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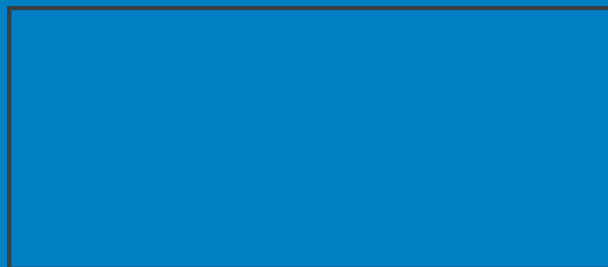
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Magazine of the American Society for Netherlands Philately

Volume 43/6



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Magazine of the American Society for Netherlands Philately; Volume 43/6

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Editor's Message

July, 2019

Dear Fellow Collectors,

As I predicted in my previous Editor's Message, this issue appears later than usual in your in-box or mail box because of my travel. We returned July 5 from a trip to Berlin (Germany) and Poland. Luckily, I was able to put most of the Magazine together before my wife and I left.

The Magazine's six(!) articles provide a lot of variety. As you will see, the articles vary greatly in length, spanning from less than half a page to six pages. In other words, anyone can write something for our Magazine. So mail me your contribution. Short ones are especially welcome to fill white space at the end of longer articles. Take that favorite cover/stamp and jot down what you like about it or why you think it is special. I'll be happy to assist with turning it in a good-looking article.

I want to draw your attention to the notice on page 127 regarding the membership fee being due. Since I also serve as Secretary, I look forward to receive your checks. And please do not be tardy, so that I do not have to beg and cajole you over and over again.

Stay healthy,

Ben

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Advice to Authors

Please submit your text in MS Word, and indicate where each illustration belongs. Submit illustrations as full color scans (at 600 dpi). Contact the Magazine Editor in case of questions.

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N.E.I. The Postal consequences of W.W.1.

Part Two: A Unique Type of Postmark .

by Richard Wheatley

Background

At the commencement of World War 1 there were four types of postmark in use in the Indies: Squared Circle, Straight Line, Large Round and Short Bridge (see Figure 1).



Figure 1: From left-to-right: Squared Circle, Straight Line, Large Round, and Short Bridge postmarks.

The Squared Circle ceased to be used in 1916 and the other three were taken out of use in 1917.

In 1916 the Long Bridge with Time postmark was introduced and was to continue being used well into the Second World War. This was the “workhorse” postmark of the inter-war years, being issued to well over 800 post offices.

A unique type of Postmark

To supplement the Long Bridge with Time postmark, a unique type of postmark was produced in the Indies, this was the Short Bridge with Time. This is very similar to the now defunct Short Bridge postmark, but with one important difference; below the date-bar the hour of posting was inserted. This postmark was issued to all the new post offices that were opened between 1917 and 1923.

Due to W.W.1, supplies of new postmarks from the Royal Mint in Utrecht stopped and the new postmark blanks were manufactured by a Chinese firm on Java. The engraving of a new post office name was considered sensitive and so was carried out at the P.T.T. workshops in Weltevreden.

There are 170 post offices known with this particular postmark, they are spread out all over the whole of the N.E.I. archipelago. Their period of use stretched from 1917 to 1927.

The time was indicated by the 12-hour clock system with the suffix V for Voormiddag (AM) or N for Namiddag (PM). The time bands were as follows:

12-6V	6-7V	7-8V	8-9V	9-10V	10-11V	11-12V	12-1N	1-2N
2-3N	3-4N	4-5N	5-6N	6-7N	7-8N	8-9N	9-10N	10-12N

An example of the Short Bridge with Time is shown in Figure 2.

Varieties

This Type of postmark is extremely collectable, for there is much of interest to be found. For in addition to the various times of posting, the postmarks actually come in two different diameters – 27.5mm and 29.5mm. As the names of the post offices vary in length, quite often there is a space to fill and this is where open crosses appear – up to five have been recorded. Furthermore, the outer circle is known formed with dashes, a double circle of dashes, or indeed it is a solid circle. And for the eagle eyed, the V and N in the time of posting, appear as large letters or short letters – but I have yet to acquire a short one!



Figure 2: (Top) The Short Bridge with Time postmark of Selatpandjang (a small port on the east coast of Sumatra) with the time 6-7N.

(Right) On the reverse there is the transit mark used by the Netherlands Indies Post-agent in Singapore which just happens to be a Long Bridge with Time 9-10V. There is also a very faint Winschoten arrival mark.



After all that, for the postal historian there is endless opportunities for unusual destinations and usage with a full-scale war raging in Europe.

Conclusion

When communication with the Netherlands resumed after the War, the situation gradually returned to normal and these unique postmarks were phased out after ten glorious years of use.

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- Bulterman, PR, Poststempels Nederlands-Indie 1864-1950, 1981
- Storm van Leeuwen, P, Poststempelcatalogus Nederlands-Indie 1864-1942, 1995

Great Britain Wrappers to Uncommon Destination Curaçao

by John K. Courtis, FRPSL

Two post office postal stationery wrappers of Great Britain with Curacao as the destination have been recorded by the author. The first, shown in Figure 1, is a 1904 ½d yellow-green King Edward VII issue (E14 according to the Higgins & Gage worldwide catalogue of postal stationery). The wrapper is postmarked with a 26 by 16mm LEEDS 2.45PM AP 19 09 and identifier 15 marking. The sender is known by a double-ring 33by 24mm purple handstamp with AGENCE CONSULAIRE DE FRANCE A LEEDS in the outside circle and a two-line RÉPUBLIQUE FRANÇAISE within. It is addressed to Mr. J. Jesurun, British Consul, Curacao (sic), Netherlands. The exposition focuses mostly on this wrapper.

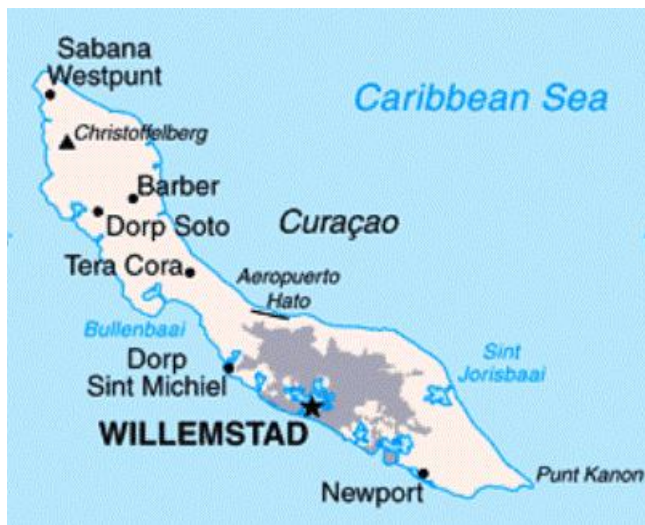


Figure 1: Wrapper from Leeds to Curacao.

A second GB wrapper addressed to Curaçao was mailed from London (Figure 2). It bears a ½d green King George V embossed-to-order indicium (ES42 Huggins and Baker) added on client's own paper at Somerset House and issued in 1913. This indicium was in use from 1913 until 1939 when it was replaced with the King George VI ½d green. Private printing was added by the firm of Cutbill, King & Co. Monthly Market Report and Maduros Bank is the addressee. The line of business of the sender was ship and insurance brokers, merchants and agents



Figure 2: Wrapper from London to Curacao.



Curaçao (Figure 3) was a Dutch colony and part of the Netherlands Antilles until 2010 when it became part of the Kingdom of the Netherlands. It is one of the islands in the Lesser Antilles in the southern Caribbean Sea, located about 40 miles north of the coast of Venezuela. The capital is Willemstad (Figure 4). It was settled by the Dutch who established it as a major trade centre for the Dutch West India Company and has remained in Dutch hands since 1816. It has one of the best natural harbors in the West Indies. It developed a major sugarcane plantation economy. The Dutch found oil in Lake Maracaibo, Venezuela but because the lake was too shallow, oil was transferred in smaller ships to Curaçao for refining and transshipment. The harbor can accommodate large oil tankers and the island is located at the junction of trade routes that pass through the Panama Canal.

Figure 3: Map of Curaçao.



Figure 4: Willemstad harbor.

British Consul J. Jesurun

Mr. J. Jesurun was the British Consul at Curaçao in 1909 (National Archives, Kew). Mr. Jesurun came from a Jewish family. By the beginning of the 1800s the Jewish community of Curaçao was the largest, wealthiest and most vibrant of all the Jewish settlements in the New World. By the end of the 1800s the Jewish population, practically all Sephardim, numbered about 2,000 and represented over half of the white population of the Dutch colony. Historically, the Sephardim, together with the Protestant administrators and land owners were the elite. The regional trading, commodities and manufacturing in which the Sephardim occupied a dominant position, required shipping and the Jews of Curaçao were soon engaged in ship building, ship owning, and ship chandelling. The large Jewish firm of J.A. Jesurun owned 100 sailing ships plying the routes between the Caribbean islands and between these and Savannah, Georgia, Charleston, South Carolina and New Orleans, Louisiana. Trade and shipping necessitated marine insurance and this introduced insurance brokers, the majority of whom were Jewish, who covered the risks for departing ships and their cargo by spreading the coverage among the principal commercial firms on the island. These large firms also carried out banking transactions on behalf of local importers and exporters and their contacts in Europe and the United States. In the 1900s these financial operations created three Sephardic commercial banks, including the Maduros Bank, which is the addressee of the second wrapper illustrated earlier.

Leeds & the French Consulate

Leeds is a local district in West Yorkshire, England and is the location of one of the largest financial centres in England outside London as well as the industrial capital of Yorkshire. It is now one of Britain's major cultural centres. The founder of the Leeds clothing industry, John Barran of Leeds, substituted a knife edge for the saw edge of a woodworking machine. The resulting increase in cutting productivity arose through machines that spread fabric from long bolts. By the end of the 1800s there was a large expansion of factory ready-made clothing, drawing labour from an influx of Jewish immigrants into the city.

The wrapper shows a 33/24mm purple consular handstamp: AGENCE CONSULAIRE DE FRANCE A LEEDS. The French consulate is one of several foreign representatives in England. Leeds appears to have been a popular location for at least ten foreign consulates including France. The French consulate in Leeds was set up in 1860 as a career post, taking the French consular network to 61 posts. The establishment of the Leeds post came about as a consequence of conditions laid down in the Franco-British Treaty of Commerce 1860. This Treaty required British exporters to have French consuls or consular agents in the UK certifying that goods entering France from the UK were of British origin.

There was also a Netherlands consulate in Leeds with approximately 45 consulates throughout the UK. This is important because a realistic expectation would be that if there was any diplomatic communication between Leeds and Curaçao it would be from this Dutch consulate to the British consulate in Curaçao. Instead, the communication is from a French consulate insinuating the contents were somehow of a French orientation. However, the writer of the address on the wrapper appears to be unfamiliar with Curaçao because of its misspelling and the addition of more deliberate postal direction (Netherlands). The specific contents are anybody's guess but likely of a Leeds emphasis. The author speculates that as a working hypothesis it is a current prices list of woollen garments manufactured by a Jewish firm in Leeds and intended for Jewish customers in Curaçao.

Routes and Rates

For both wrappers the rate was the basic ½d for the first weight scale up to 2 ounces. The enclosure for the 1909 wrapper could not have been more than one B6 sized sheet folded. The enclosure for the circa 1913 wrapper was identified as a monthly market report, probably to do with shipping insurance.

There is no indication on either wrapper that the route was to follow passage to New York and then to Curaçao, nor is there any ship named or Line. The first part of the route for the E14 wrapper was by Lancashire and Yorkshire Railway from Leeds to Liverpool and would have been in the vicinity of two hours. The postmark reads 2.45 PM so it would have arrived in Liverpool no later than that evening and sorted again for transatlantic shipment. Regarding the second wrapper, it went from London by rail to Liverpool, the port of departure for transatlantic mail to the Caribbean.



Figure 5: Wrapper 1 started at the Leeds Post Office (left) and both ended at the Curacao post office (right).

There is no shipping mark nor arrival date stamps that could narrow down the likely ships. There were French, German, Danish, Italian and British Lines operating mail service in 1909 and later that stopped at the port of Willemstad. With no evidence to the contrary, the presumption is that the Royal Mail Steamers of the British West India & Pacific Line transferred the mail from Liverpool. The sailing from Liverpool to Barbados by the British Mail packet was met with a weekly service by the packet boats of the West India and Pacific Line and the Harrison Line taking the British mails to Willemstad, Curaçao.

Summary

To give context to these two GB wrappers to Curaçao, only two wrappers with this destination have been found in a sample of approximately 11,000 GB wrappers. As a destination they are scarce. Both were sent by rail from Leeds and from London to the port of Liverpool where they sailed in closed bags on the British West India & Pacific Line to Barbados. From there they were sorted for the mails to Curaçao and sent by inter-island packet boat.

One wrapper ended up at the British consul, the other at the Maduros Bank, both tied in some way to the Sephardic Jewish community in name and in commercial banking activity.

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discovery.nationalarchives.gov.uk/details

Julsen Frank W. and Benders A. M. (1976), A Postal History of Curacao and the other Netherlands Antilles, Van Dieten, The Hague, pp. 626.

Keegan, Nicholas Michael (2004) Consular representation in Britain: its history, current status, and personnel, PhD thesis, Durham University; <http://etheses.dur.ac.uk/1750/>

Scott-Keltie J. ed. (2016), The Statesman's Year Book, The Macmillan Company, New York.

Acknowledgement

Sheila Mackenzie searched for evidence and found that the named consul was of local Jewish origin. Parts of the backstories are due to her extremely helpful assistance and I thank her for her time and patience and for editing the paper.

Membership Renewal

As you know, our membership year runs from September 1 through August 31, during which period we produce six issues of our Magazine. Well, this is issue 43-6 and it is time to renew your membership. Please send in your checks or money orders (please no cash) to the Secretary, Ben H. Jansen, 1308 Pin Oak, Dickinson, TX 77539-3400, USA. You can use PayPal as well (jdlkremer@gmail.com) but please indicate that you make a payment to a 'Friend' to avoid a 5% fee charged to ASNP. If you use PayPal, send a separate e-mail to bjansen@uh.edu and indicate how much you paid. In all cases, attach a legible note with your name and, if you know, your membership number. Keep in mind that the membership fees for hardcopy are \$25 for US and \$35 for rest-of-the-world (including Canada). A digital subscription (in full color!) is only \$10 (please consider converting to digital). Those receiving a hardcopy can look at the address label to see if they have already paid (the year shown on the label is 2019 or greater). Electronic members who have forgotten their membership number can e-mail me at bjansen@uh.edu for information.

Looking forward to those checks!

Ben Jansen, Secretary

Continuous Machine Cancel Type CXVc, 1937

by Hans Kremer

When I saw the cover shown in Figure 1 on Ebay, I did not recognize the type of cancellation, but I did know where to find the information I was looking for. An index of Dutch machine cancellations can be found in van der Wart [1], where it is described as a continuous cancel, the pattern repeating itself across the envelop.

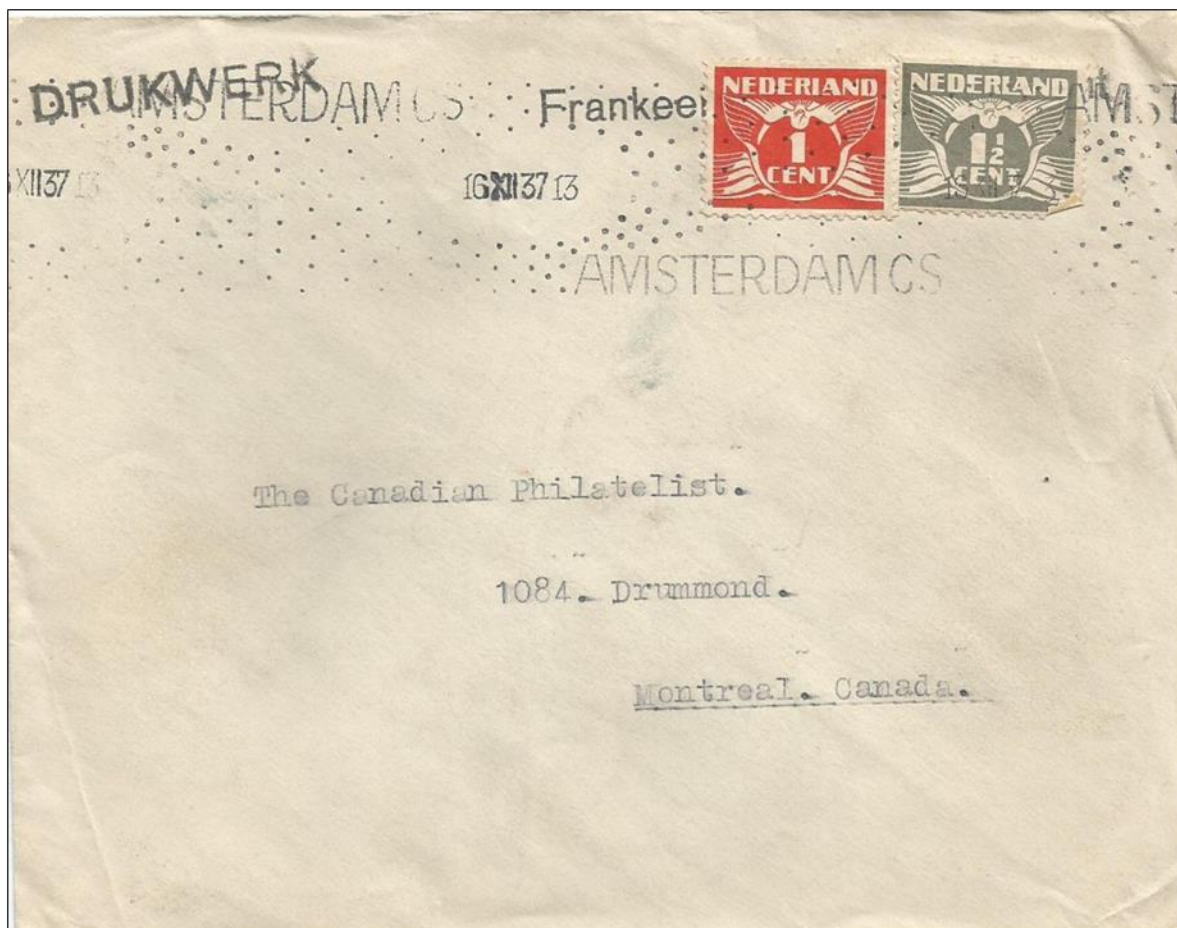


Figure 1: Envelop sent Dec.16, 1937 from Amsterdam to Montreal, Canada.

The pattern shown in Figure 1 is defined as type CXVc (Figure 2) by van der Wart. Used at Amsterdam C.S and Rotterdam in 1937 only. It is interesting that van der Wart notes that it is unknown which machine was used with this cancel (Figure 3). More about that later in the article.



Figure 2: van der Wart, type CXVc

N.B.:
CI t.m. CXIII alle Krag machines ;
van CXVa, b en c is het machinetype onbekend.

Figure 3: van der Wart: Machinetype for CXVa, b, and c is unknown .

Anytime I have a question about machine cancels I approach Jos Stroom and ask for his input. Jos wrote back that he wasn't aware of any publication about this cancel but that he had a number of them himself or had seen them elsewhere (see Table 1).

Table 1: Dates of known CVX marks.

Rotterdam	Amsterdam CS
16 IX 37 16	1 XI 37 20
20 IX 37 18	3 XII 37 14
23 IX 37 19	8 XII 37 19
23 IX 37 23	13 XII 37 18
2 X 37 14	15 XII 37 21
7 X 37 19	20 XII 37 9
16 X 37 14	
21 X 37 18	

The first thing I noticed is that the Rotterdam cancels covered a period from mid-September 1937 till the end of October 1937. The dates of the Amsterdam CS cancels ranged from November 1, 1937 thru the end of 1937. No overlap in dates! Is it possible that the cancel was forwarded from Rotterdam to Amsterdam?

The first basic test would be to measure the dimensions of both cancels.

Fortunately I just had, thru another project, recently gotten in contact with Victor Badran who also has an extensive knowledge of machine cancels. With some computer wizardry Victor managed to overlay an Amsterdam CS with a Rotterdam cancel (Figure 4).

Victor noticed that the distance between the dates for Amsterdam CS is 63 mm, while it is 78 mm, for Rotterdam. 78 mm is the common distance for most other Krag cancels.

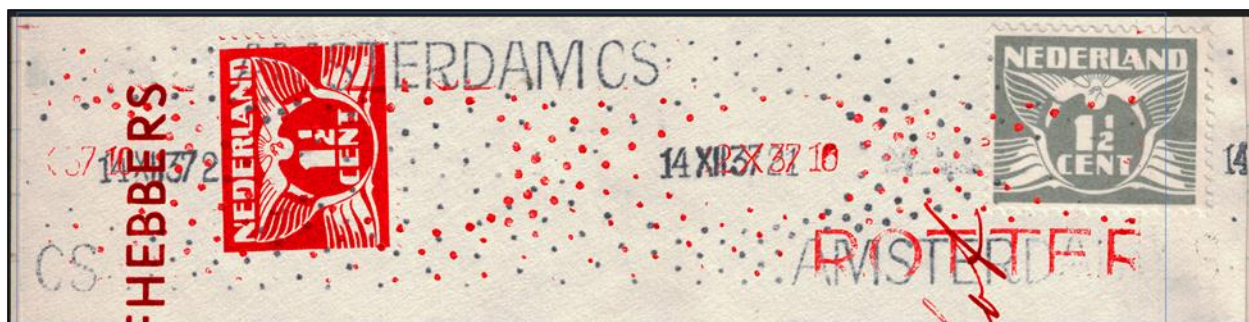


Figure 4: Overlay of an Amsterdam and Rotterdam cancel. Notice the shorter distance between dates (14 XII 37 21) for Amsterdam CS (63 mm) compared to Rotterdam 12 X 37 10 (78 mm).

So definitely not the same canceler but I noticed that Victor referred to both as Krag cancels, while van der Wart said that the type of machine used for these was 'unknown'.

To proof that at least in Rotterdam a Krag machine was used Victor sent me a copy of the CXVc cancel as it is stored in COMM (old-timers like myself still refer to it as the Postal Museum) in The Hague (Figure 5).

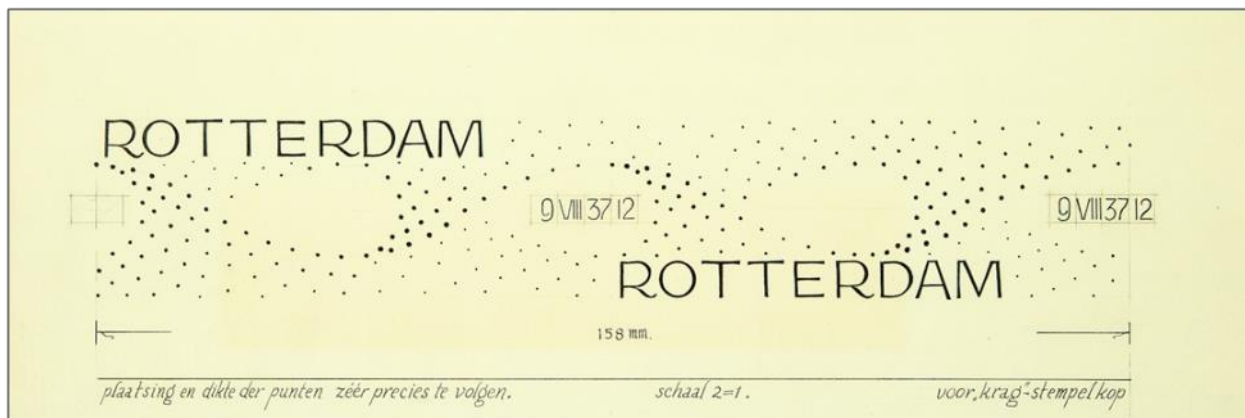


Figure 5: CXVc cancel as stored in COMM, The Hague

At the lower right one reads ‘voor “krag”- stempelkop” (for “krag” die head) (Figure 6), so no doubt it was made for a Krag machine. The designer of the cancel was Willem Rozendaal. PO&PO’s De Postzak # 202 and 203 show other examples of Mr. Rozendaal’s designs.

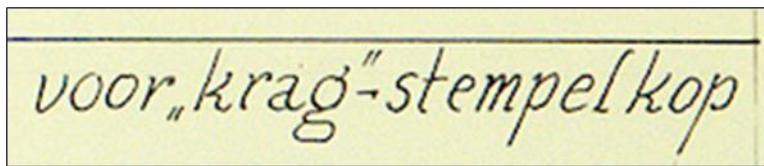


Figure 6: Detail of lower right of Figure 5

Victor is still trying to find out why the distance of the dates for Amsterdam CS is only 63mm apart and not 78mm, as with Rotterdam and all other Krag machines. The question is whether it was a different type of machine, with room for only a smaller die.

Around 1905 the Krag Maskin Fabrik in Oslo cancel machine was constructed. With this machine one could cancel 600 items a minute.

References

Van der Wart, FW, MACHINESTEMPELS. De poststempels van Nederland. PO&PO, 4th Ed (1975). There is also a 5th edition.

De Postzak # 202 (January 2007), # 203 (August 2007), PO&PO

Jos Stroom and Victor Badran, correspondence per email

Appendix

The website <http://baltikum.nl/letland/letland-in-keizerrijk-rusland/krag-machinestempels> reports that around 1905, the Krag Maskin Fabrik in Oslo constructed a cancelling machine which could put a postmark on 600 pieces per minute, by moving postcards and covers along a cylinder-shaped cancel. The circumference of the rotating cylinder was 157 mm, and its exterior consisted of four parts: two day cancels and two frames (‘flags’). The latter could have lines, dots, etc. The distance between two corresponding positions on the cancel was thus always equal to 157/2 mm, or about 78 mm. A rotating ink roll provided a constant supply of ink.

Victor Badran reports that the Museum für Kommunikation in Bern in the possession is of a Krag cancelling head (Figure A1). The head consists of a ring with a slot that can receive the block with the date. The block has a few holes that received pins once the date characters had been placed. The pins did only fit if all the characters were properly seated. The upper and lower ring of the cylinder were not inked; only the way lines received ink.



Figure A1: Krag cancelling head in the Museum für Kommunikation in Bern.

Victor observes that it might be possible to install everything upside-down, but does not recall seeing such cancels.

He also wonders why the distance between the dates in Amsterdam is only 63 mm and not 78 mm such as in Rotterdam and everywhere else the Krag machine was used. Victor questions whether the machine used in Amsterdam was of a different type, with a smaller cancelling head.

Ben Jansen did some elementary math, finding that the diameter of the Rotterdam head was 50 mm, and only 40 mm in Amsterdam, suggesting that Victor may be right. Searching the web, Ben found that other ‘continuous impression machines’ existed as well, including the ‘Alma.’ Perhaps this was the machine used in Amsterdam.



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Between Amsterdam and Hamburg by Steam 1825

by Erling Berger

In 1825 the newly founded *Amsterdamsche Stoomboot-Maatschappij* made plans to introduce steam-boats on routes between Amsterdam and Hamburg, and Amsterdam and London.

The Company had no ships, so they bought the 'Monarch' in England and renamed her 'Onderneming' (see Figure 1). She served the route to Hamburg in the years of 1825 - 1826.

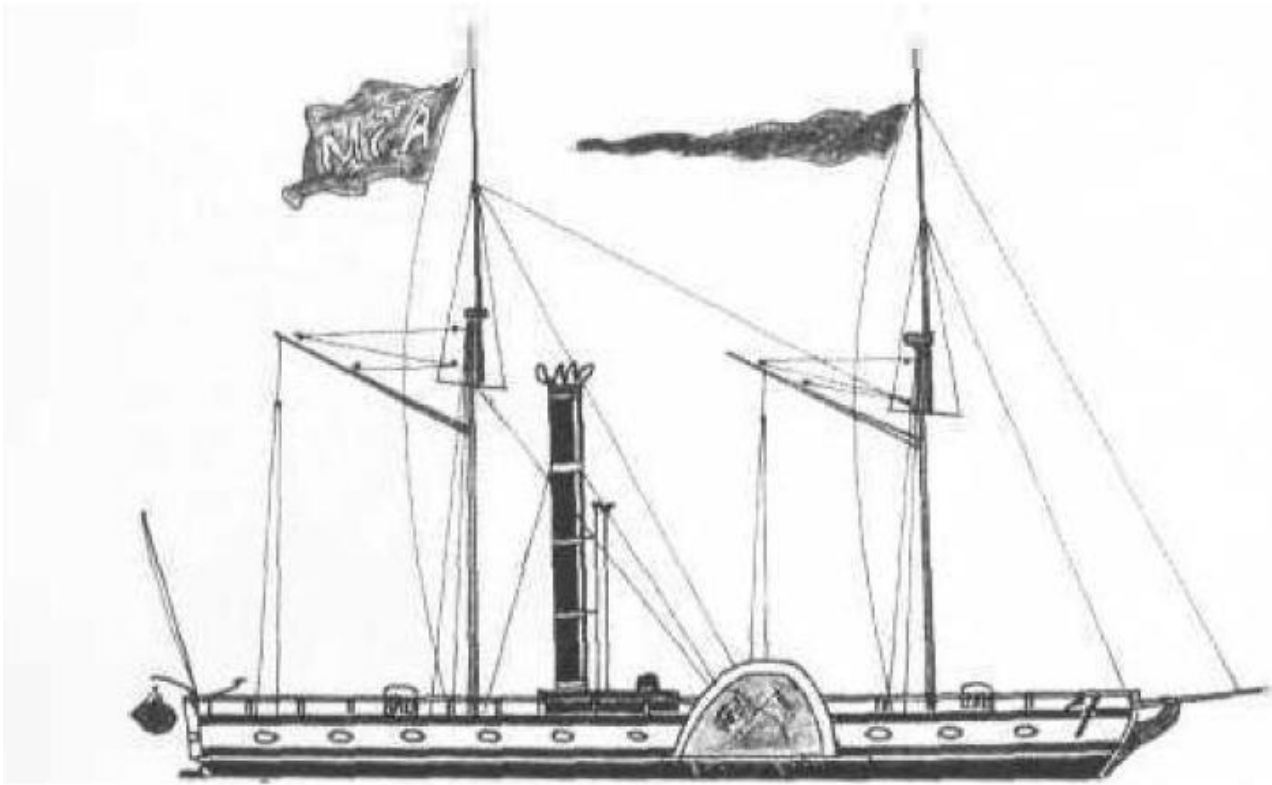


Figure 1: The 'Onderneming' bought in 1824.

There was a trial on July 22 in the IJ near Amsterdam. On July 24 she left Amsterdam for Hamburg. The Netherlands newspapers [2] did not report arrivals in or departures from Amsterdam. Instead, reports came from the island of Vlieland ("Vlie" for short). An example is shown in Figure 2.

On 26 July she arrived in Hamburg and the 26th she presented herself to the dignitaries of the town.

Since 3 August 1825 her service became regular with a departure weekly from either terminal.

On the internet we can find a newspaper announcement [1] of the regular Hamburg-Amsterdam service (Figure 3). The steamer left Hamburg Saturday and was back the following Thursday.



Figure 2: The second line is saying: In the Vlie has arrived D.L. Kuiper from Holmstrand and the steam-boat the 'Onderneming' from Hamburg (Rotterdamsche Courant 13 August 1825)

Das Dampf-Packet
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 geht jeden Sonnabend Morgens, präcise 6 Uhr,
 regelmäßig von hier nach Amsterdam und kommt
 von dort jeden Donnerstag wieder hier an.
 Dieses Packet bringt zu gleicher Zeit Passagiere
 von und nach Cuxhaven für 10 Rth. Cour. die
 Person.
 Zur Befüllung von Plätzen beliebe man sich
 bis spätestens Freytags Abends 8 Uhr zu melden
 bey dem Wärter
 J. Schermann,
 Baumwall No. 43.
 Hamburg, den 2ten August 1825.

Figure 3: Advertisement in the Hamburg newspaper 'Staats und Gelehrte Zeitung,' 9 August 1825.

Starting August 24, 1825, the ship was going to carry mail from Amsterdam to Hamburg, and vice versa (see Figure 4).

(CIRCULAIRE N^o. 201.)

's Gravenhage, den 19den Augustus 1825.

Art. 1.

Te rekenen van den 24sten der loopende maand, voor de eerste maal, en vervolgens zoo dikwijls de stoomboot van Amsterdam naar Hamburg zal vertrekken, zal er met dezelve, door den Directeur van het Postkantoor te Amsterdam, (die tot dat einde eene regstreeksche correspondentie met het Stads Postambt te Hamburg zal openen) eene brievenmaal worden afgezonden, gelijk dezelve wederkeerig, met elke terugkeerende stoomboot, eene brievenmaal van Hamburg zal onvangen.

Figure 4: Announcement that the steamer from Amsterdam to Hamburg will carry a bag of mail.

The departure 27 August 1825 from Hamburg was cancelled because of technical problems. There is no sign of sailings neither in the Netherlands nor in the Hamburg Newspapers.

In any case, the steamers on the Hamburg route had to stop during the winter time. According to the *Opregte Haarlemsche Courant*, the *Onderneming* was back in Service 1 March 1826 (Figure 5).

The last voyage took place that year on 5 October 1826 from Hamburg.

*** * AMSTERDÄMSCHE STOOMBOOT-MAATSCHAPPIJ.**
 Regeling der Vaart van de STOOMBOOT DE ONDERNEMING, Kapitein B. M. CORBIERES, bestemd naar Hamburg en terug, gedurende de maand Maart 1826.
 Den 1^e, 11^e, 21^e en 31^e van Amsterdam naar Hamburg, des morgens ten 4 uren, van de Kalkmarktsboom.
 Den 6^e, 16^e en 26^e van Hamburg naar Amsterdam, des morgens ten 6 uren, van de Jonashaven.
 Nadere informatien nopens de Vrachten der Passagiers, Gelden, Goederen als anderzins, zijn te bekomen ten Kantore der gemelde Stoomboot-Maatschappij, Kalkmarkt, N^o. 54. te Amsterdam.

Figure 5: Announcement that as of 1 March 1826 the *Onderneming* should leave Amsterdam and Hamburg once every ten days. (*Opregte Haarlemsche Courant* 28 February 1826).

A New Era Began in 1827

In 1825, the Company had ordered two steamers to be built in Amsterdam, being: *The Willem de Eerste* and the *Beurs van Amsterdam*. These two steamers were ready for the 1827-season. The *Willem de Eerste* was installed on the Hamburg duty and the *Beurs van Amsterdam* would serve the route between London and Amsterdam.

The *Beurs van Amsterdam* left Amsterdam the 12th of April in 1827 and departed from London for the return voyage on Thursday 19 April (see Figure 6).

Figure 6: Announcement in the Public Ledger and Daily Advertiser 16 April 1827, regarding the steamer *Beurs van Amsterdam*.

LONDON, April 14, 1827.

For AMSTERDAM Direct,

THE fine NETHERLAND STEAM BOAT, THE BEURS VAN AMSTERDAM,
 quite new, built at Amsterdam, and standing A 1, Captain Leopold Heyde. Lying at Custom-house Chain. This Boat has room for about 120 or 130 tons of Goods; and will positively start from hence on **THURSDAY** next; consequently all Bonded Goods intended to be shipped in her, must actually be put on board on the day previous, before Twelve o'Clock at Noon, or they cannot be taken. She will start again from **AMSTERDAM** on **THURSDAY**, the 26th Instant, and so continue every alternate **THURSDAY**, as long as the Season will permit.

1828

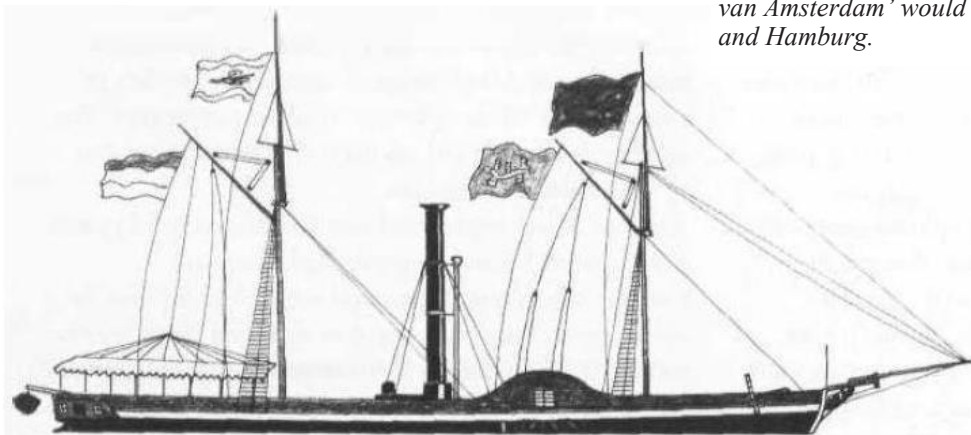
Several steamers from other companies had already been installed on the London route, and the Company was surprised how many hours were spent loading and offloading in London. Therefore, beginning in 1828 the *Beurs van Amsterdam* was redrawn from the London duty and transferred to the Hamburg route. As shown in Figure 7, the first voyages were on 16 March from Amsterdam and 23 March from Hamburg. From then on, a steamer should leave Amsterdam and Hamburg every Sunday. Figure 8 shows the steamer 'Beurs van Amsterdam'.

When the 'Willem de Eerste' leaves Hamburg on 27 July 1828 (see Figure 9), it carries the letter shown in Figure 10. On that day the letter was stamped: SCHIFFS BRIEF - POST HAMBURG. Upon arrival at the Amsterdam Post Office the letter was stamped Hamburg/Over Amsterdam (in red).

The Steamer *Sir Edward Banks* sailed from Hamburg directly to London on Saturday the 26th, but the letter was posted too late. Next departure would be after a week. If the letter should rest more than one day in a Hamburg Stadt Post Office a heavy charge of 15 Schilling would have to be paid. The clerk in the post


Dampf - Packetfahrt
 zwischen
Hamburg und Amsterdam.
Die Dampfschiffe: Willem de Eerste und de Beurs van Amsterdam, werden am 16ten d. Mts. von Amsterdam und am 23ten d. Mts. von Hamburg aus in die Fahrt treten, und für die Folge jeden Sonntag, Morgens früh, eins von Amsterdam und eins von Hamburg abgehen. Dieselben haben bequeme Gelegenheit für 70 Passagiere und 60 Last Güter. Nähere Nachricht erteilt
J. Güemann jun., Baumwall No. 45.

Figure 7: Announcing that the steamers 'Willem de Eerste' and 'Beurs van Amsterdam' would maintain regular service between Amsterdam and Hamburg.



office informed that nothing would be charged if the letter was sent Sunday morning to Amsterdam. From Rotterdam there were many departures to London. The clerk added via Amsterdam after Pr Dampfboot.

Figure 8: The 'Beurs van Amsterdam'.



Dampf - Packetfahrt
zwischen
Hamburg und Amsterdam.
Das Dampfschiff: **Willem de Eerste**, Capitain
Jb. van den Oever, geht Sonntag den 27ten Julij,
Morgens 3 Uhr, von hier nach Amsterdam ab.
Ueber Passage und Versendungen von Gütern und
Contanten erteilt nähere Nachricht der Makler
J. Hütemann jun., Baumwall No. 45.

Figure 9: *Willem de Eerste* departing from Hamburg 27 July 1828 (*Staats und geleerde Zeitung* 23 July 1828).

Figure 10: Posted and post-marked in Hamburg Saturday 26 July 1828 heading directly for London via *Pr Dampfsboot*.

The letter was put onboard *Willem de Eerste* that sailed from Hamburg Sunday the 27th. The steamer's machine broke down on open sea, and the steamer had to return to Hamburg. On Monday the 29th the *Beurs van Amsterdam* with Captain. Dietz arrived in Hamburg and took onboard the mail, goods and passengers from the *Willem de Eerste*, all of which arrived in Amsterdam Friday 1 August 1828 delayed by four days. This story can also be read in Figure 11.

1840

The steamers *Willem de Eerste* and the *Beurs van Amsterdam* were leaving Amsterdam and Hamburg once every five days (Figure 12).

The cover shown in Figure 13 travelled on the *Beurs van Amsterdam*, which left Hamburg on October 25, 1840. Posted and stamped in the Royal Danish Post Office in Altona 24 October 1840 heading for Amsterdam via Hamburg **pr Dampfsboot**. Transferred to and stamped in the SCHIFFS BRIEF - POST HAMBURG. Put onboard the *Beurs van Amsterdam* which planned to depart on the 25th.



Het van Hamburg naar Amsterdam gedestineerde stoomschip *Willem den I*, kapt. J. van den Oever, is na het breken der machine, te Hamburg terug gekomen om te repareren; de goederen zijn overgenomen door het stoomschip *de Beurs van Amsterdam*, kapt. J. C. Dietz, hetwelk in den avond van den eersten Augustus bereids te Amsterdam is gearriveerd.

Figure 11: A breakdown of the machine in open sea forced *Willem de Eerste* to return to Hamburg. The *Beurs van Amsterdam* took onboard the mails, goods and passengers (*Opregte Haarlemsche Courant* 5 August 1828)

Stoomvaart tuschen Amsterdam en Hamburg
In Correspondentie met LUBECK en ST. PETERSBURG.
VERTREK:
Van Amsterdam 5, 10, 15, 20, 25 en 30 } van iedere Maand.
Hamburg 5, 10, 15, 20, 25 en 30 }
In den zeer vroegen Ochtend. (45097)

Figure 12: Once every five days a steamer shall leave Amsterdam and Hamburg (*Algemeen Handelsblad* 19 May 1840).



Figure 13: Cover that travelled on the Beurs van Amsterdam leaving Hamburg on October 25, 1840.

She was observed in the Vlie on the 26th and eventually stamped the 27th in Amsterdam.

1842

Figure 14 shows that the schedule for 1842 still called for steamers leaving Amsterdam and Hamburg every five days, with the first sailing starting on March 5.



Figure 14: The Service will start 5 March 1842 (Algemeen Handelsblad 23 February 1842).

Figure 15 shows a cover making the voyage between Hamburg and Amsterdam in 1842. It was posted in Hamburg Thursday 9 June 1842 heading for Amsterdam via Per Stoomboot *Willem de Eerste*. On that day the letter was stamped: SCHIFFS BRIEF - POST HAMBURG. The steamer was ready to sail on the 10th, and after the usual voyage of 36 hours the *Willem de Eerste* arrived in Amsterdam the 11th. On that day the letter was marked Hamburg/ Over Amsterdam in the Amsterdam Post Office.

The *Beurs van Amsterdam* had been sold in 1839 and a new steam-ship *De Stoomvaart* (Figure 16) was installed in 1849.

1851

The schedule for 1851 was announced towards the end of February (Figure 17) and made clear that the 'Willem de Eerste' and the 'Stoomvaart' would make the voyages. The cover shown in Figure 18 travelled on the 'Willem de Eerste' on June 20, 1851.



Figure 15: Cover travelling on the steamer *Willem de Eerste*, departing Hamburg on June 10, 1842.

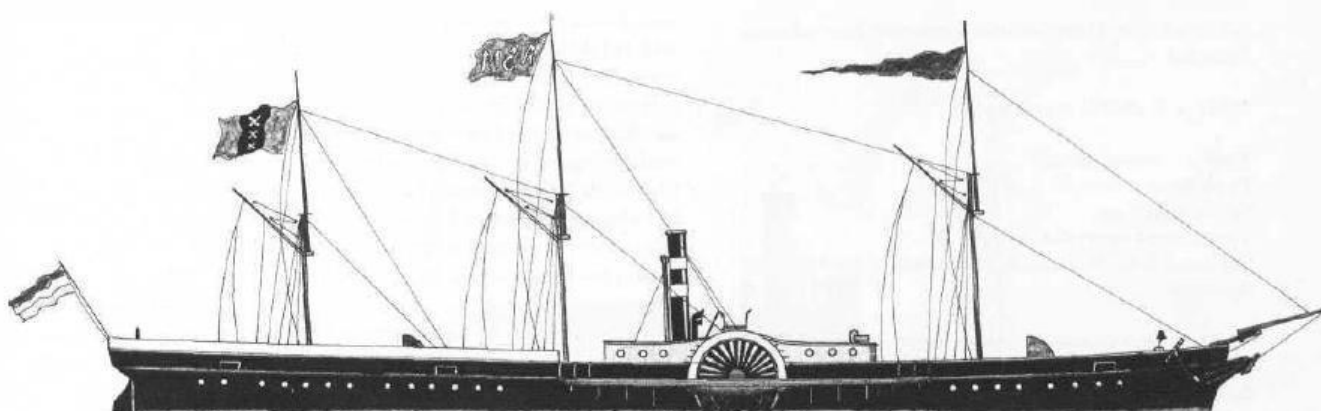


Figure 16: The steamer 'Stoomvaart'.

STOOMVAART
tusschen **AMSTERDAM** en **HAMBURG**.

De DIRECTIE maakt bekend, dat deze Dienst met den 5den Maart aanstaande weder zal aanvangen en de beide Stoomschepen *Willem I* en *De Stoomvaart*, geregeld zullen vertrekken:

Van AMSTERDAM, den 5, 10, 15, 20, 25, 30sten	} van iedere
" HAMBURG, " 5, 10, 15, 20, 25, 30sten	

Maand.

De Passagiers behooren den Avond voor het Vertrek voor Midder-nacht aan Boord te zijn.

De Vrachten zijn 1^o. Plaats f 20.50; 2de Plaats f 14.50.

Figure 17: Announcement in the *Algemeen Handelsblad* 28 February 1851 that two steamers will serve the route to Hamburg:



Figure 18: Cover posted in Hamburg 19 June 1851 heading for Amsterdam via **Per Dampfboot** (Delcampe Internet Auction).

It was posted in Hamburg 19 June 1851 heading for Amsterdam via **Per Dampfboot**. On that day the letter was stamped: SCHIFFS BRIEF - POST HAMBURG. The steamer was ready to sail on the 20th. The 'Willem de Eerste' arrived in Amsterdam where the letter was marked Hamburg/ Over Amsterdam in the Amsterdam Post Office.

References

- [1] <https://books.google.dk/books?id=U2opAAAAYAAJ&hl=de>
- [2] www.delpher.nl

New Members

We welcome two new members and one returning member.

The new members are David Smith and Gerald Schroedl. David is from Castle Valley, Utah and his collecting interests are Netherlands, perforation and color varieties, plate faults, booklets and coils. Gerald is an anthropologist and lives in Knoxville, Tennessee. His interests are Netherlands Antilles, stationery and covers.

David Clayton is a returning member. He experienced some serious health issues but is now able again to focus on his Netherlands and overseas territories collection, including UNTEA, FDCs, booklets, coils and fieldpost.

The Artist Aart Bijl

by Ben H. Jansen

The cover shown in Figure 1 was mailed on January 22, 1922, and addressed to Kunst schilder Aart Bijl.



'Kunstschilder' is Dutch for art painter. There is no physical address indicated, and instead of a town name the sender wrote 'Alhier' meaning 'here'. Given the date cancel 'Alhier' that must refer to Rotterdam. The cover is franked with 10 cents postage. This corresponds to the domestic rate for a letter weighing less than 20 grams. Reduced local rates (5 cents) did exist, but not between March 1, 1921 and January 31, 1928.

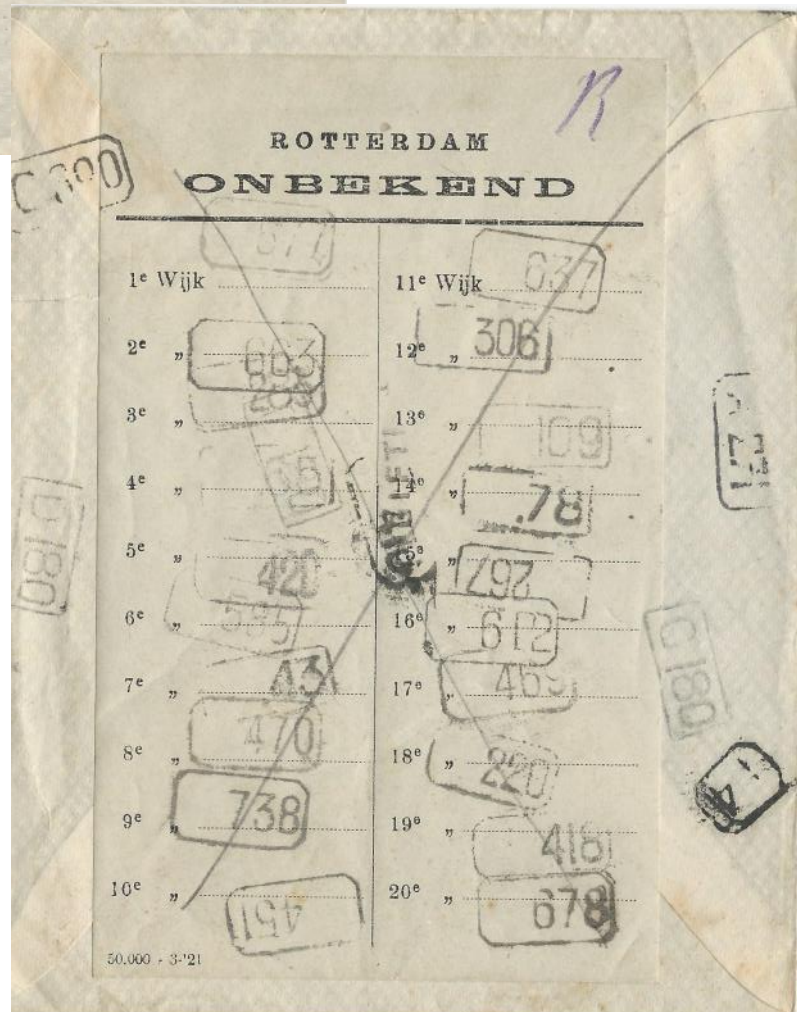
Handwriting with black and blue pencil shows some attempts to find the correct address. That is even more evident on the back of

Figure 1: Front of cover to Aart Bijl.

the cover (Figure 2), where a form has been attached with deliverer marks. As I have explained in [1], representative deliverers of each district ('wijk') had to place their mark, indicating that they had been asked if they knew the address of Mr. Bijl. The deliverers of Rotterdam were provided with rectangular marks when first issued in December 1867 [2]. See for example marker 306, which was issued on November 3, 1902. However, eight-cornered marks became the standard model in 1907, hence the differently-shaped 663 mark. The smaller boxed mark '14' by the chief deliverer can also be seen. Interestingly, this number has not been mentioned before [2]. It is possible, however, that the mark is a double strike and would thus refer to chief deliverer '4'.

Apparently nobody knew the whereabouts of the addressee and the cover was returned on January 29, 1922.

Figure 2: Back of cover to Aart Bijl.



A little searching with Google revealed that Aart Bijl (Figure 3) was born in Rotterdam, April 7, 1885 as the son of a blue collar worker [3]. As young as eleven years he started to work for a house painting business that also produced decors for theaters. It turned out that Aart was talented at making very good decorations. He enrolled in evening classes at the “Academie van Beeldende Kunsten en Technische Wetenschappen” [Academy of the Figurative Arts and Technical Sciences] in Rotterdam. Huib Luns, principal at the Academy and father of Joseph Luns, long-time Secretary for Foreign Affairs, recognized his talents and encouraged him to obtain a teaching certificate. At the Academy, Aart was a student of Alexander Henri and he became an accomplished engraver, graphical designer, painter and draftsman. Eventually, he became an instructor at the ABKR. Aart Bijl became known for his harbor views, depictions of ships, city views and landscapes (see Figure 4).



Figure 3: Self-portrait of Aart Bijl.

At the Academy, Aart Bijl tutored a talented student, Anna van Linschoten, whom he fell in love with and married. Anna halted her artistic career after marriage and devoted her effort on the growing family, which eventually included three daughters and one son.

Aart Bijl was inspired by Rembrandt en Van Gogh and he travelled through the south of Europe, while making paintings and drawings of the cities and nature he observed in Italy and Spain. He also produced many portraits, especially during World War 2 to supplement his income. Etchings by Aart Bijl are in many personal collections, as well as in ‘Rijksprentenkabinet’ (Print room

of the Rijks Museum) in Amsterdam, the municipal archives of Rotterdam and Schiedam, and the Boymans van Beuningen Museum in Rotterdam.

According to [4], Aart Bijl died in The Hague on January 16, 1962 (Figure 4).

The cover was returned to the sender, J.J. Gerstel in Rotterdam, who must have been associated with the V. AE. V. O., as indicated by the logo in the lower left corner of the cover’s front. The abbreviation stands for “Vereniging tot bevordering van het Aesthetisch Element in het Voortgezet Onderwijs” [Society for the Advancement of the Esthetic Element in Secondary Education].

The V. AE. V. O., was founded in 1908 and disbanded in 1971 [5].



Figure 4: Maas at Rotterdam, 1925.

Tekenaar Bijl overleden

(Van onze kunstredactie)

Dinsdagavond is in Den Haag op de leeftijd van 77 jaar de bekende Rotterdamse kunstenaar A. Bijl overleden.

Hij was de zoon van een Rotterdamse arbeider. Toen hij elf jaar was begon hij zijn loopbaan als koppen-schraper bij een huisschilder en volgde de avondlessen aan de Rotterdamse Academie. Na een moeilijke en volhardende zelfstudie behaalde hij de akte MO tekenen, waarvoor in die tijd geen georganiseerde opleiding bestond. Enige tijd daarna deed hij zijn intrede aan de Rotterdamse Academie als assistent van prof. Huib Luns, die daar toen hoofdleraar was. Later werd hij er leraar en vervulde die functie tot aan de pensioengerechtigde leeftijd.

Als kunstenaar werkte hij hoofdzakelijk in de havens. Hij was een zeldzaam vaardig tekenaar en etser: virtuoos in het nauwkeurig en gevoelig neerschrijven van de vormen der schepen. Vooral de zeilschepen kende hij tot in alle details. Hij zou geen fout maken. Zijn zeldzame vakkundigheid en zijn liefde voor de schepen stonden daar borg voor.

Zijn kunst vond grote waardering, zowel bij de kunstbroeders van zijn tijd als bij de burgerij.

The V.AE.V.O. asked artists to produce lithographs, wood-cuts and etchings which were shipped to secondary schools for temporary use. These art works were special in the sense that it was not the subject of the illustration that was important, but rather the color and manner in which it was painted. The intent was to stimulate the development of the sensitivity, emotion, creativity and expression of the observer.

References

- [1] Jansen, BH, Unknown in The Hague—A follow-up, *Netherlands Philately* 42(6):136-140.
- [2] <http://poststempels.nedacademievoorfilatelie.nl/>
- [3] <https://rijnmondtoen.com/aart-bijl/>
- [4] Delpher.nl
- [5] www.collectiontrade.nl

Figure 5: Article in *Het Vrije Volk* of January 17, 1962, announcing the death of 'draftsman' Bijl [4].

A Couple of Earliest Known Uses?

by Jan Verster

According to "SPECIALITEITEN CATALOGUS 2006-2011" the 15 cent and 50 cent type Veth of Surinam were issued on 31 July 1907, but there are no known first day uses. In fact, the earliest known uses are reported as 24 October and 9 December 1907, respectively.

Shown are a couple of earlier uses. The 15 cent in Figure 1 is cancelled on 5 August 1907 with a BEN COMMEWIJNE cancel, and the 50 cent in Figure 2 is cancelled on 25 October 1907 with an ALBINA cancel.



Figure 1: Veth 15 ct with cancel 5 August 1907.



Figure 2: Veth 50 ct with cancel 25 October 1907.

Recent Issues



Willem-Alexander
April 24, 2019

New version, with 2019 year, of the Willem-Alexander 'forever' stamps.

Garden Birds in The Netherlands

May 20, 2019

The sheet shows six kinds of back yard birds commonly seen in the Netherlands. The stamps are designed by illustrator Michelle Dujardin. She has a background in psychology and searched for a way to combine this with her craftsmanship. This brought her to 'Zen drawing'. This is a technique where one looks at the object rather than the paper when making the first sketches.

Depicted are the 'pimpelmees' (blue tit), 'roodborst' (robin), 'goudhaan' (golden-crested wren), 'winterkoning' (wren), 'huismus' (house sparrow) and 'koolmees' (great tit mouse).



Pinkpop Festival 50 years

June 9, 2019

The five identical stamps display the special jubilee logo of the popular Pinkpop festival. The sheet contains a description of this unique open air pop festival, together with photographs and promotional material from the rich history of the past 50 years.

When the stamps were being printed at Joh. Enschedé Security Print in Haarlem, the final quality control was attended by Mister Pinkpop Jan Smeets. He has been the driving force behind the festival for 50 years.

Detailed information about the recent issues can be found at <http://collectclub.postnl.nl/>

This site also shows the personal stamps and silver stamps issued by PostNL.

Experience Nature: Butterflies

June 11, 2019

Graphic designer Frank Janse has pictured a colorful butterfly in its natural habitat on each stamp.

There are just 53 kinds of day-time butterflies in the Netherlands. Many kind have disappeared or died off because of environmental issues.

Seventeen butterflies (one as caterpillar and one as a cocoon) are depicted. Ten of these take a central position on each of the ten stamps. Three of these butterflies are listed as endangered or vulnerable.

The seven other butterflies (iclusing the caterpillar and cocoon) have depicted in a transparent and a monochrome hue in a separate graphical layer.



Erwin Olaf 40 year Photography

July 1, 2019

Erwin Olaf produced tens of thousands of photographs and had to limit himself to a selection of five images. In addition to his free-lance work, Olaf executed assignments for, among others, Louis Vuitton, Vogue, the Stedelijk Museum Amsterdam, and the Rijksmuseum in Amsterdam. He designed the new Euro coin with the image of King Willem Alexander in 2013. In 2017 and 2018 he produced the casual portraits of the royal family.

The sheet with five stamps shows iconic photographs: Pearls (from the series Squares, 1986), Julius Caesar, † 44 BC (from the series royal Blood, 2000), Nadia (from the series Paradise Portraits, 2002), Portrait #5 (from the series hope, 2005) and Portrait of Alex (from the series Palm Springs, 2018). The stamp sheet has been designed by Rienus Gundel Franciscus in Amsterdam.



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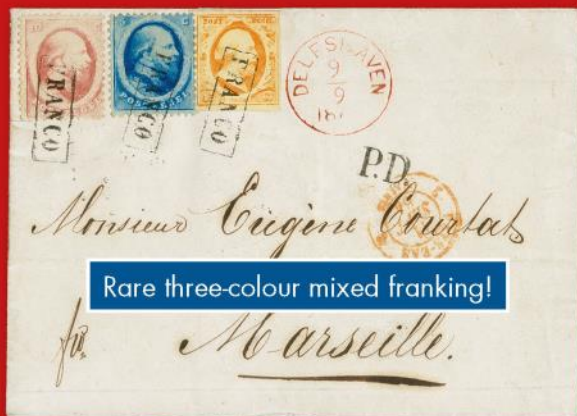
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