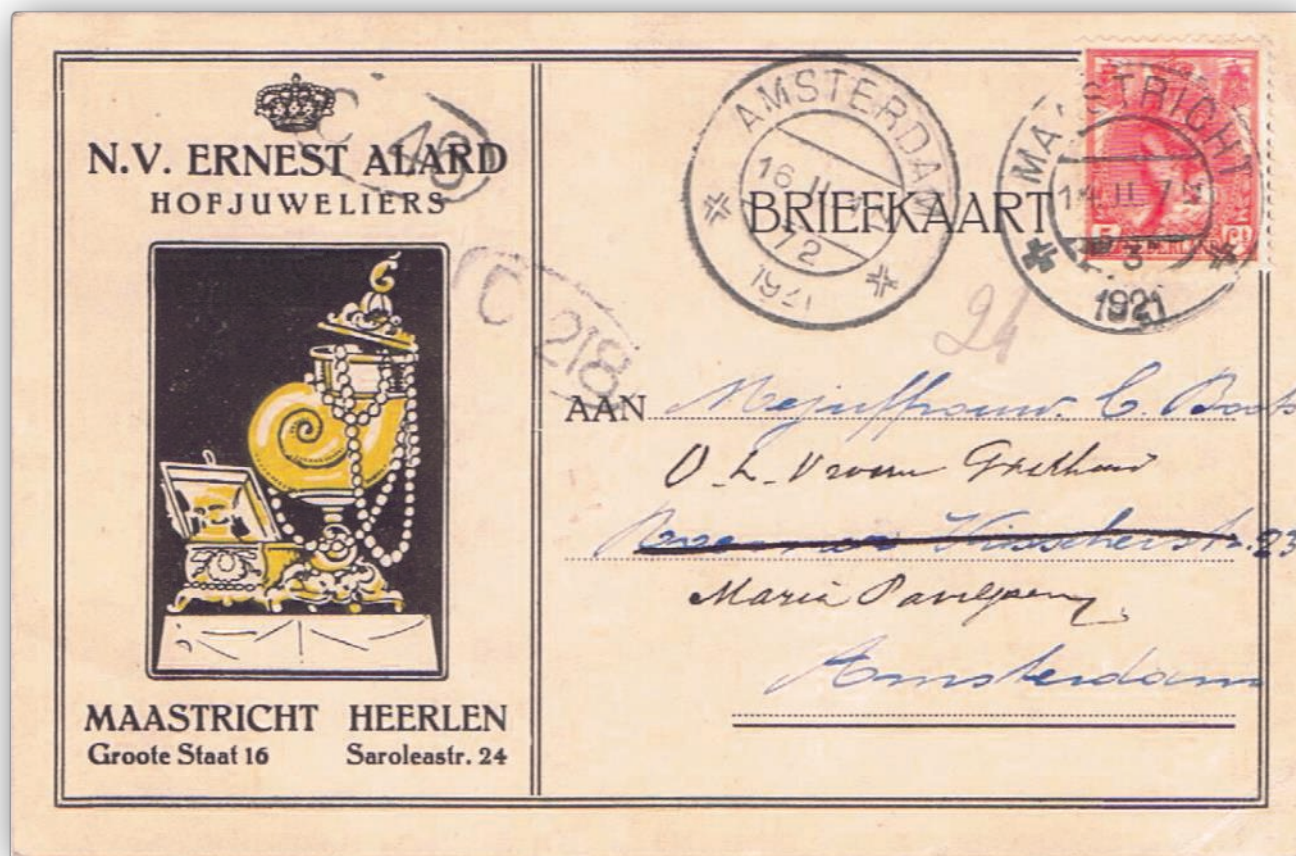


Figure 6: 1921 Postcard from the Royal Court Jeweler Ernest Alard.

I noticed that the illustrations shown here with postmark Amsterdam Diamantbeurs are all private correspondence, and not Business. Coincidence? Maybe, but as far as I know there does not exist a lot of postal history mail addressed to or from diamond dealers. Why not?

Unlike many other industries a diamond dealer buys only with his eyes and never relies on written offers. Paper is, as we all know, very patient. Transactions are often made very fast and orally and when agreed upon is sealed with a handshake and the words "masl u' bracha" which in Hebrew means Goodluck and Blessings. Diamonds for export were sent by certified mail or insured parcel and the receivers have obviously not thought about philatelists when opening the mail! Most of the envelopes of insured letters and packages often were torn and landed immediately in the trash.

The diamond business flourished in Amsterdam quite well; in 1920 there were about 10,000 people engaged in the manufacturing of diamonds. This in spite of the competition from Antwerp, and, after the National Socialists came to power in Germany, from the subsidized cutting centers Idar-Oberstein and Hanau.

With the German occupation of the Netherlands on 10 May 1940 the diamond trade changed abruptly. Most Jewish merchants fled the country and sometimes they managed to take their stockpile of diamonds with them. One Diamantair soldered his stock of stones in a tin sardine can, which the Gestapo had left him with as provision when fleeing. Diamonds worth many hundreds of millions of dollars were taken from Antwerp and Amsterdam to England and America.

But what happened to the diamond people who did not flee or were no longer able to escape?

The Jewish population of Amsterdam in 1941 was forced to register their total assets such as cash, stocks, jewelry and art objects. The LIRO, 'a branch of the venerable, German controlled 'aryanised' Bank Lippmann, Rosenthal & Co. was responsible for these registrations. In January 1942, the Jewish assets were sold, however, the proceeds did not go to the original owners but to the LIRO, to cover the costs of the deportation of Dutch Jews.



Figure 7: Envelope of the Lippmann, Rosenthal & Co. bank from better times (1925) with a 20 cent stamp with Perfin L. R.

The members of the Amsterdam Diamond Exchange also were handled with short process by the Nazis. After several violent entrances the German occupiers succeeded on April 16, 1942, to seize all diamonds left at the Exchange. It is estimated that about 23,000 carats were sent to Germany and another 32.000 carats were bought at a very low price due to forced sales. Quickly the Diamond Exchange was 'aryanised'.

The Adolf Hitler regime had the diamond industry in Amsterdam and Antwerp thoroughly crushed, just like the Leipzig fur market or the Berlin art trade. If one looks at the 1944 envelope from the German postal service Netherlands (Deutsche Dienstpost Niederlande) to Munich (Figure 8) you get a very uneasy feeling!

The sender was:

'German Theater in the Netherlands' in The Hague



Figure 8: Deutsche Dienstpost Niederlande cover 1944.

After the liberation on May 5, 1945 it was dead in the diamond bourse Amsterdam; only silence and emptiness. About two-thirds of the Exchange members did not survive the war and of the 2800 diamond workers just before the war only 300 survived.

With support from the Diamond Trading Corporation (De Beers) in London, the diamond industry was started back up slowly after the war, but it was impossible for Amsterdam to compete with Antwerp and Tel-Aviv and to exist as a really important diamond center, even though they tried everything possible, like for example, with a trade fair in the Apollohal (Figure 9) in 1957.

However, the diamond people came upon another bright idea: offer the many tourists who annually visit Amsterdam, the chance to show the whole diamond manufacturing process in their factory and then offer to sell diamonds to them.

The company A. Van Moppes & Zoon (Figure 10) started this in 1955, soon followed by the companies Coster, Samuel Gassan and others. It was a brilliant business idea, that even today has hundreds of thousands of tourists every year visit, with great enthusiasm, the Diamond Factories in Amsterdam.

However, the wholesale transactions which take place in the Diamond Exchange in Amsterdam, have after 1945 never returned to its pre-war level. Already starting in 1955 some dealers moved from Amsterdam to Antwerp and New York to run their business.

For the cover shown in figure 11, the minimum registration fee + postage was since September 1, 1974 f 3.00 for an international letter. Postmark AMSTERDAM DIAMANTBEURS 1 12.IX.74.12. is an example of the in 1939, or slightly before, changed time designation of a 12-hour system (V(oormiddag) and N(amiddag)) into a 24-hour system.

Until the closure of the post office in the Diamond Exchange on December 12, 1977, the "AMSTERDAM DIAMANTBEURS 1" and "AMSTERDAM DIAMANTBEURS 2" postmarks had been used for 66 (!) years.

Sources:

Jonathan I. Israel: European Jewry in the Age of Mercantilism, 1550 - 1750 Oxford University Press 1985
 Simone Lipschitz: De Amsterdamse Diamantbeurs. Stadsuitgeverij Amsterdam 1980
 Judith C.E. Belinfante a.o: De Snoge, monument van Portugees-Joodse cultuur. Uitgeverij D'ARTS Amsterdam 1991

Many thanks to Mr. G.A.M. van Marrewijk for the very friendly and spontaneous willingness to make illustrations available (Figures 3, 4, 5, 11).



*Figure 9: 1957 Promotional poster
Amsterdam Diamantstad*

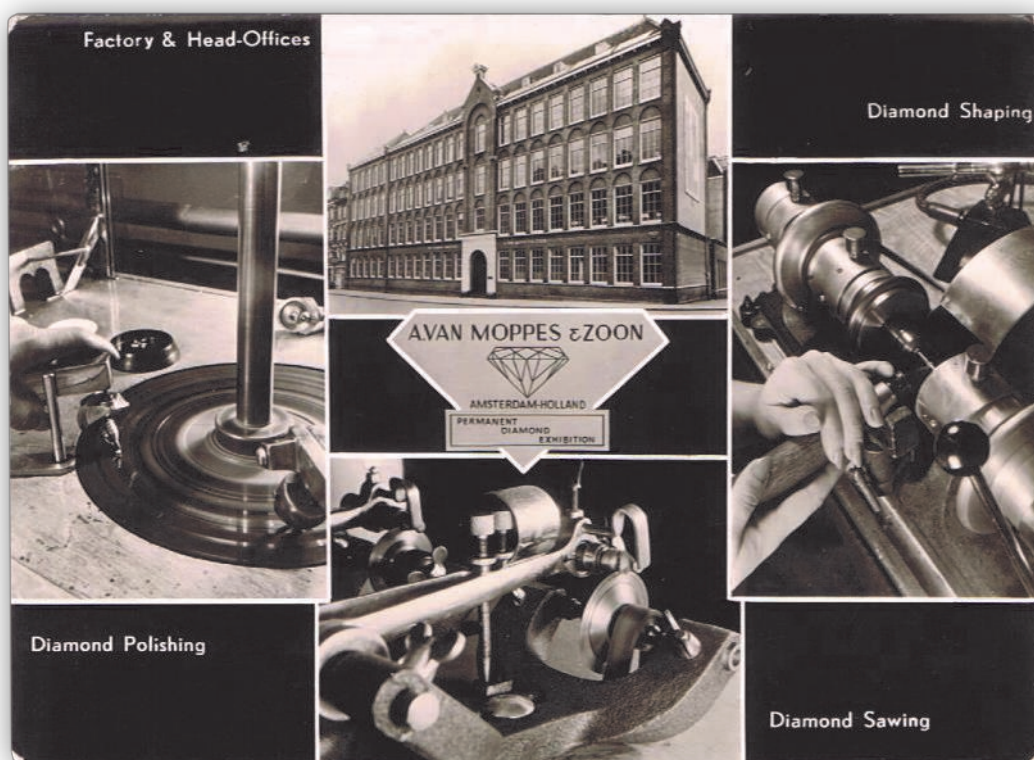


Figure 10: 1956 Picture postcard of A. Van Moppes & Zoon Diamonds



Figure 11: Amsterdam Diamantbeurs 1 cancel on September 12, 1974 R-envelope sent from Amsterdam to Kleve (Courtesy G.A.M van Marrewijk).



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1916-17 Voyage of ss Rembrandt to the Indies

by Richard Wheatley

In January 2012 I bought what I thought was an astonishing item. This was a ticket receipt for a first class berth on the S.M.N. passenger mail boat ss Rembrandt from Amsterdam to Batavia sailing on 1 December 1916 - bang in the middle of World War One! Who in their right mind would wish to make this hazardous voyage? Well, that person was Mr J.L.H. Ferwerda, his name is printed on the ticket receipt.

N^o 928

Stoomvaart-Maatschappij „Nederland”

Doorvoer Passage **Klasse Class**
Through

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Onvangen van de firma Rouwenhorst, de firma Co. te Tjilatjap,
Received from door bemiddeling van de firma Carl Prescher & Co. al-
het bedrag van het bedrag van
the amount of ---ZES HONDERD VYFTIG GULDEN---

ter voldoening van de passagegelden ten behoeve van: den Heer J. L. H. Ferwerda
in settlement of the passage money on behalf of:

van AMSTERDAM naar BATAVIA
from to
per Stoomschip "REMBRANDT"
per Steamer
te vertrekken van Amsterdam 1 December 1916
to sail from
op voorwaarden als in de passage handboeken der Maatschappij vermeld.
on conditions as mentioned in the passage handbooks of the Company.

Amsterdam 10 November 1916.

De Stoomvaart-Maatschappij „Nederland.”

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Passagiedienst Model No. 4.

De aandacht van passagiers wordt verzocht voor de bepalingen en voorwaarden in de passage handboeken; daarbij wordt in het bijzonder gewezen op de omstandigheid dat de Maatschappij zich niet aansprakelijk stelt voor schade aan bagage enz. Deze risico's kan men door verzekering dekken door bemiddeling van de S.-Mij. „Nederland” of hare Agenten.

STOOMVAART MAATSCHAPPIJ
STOOMSCHIP
REMBRANDT
NEDERLAND

The violet ship's cachet is struck alongside the North Holland blue 5 G revenue stamp.



Then at the Europhilex exhibition in London in May this year I found another item that was equally astonishing. An envelope addressed to the Hague, franked by a G.B. King George V 2½d blue stamp tied by the London F.S. 14 date stamp of 14 December 1916. It had been opened at the Foreign Section in London and re-sealed by the O.B.C. 758 resealing strip. On the reverse it had the S.M.N. logo and the details of the sender "Ferwerda, ss *Rembrandt*" together with the s'Gravenhage machine arrival mark 20 December 1916. It had probably been posted in Southampton and identified as going to a neutral country, so sent to the Foreign Section in London for attention. So the ticket receipt and passenger have been re-united.

Looking on the internet reveals that Mr Ferwerda survived the voyage and prospered. In the Singapore Straits Times of 24 October 1924 he is reported as being from Batavia and setting up a company Batavia Rubber Mills Ltd with a Mr Mitchell of Batavia and a Mr Keulemans of Singapore. Six years later he is mentioned in a Netherlands newspaper, the *Leidsche Courant* of 18 June 1930, as being the sales manager for General Electric.

The ss *Rembrandt* also survived the war. It had been built in 1906 and plied the route to the Indies until 1928 when it was sold for scrap.

It seems that Mr Ferwerda returned to the Netherlands, I wonder if the attraction was the young lady that he was writing to in the Hague just before Christmas 1916?



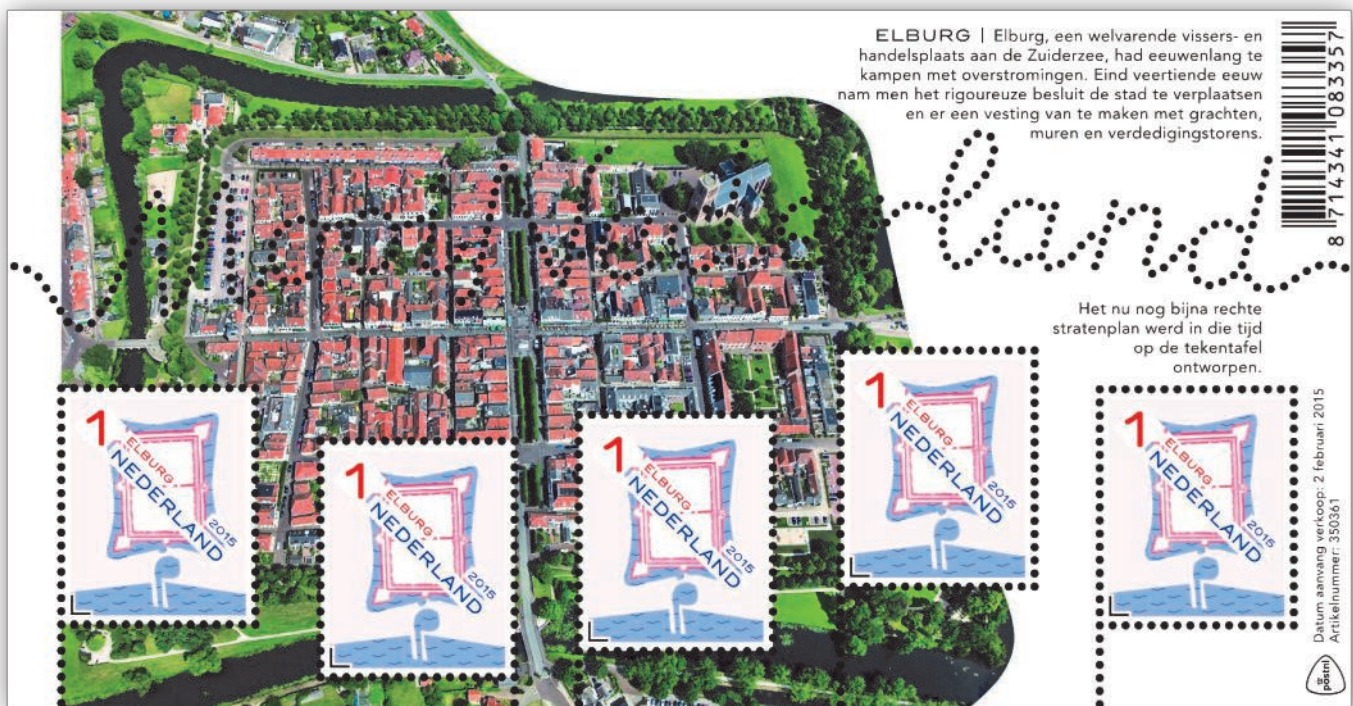
Recent Issues

Beautiful Netherlands 2015

2 February 2015

The stamp sheetlets in the series Beautiful Netherlands 2015: Fortified Cities are based on the layout and imprints which have characterized the Beautiful Netherlands series since 2005. The background of the sheet bears an aerial photograph of the relevant fortified city. This photo is cut out on one side along the lines of the defensive moat. The contours of the fortress are shown on each of the five identical stamps, as depicted on a city map from 1740 (Bourtange), 1649 (Elburg) and 1742 (Naarden).

The graphic background of the stamps has been inspired by the symbols the cartographers used at the time to indicate the character of the adjoining landscapes. For Bourtange the lines indicate the surrounding swamp area. In the case of Elburg, the smooth background indicates the grassland and the small waves show water: the moat around the defensive wall, the harbor and the Zuiderzee. For Naarden, horizontal lines have been used to depict agriculture, small trees for orchards and vertical stripes for grassland. Across the city plans the typography has been overlaid with a diagonal white bar in red and blue, the same colors used for the city plan. The font is Trio Grotesk (2011) by Florian Schick.



About Elburg

Much of the medieval fortified city of Elburg – situated between Zwolle and Harderwijk – has been preserved. Within the city ramparts, moats and remains of the city wall, little has changed in the characteristic straight-lined street pattern over the past 600 years. Elburg's history stretches a long way back. Sometime between 1220 and 1271 Elburg was granted city rights by the Earls of Gelre. In 1332, according to the archives, the city was already conducting trade with the East Sea island of Schoonen.

The first mention of Elburg as a Hanseatic city dates from 1367. A year later King Albert of Sweden granted Elburg the right to establish its own trading post on Schoonen. This was the era of Elburg's greatest prosperity. At the time the city was able to carry out an ambitious plan to relocate the city to a site where flooding would cause less damage. At the same time it was decided to make Elburg a fortified city in a completely different shape and design than previously. The new fortified city was built between 1392 and 1396 in a rectangular shape, with its sides measuring 370 by 240 metres, enclosed by city ramparts, a city wall and a defensive moat. The city itself was criss-crossed by straight streets and lanes. The surface area of the city turned out to be large enough to accommodate all the residents right up until the First World War.



About Bourtange

In 1580 William of Orange ordered that a redoubt with five bastions be constructed on a sandy ridge in the Bourtanger moeras (swampland) on the border with the current Germany. The fortress was erected by order of William Louis of Nassau-Dillenburg in 1593. Bourtange was an important fortress between 1593 and 1851. When the fortress was discontinued in 1851, an agrarian town was created. Very few buildings recall its former glory. In the 1960s the Vlagtwedde municipality took the initiative to reconstruct the fortress. The plan was carried out between 1967 and 1992. Walls were once again raised, moats were dug and army barracks were built. The plan was based on the situation in 1742 when the fortress had achieved its greatest extent. Because the street plan was still entirely intact, the position of the fortress could be determined with reasonable accuracy. The Bourtange fortress has since grown to become one of the most important tourist attractions of the northern provinces.

About Naarden

The fortress of Naarden made up the northern part of the Dutch Water Defence Line. For centuries the fortress fulfilled an important military function, because it lay on the route which every enemy from the east would have to traverse to reach Amsterdam.

The medieval Naarden was little more than a small fortified town, equipped with town walls and a moat. This changed after Naarden was sacked by Spanish troops in 1572. Its subsequent rebuilding featured an angularly-strengthened fortified city with straightened walls and modern angular ramparts which replaced the old round bulwarks. The fortress was again modernised and extended in the seventeenth century, with stadtholder William III as the driving force behind the work. This created the well-known six-pointed star, a textbook example of a seventeenth-century Dutch fortress. Despite several changes in the nineteenth century in the development of the New Dutch Water Defence Line, and the breakthrough at the Van Wettumweg road, this is the fortress shape with which we are familiar to this day.



Technical Details

Stamp size:	20.8 x 25.3 mm
Perforation:	14 ½ : 14 ½
Paper:	normal with phosphor tagging
Gum:	synthetic
Printing:	offset
Circulation:	Elburg: 85,000 sheetlets Bourtange: 85,000 sheetlets Naarden: 85,000 sheetlets
Printing house:	Joh. Enschedé Security Print, Haarlem
Print colors stamp:	yellow, magenta, cyan and black

King Willem Alexander

2 March 2015

Over a year ago, PostNL presented the royal stamp of His Majesty the King. The iconographic crown did not refer to the official crown. PostNL has received several responses, indicating that it would be more logical if the king stamp crown is the real crown. To this PostNL now gives ear. In issuing its stamps, PostNL has always reserved an important place for stamps of Dutch monarchs and other members of the Royal Family. Once a new head of state takes office, it is common that PostNL issues a new permanent stamp. The royal stamp was designed and adjusted by Studio Job. The introduction of the royal stamp goes step by step. On January 5, the first king stamp with denomination 1 (for mail up to 20 grams, domestic mail) became available, and on March 2 the two remaining values, i.e., the second weight class for domestic mail and international mail, were issued.



200 Year Kingdom

2 March 2015

The 200 Years Kingdom 2015 stamp sheetlet contains five sets of two different stamps, with the value indication 'Nederland 2'. The first stamp has a light-red halftone reproduction of the territory of the Kingdom of the Netherlands in 1815, against a light-blue background. The second stamp shows a similar image of the Kingdom at the time of King William-Alexander taking the oath on 30 April 2013, but in a blue coloring against a white background. At the top of both stamps is the name of the sovereign with the year of coronation. Below is the value indication 2, alongside Nederland 2015. On the edge of the sheetlet in cutaway capitals is the title of the stamp sheetlet, with the three years during which the 200-year existence of the Kingdom of the Netherlands is being celebrated: 2013, 2014 and 2015. The figures for 2015 are filled. The typography uses the sans-serif lettering F Grotesk (2010) by Radim Peško.



Technical Details

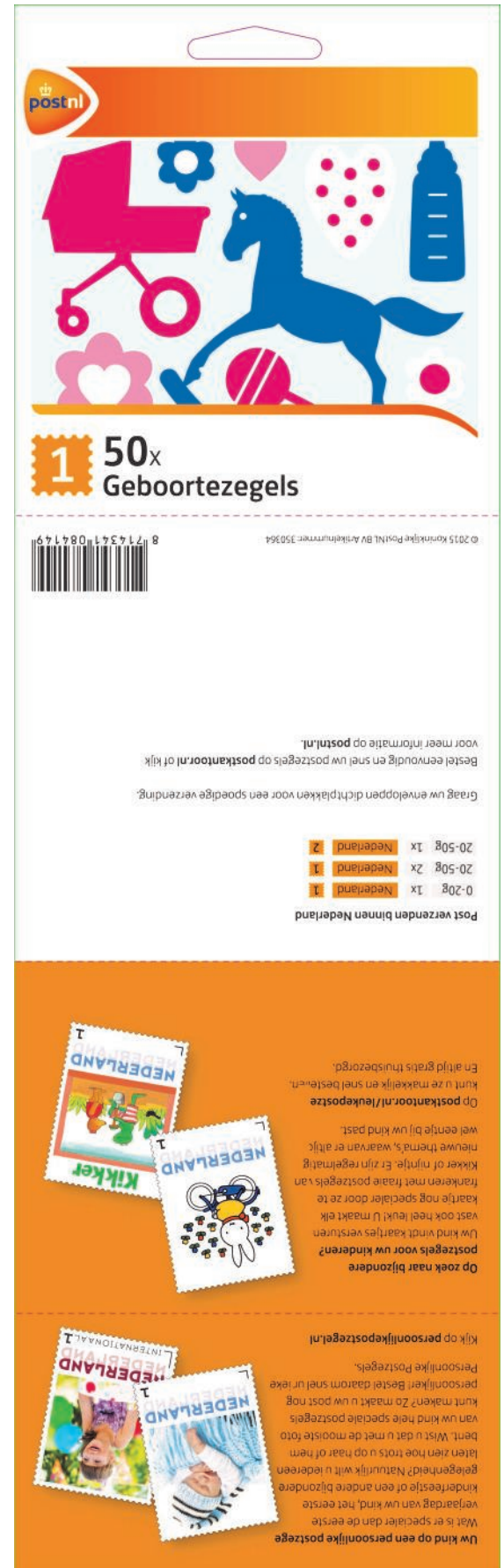
Stamp size:	25 x 36 mm
Perforation:	14 ½ : 14 ½
Paper:	normal with phosphor tagging
Gum:	synthetic
Printing:	offset
Circulation:	90,000 sheetlets
Printing house:	Cartor Security Printing, France
Print colors stamp:	yellow, magenta, cyan and black

Birth Stamps 2 March 2015



The Birth stamp is a collage of illustrations of modern objects and symbols that people generally associate with a birth and babies: a pram, a rocking horse, a rattle, a feeding bottle, flowers and hearts.

The dominant colors are flesh-tinted red and blue, applied evenly throughout the illustrations. The objects and symbols do not touch each other, but do enhance each other to produce a playful dynamic. At the bottom left is the indication 'Nederland' (Gill Sans Regular font), and at the bottom right the postage value '1' (Nobel Bold font). The design of the new Birth stamp is by Marenthe Otten from The Hague.



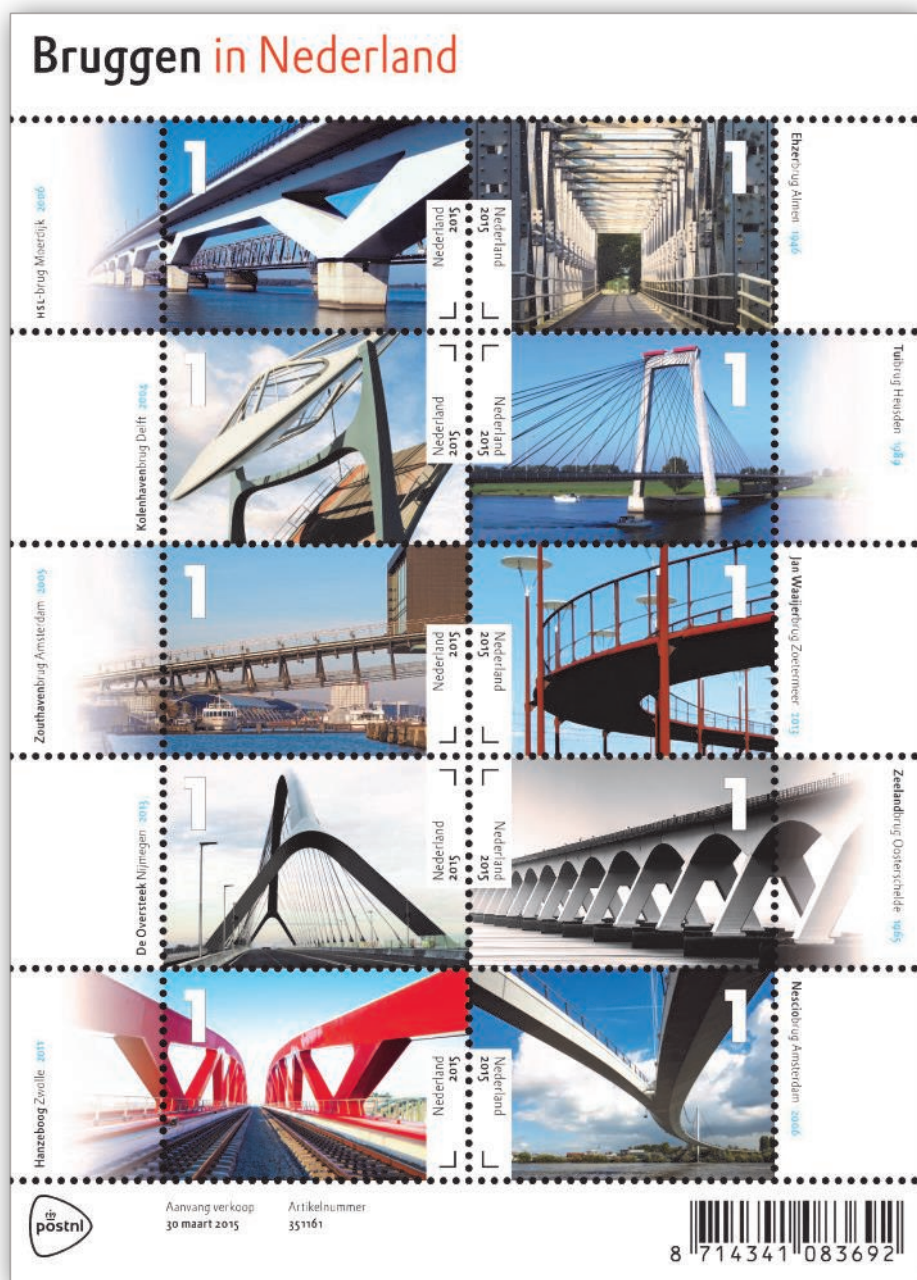
Technical Details

Stamp size:	25.3 x 20.8 mm
Perforation:	slit-form
Paper:	normal with phosphor tagging
Gum:	self-adhesive
Printing:	photogravure
Circulation:	first run 100,300 mailers of 50 stamps.
Printing house:	Walsall Security Printers, England
Print colors stamp:	yellow, magenta, cyan and black

Bridges in the Netherlands 30 March 2015

The Bridges in the Netherlands sheetlet has ten stamps carrying the designation 'Nederland 1'. The sheetlet shows ten bridges on the same number of stamps, filling the frame.

Nine of the photos used are in color, while the tenth is in black and white. Five of the images bleed into the edge of the sheet. In the corner of each stamp a rectangular white shape has been left blank where the adjacent shapes form a new rectangular shape in turn. These white shapes contain the word 'Nederland' and the year, 2015, with the sorting symbol. The edge of the sheetlet shows the name of the bridge, with the year when it was opened. The font used is DTL Prokyon Condensed from the Dutch Type Library, designed by Erhard Kaiser (1997). The value indicator, '1', is in reversed color and has been drawn by the designers. The Bridges in the Netherlands stamp sheetlet was designed by Bockting Ontwerpers in Amsterdam.



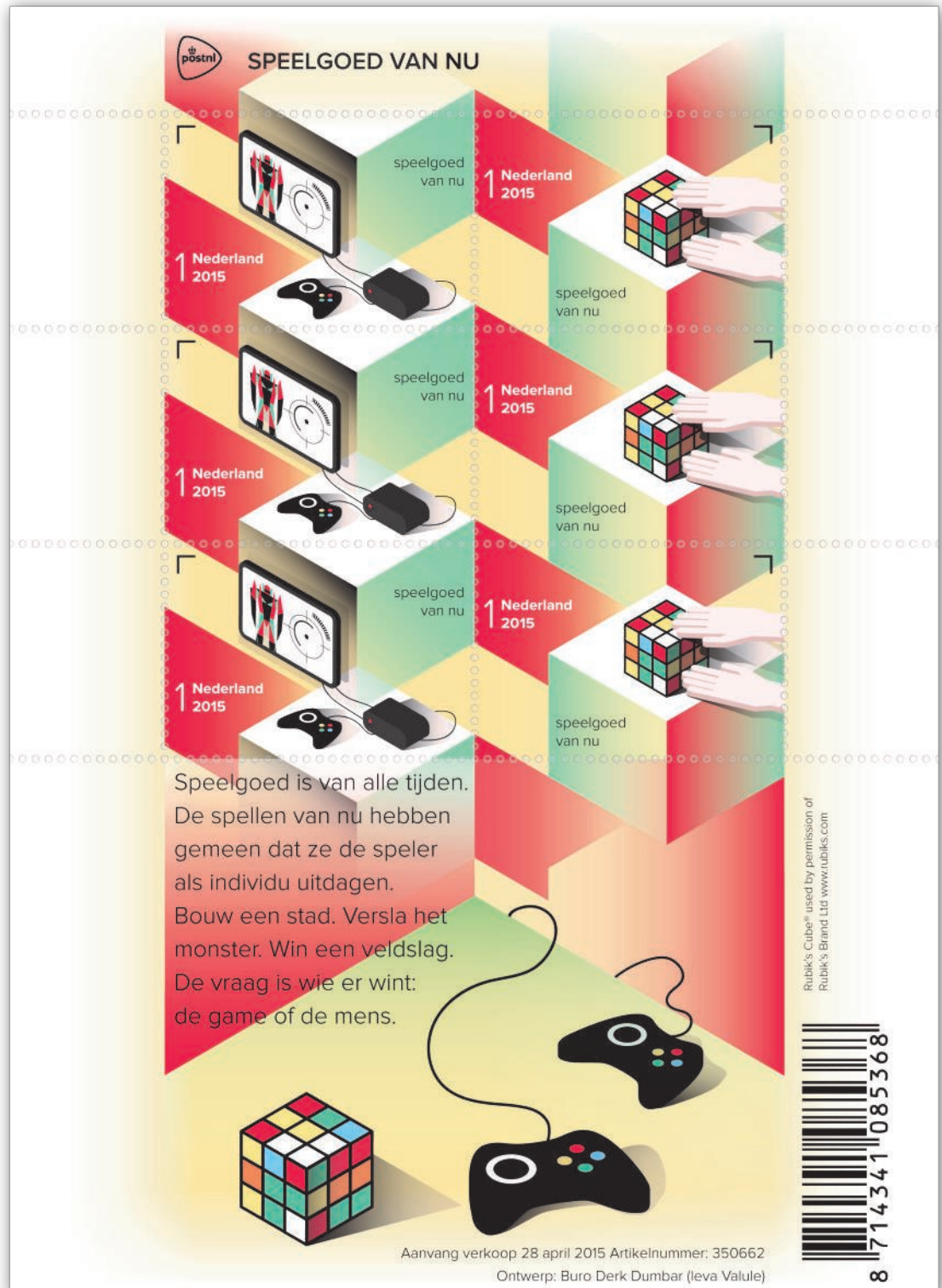
Technical Details

Stamp size:	36 x 25 mm
Perforation:	14 ½ : 14 ½
Paper:	normal with phosphor tagging
Gum:	synthetic
Printing:	offset
Circulation:	190,000 sheetlets
Printing house:	Joh. Enschedé Security Print, Haarlem
Print colors stamp:	yellow, magenta, cyan and black

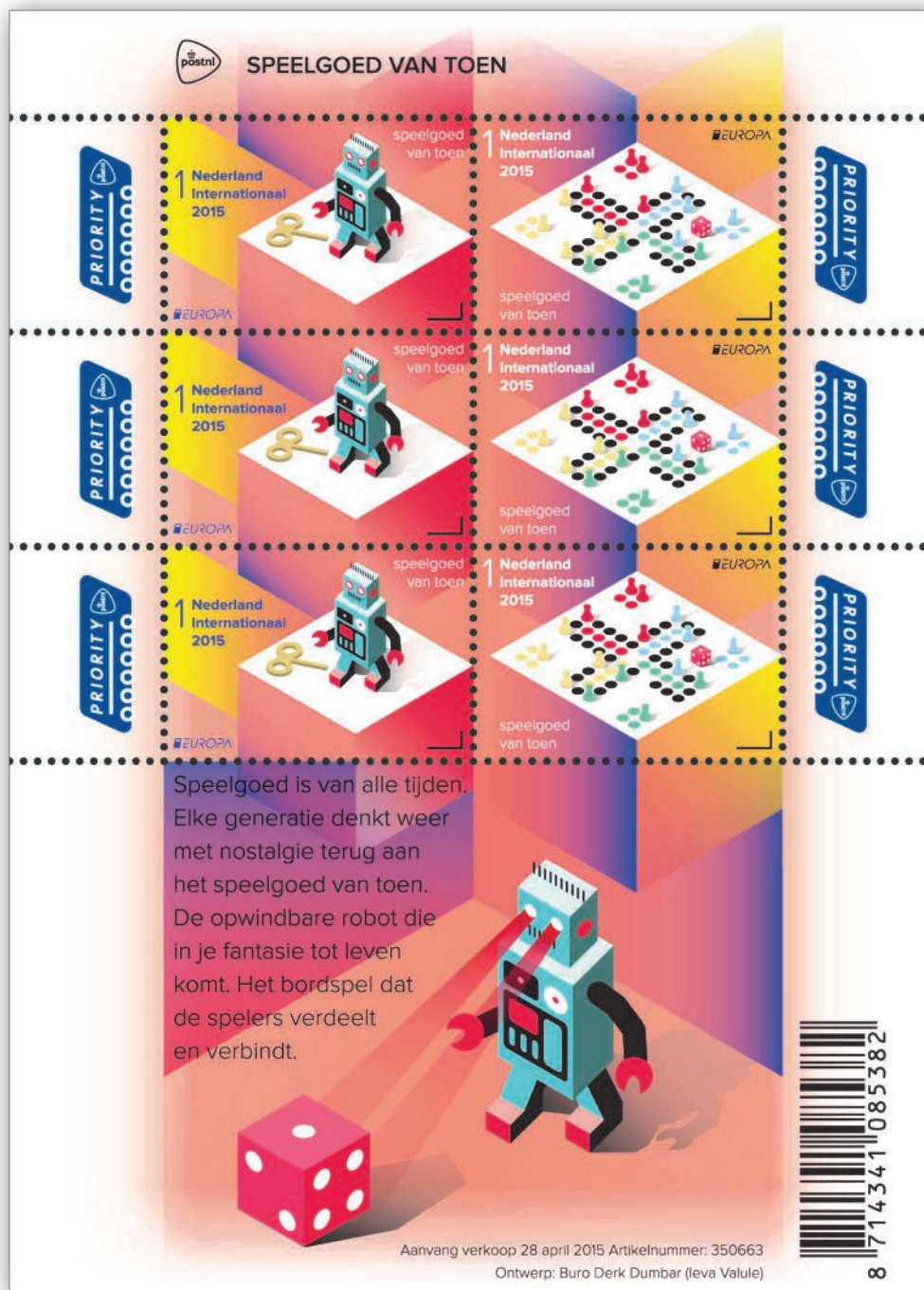
Toys from the present and past
28 April 2015

Every stamp has an illustration of the toy shown on a pedestal in the form of a cube. Part of the cube on every stamp also flows over onto the stamp directly above it. The three visible sides of each cube also have their counterpart in the toy: these three sides are also on the dice of the board game, in the head of the robot, and on the Rubik's cube (which is also an actual cube) as well as in the video game.

The dominant colors of the New Toys stamp sheet are light green, light yellow and light red, and those of the Old Toys stamp sheet are yellow, red and purple. These colors can also be seen on the sides of the Rubik's cube, the pawns in the Halma game, the robot and the image on the screen of the video game. The toys - or details of the toys - are shown in a larger size on the edge of the stamp sheet at the bottom.



For the typography, the typefaces Montserrat (2014, Julieta Ulanovsky) and Proxima Nova (2005, Mark Simonson) were used. The 1 was hand-drawn by designer Ieva Valule.



Technical Details

Stamp size:	36 x 25 mm
Perforation:	14 ½ : 14 ½
Paper:	normal with phosphor tagging
Gum:	synthetic
Printing:	offset
Circulation:	116,000 sheetlets of each
Printing house:	Cartor Security Printing, France
Print colors stamp:	yellow, magenta, cyan and black

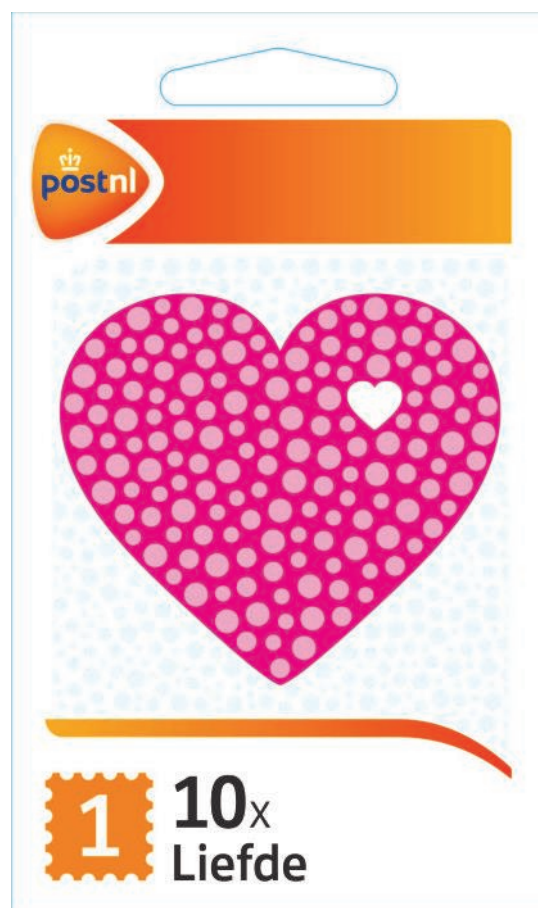
Love Stamps 28 April 2015



Marenthe Otten from The Hague designed the new 10 x Love stamp sheet. A large red heart takes center stage on the stamps and is surrounded by a background of numerous light-blue dots of varying sizes. Similar pink-coloured dots recur in the heart itself. A small white heart drawn within the large heart, is positioned exactly where the heart is located in the human body. Nobel Regular is used for the 'Netherlands' designation, and Helvetica Rounded for the blue franking value 1. The value indicator is located at the top left corner.

Technical Details

Stamp size:	25.3 x 20.8 mm
Perforation:	peel-off
Paper:	normal with phosphor tagging
Gum:	self-adhesive
Printing:	etching
Circulation:	203,000 sheetlets
Printing house:	Walsall Security Printers, England
Print colors stamp:	yellow, magenta, cyan and black



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c/o Museum for Communications, Zeestraat 80-82, NL-2518 AE The Hague, Tel. +31 70 365 38 17
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