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Phil R. Zwart b.v.

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LETTERS

Jan Dekker (BDC) wrote in regard to the history of coils printed in the September issue (Vo. 7, No. 1) that the only coins available during the war were the zinc occupation coins which did not fit the vending machines. For this reason the machines were stored by the Post Office until 1948. The unnumbered 1955-65 Juliana coils were the 'en profile' design, not the 'en face' as was stated.

ON ORDERING PUBLICATIONS FROM THE ASNP

The new arrangement seems to be working out very nicely. Mr. Walton has now set up his system and we are sure that ordering Dutch and other publications will go as smoothly as the USPS and the Dutch PTT - on whom we are dependent for the mailings - will allow us.

Please bear in mind that when we list a publication in a newsletter we have to allow for about a month for members to send in their orders. We then mail the order in to our supplier who usually ships the publications out in a very few days. It then takes from 4 to 5 weeks to arrive in Lancaster, Pa. And THEN the order still has to travel to the member. This is an unfortunate way of doing business, but we haven't found a better one yet. So, if you do have to wait from 2 months to 2-1/2 months for your order to arrive, don't give up hope yet. It may still be on the way.

At this point we do have a small stock of:

Koopman, the numeral cancels (puntstempels) at \$10 postpaid.
The (German) handbook on Netherlands 1876 numeral stamps, at \$7.00 postpaid.
The catalog of Booklets and combinations 1981-82 (de Rooy/Hali), at \$6.50 postpaid.
E. Horn, handbook-catalog of booklets Netherlands etc., at \$17.50 postpaid.
Avezaat and Okker, FDC catalog 1981-82, at \$8.75 postpaid.
Hoogerdijk, the straightline cancels of the Netherlands, \$7.00 postpaid.
Bonefaas, the printed matter precancels of the Netherlands 1912, at \$6.75 postpaid.

Other publications which will have to be ordered in the Netherlands (see above) are:

Paul Bulterman, Postmarks of the Indies 1864-1950, at \$37.50 postpaid, insured.
ten Geuzendam, private stationery catalog, at \$8.50 postpaid.
Vellinga, the postmarks of the Netherlands (reprint), at \$20.00 postpaid.
Van de Loo, 2nd Supplement of fakes and forgeries of the Netherlands, etc. (in Dutch), at \$16 postpaid.
(As soon as the English-language edition is available, we will announce it immediately.)
ten Geuzendam, Supplement to the Stationery catalog, at \$1.50 postpaid.
Stamps on Cover, second edition, at \$6.00 postpaid.

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PHILATELY

Volume 7, Number 3

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March 1982

FROM THE EDITOR

While I am typing this "Introduction" to our March number, I keep thinking that the "best plans of men ..." because we had hoped that we could have given you a preview of the stamp(s) which the Netherlands and the U.S. are going to issue on the occasion of the bicentennial of the recognition of the U.S. by the United Netherlands. Of course, the middle of February is really too early to expect anything of the sort. What we have heard (and read) in Linn's is that the two stamps will have the same design, and that the logo of the Netherlands-American Bicentennial Commission, designed by Gert Dumbar, will be part of it. Gert Dumbar is no unknown to us: together with Rene van Raalte he designed the "Postcode" stamps of 1978.

Our first article by Dr. Frans Rummens is a philatelic "memoir" of the reign of Queen Juliana, showing all the stamps portraying her. The second article, also by Dr. Rummens, does the same for Queen Beatrix. Our Past-President, the Rev. Richard J. Bennink, looks at the "Treaty of Amity and Commerce" of 1782, which followed the recognition of the U.S. by the Netherlands. Five 'Royal' buildings are described from a somewhat historical viewpoint by your editor. The "Coil Corner" by our Vice-President is devoted to a review of the new specialized coil catalog (after 3 years). With "Your Family on Stamps II" Dr. Constant L. Kerkhoven makes his second appearance in these pages. Some unknown stamp designs for Curaçao are next discussed, followed by a very short note on "Fakes and Forgeries." With the Queen Beatrix definitives, a Trend (First Day Sheets and Other Junk) and two book reviews this number closes.

On the opposite page we have an ad from Phil Zwart who will once again be at INTERPEX in New York, and a list of publications that can be ordered from Mr. Walton.

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Juliana - A Retrospective

by Frans H.A. Rummens

IT IS barely two years ago that Juliana, Queen of the Netherlands, abdicated from that high office, and already it seems that her 32-year reign has been forgotten. More precisely perhaps, it appears difficult to remember any highlights of her reign. And yet, she guided, as much as one can in a constitutional monarchy, her country through a turbulent period, and she did it well. Whence this paradox? One may speculate that she reigned in the shadow of her illustrious mother, Queen Wilhelmina, or in the aftermath of the momentous events of World War II, or that she was not a strong personality, or that she was unprepared when the New Times arrived in the late sixties and the seventies. All of this is interesting theory, but it might be better to let the story tell itself.

Juliana was born on April 30, 1909, in the Noordeinde Palace in The Hague as the daughter of Queen Wilhelmina and Prince Hendrik ("Henry" in most English-language texts). She remained an only child, and therefore was "presumed heiress to the throne" until her inauguration as Queen later on. Philatelically speaking, her existence was not noted until 1934 when her portrait appeared on one of the two semipostals (Fig. 1), issued as a fund-raising effort for the National Crisis Committee. Remember, this was the midst of the Great Depression; if those were hard times in North America, it hit a country like the Netherlands, with its worldwide service industries, considerably harder. Juliana was 25 at the time and she initiated and guided (as honorary chairman) the above-mentioned committee. This stamp is worth close scrutiny; it is exquisitely engraved and its design reflects the fashion and style of that epoch. It also reflects Juliana's determination to be independent: those short hairs of hers had caused quite a shock in a country still much under the influence of Calvinist severity. The stamp is line perforated (12-1/2 x 12-1/2), which might surprise some, since the Netherlands seem to have had a great preference for comb perforating its stamps virtually from the beginning. However, up to and until 1935 all *recess*-printed stamps were of necessity line perforated. Until that time, when Messrs Enschede & Sons of Haarlem developed a new process, recess-printing had been synonymous with wetting the paper, and the subsequent irregular shrinkage had precluded comb perforation.



Figure 1

Juliana, by that time, was fully involved in the representative side of State business, ever since she had left Leiden University in 1930. She had made her office in The Hague, in a little palace in the Kneuterdijk* given to her by her mother on her 18th birthday, the day she also became a member of the Council of State. (This is the august advisory body that recently saw its 450th anniversary commemorated by a stamp in the Netherlands.) The Hague is the seat of the Dutch government, so an office in that city was important for Juliana, not only for when she would become Queen, but in the entire Princess period as well, which was in fact a constant grooming process for the big task to come. Juliana worked hard for her Crisis Committee, but it is ironic to note that by the time the semipostal set came out, the decision had already been taken to disband the Committee. The task had shown itself too stupendous, and somewhat belatedly the Government stepped in and took over the Crisis charitable work.

With World War II and the German occupation in May 1940, the House of Orange once more became the national rallying point in the Dutch struggle for freedom. While Queen Wilhelmina had to stay in London with her Government-in-exile, the British capital was considered unsafe under the ongoing air battles, bombardments and the threat of invasion, so Juliana and her two daughters (Beatrix, born in 1938, and Irene, born in 1939) moved to Canada, where they took up residence in Ottawa for the duration of the war. Why Canada? Well, mainly because Wilhelmina had so decided, but more specifically because in Ottawa Juliana would find some relatives. She stayed initially at the Seignior Club but moved soon to Government House with the Governor General in Canada, Lord Athlone and his wife Princess Alice, who were nephew and niece of Wilhelmina. Later she moved into a house in Rockcliffe Park near Ottawa, where she was to stay for almost five years. Her husband, Bernhard, was able to cross the ocean several times to be with his family, but also as an envoy of Wilhelmina, who had developed a strong affinity for her son-in-law and who often sent him on important missions.

And so it happened that on January 19, 1943, in an Ottawa hospital - in a suite hastily declared Dutch territory to preserve the rights of succession - a third child was born to Juliana, Princess Margriet. For the baptism of her third grandchild even Wilhelmina came over to Ottawa, so that the entire family was complete for the first time in almost three years. The Netherlands East Indies had fallen victim to the Japanese in the meantime, but Curaçao and Surinam commemorated the event with a touching family portrait on stamps (see Fig. 2). These stamps were recess-printed by Bradbury, Wilkinson & Co. Ltd. of New Malden, England. Close examination shows that two different dies must have been used: the 6 ct of the Curaçao set and the 15 ct of the Surinam set show a slightly different border design (compare also with Fig. 1 of the Beatrix article). The stamps were issued on November 2 and November 8, 1943, the former date to coincide with the date of arrival for a Royal Visit by Juliana to Surinam. A visit to Curaçao was cancelled while Juliana was already in the air, ostensibly because of the outbreak of an infectious disease on the islands, but in fact because of political unrest.

Juliana did travel extensively in those years. In Canada she tried to look after the well-being of the Dutch pilots, soldiers and seamen who had escaped or avoided internment in the Netherlands, and who had now joined the Allied Forces. Thousands of seamen from the Dutch merchant marine took part in getting the life-line convoys to Great Britain (and to Russia). Small wonder that six of those seamen were invited to stand in as godfather at the baptism of Princess Margriet. It is perhaps less well-known that

*See the article on the 1948 "Summer" set.

Juliana was also a frequent visitor to Franklin D. Roosevelt, either in Washington or at Hyde Park. The two of them instantly liked one another and were fond of each other as a father and a daughter would be.

Juliana's work of Chairman of the Dutch Red Cross also continued and that is the reason her portrait appears on a set of semipostal airmails of Curaçao (Fig. 3) which appeared August 16, 1944. These stamps show all the signs of hasty improvisation; for one, the portrait was at least 10 years old - witness the style of hairdress and clothing - while the American Bank Note Co. did their ugliest best to design a most forgettable stamp. The printing process is interesting though; most of the stamp is recess-printed *except* for the Red Cross and the red-white-blue ribbon around the portrait, which are in offset.



Figure 3

takes place in Amsterdam, in the so-called New Church,* with all the pomp and pageantry that normally surrounds such a royal event.

Juliana was duly impressed, but also impressive: "I have been called," so she began her inaugural speech, "to a task so heavy, that no one who would give it a moment's thought, would desire it," and then, as her characteristic modesty came through, "but a task also so beautiful that I can only say: 'Who am I, that I am allowed to do this?'" Later that day, Juliana and Wilhelmina appeared on the balcony of the Dam Palace* to make brief speeches and to acknowledge the good wishes of the throngs gathered on the Dam Square.

The Inauguration led to a unique quadruple set of stamps (Fig. 4). The design is rather unusual, the first ever, we believe, with an en-face portrait. Juliana does not appear to wear any head-cover, but that is only seemingly so. At the Inauguration she wore a bejeweled six-sided cap (inspired on what she had seen in a portrait painting of Anna van Buren, William the Silent's first wife), but since such a cap is worn on the back of the head, it cannot be seen in a full en-face pose. This set of stamps is also remarkable because it is the first and the last set with Juliana and the four traditional territories.

The third Tuesday in September is the traditional day for the opening of the States General, so it was barely a week or so later when Juliana had to deliver her first Speech from the Throne. So again the Golden Coach rolled out, this time in The Hague towards the 700-year old Hall of Knights.*

Juliana and Bernhard had by now *four* daughters, the youngest one, named Maria Christina, being born in 1947. She is the only daughter of Juliana's family who has not appeared on a stamp, and who probably never will, since she renounced all her succession rights when she married the commoner Jorge Guillermo.

Of course, new Juliana definitives were needed and these began to appear, first in the Netherlands in 1949, and then gradually in the Overseas Areas (Fig. 5) Conspicuous is the absence of the "Netherlands Indies" since that country became the sovereign Repoebliek Indonesia Serikat - that is, the Republic of the United States of Indonesia - on December 29, 1949. However, West New Guinea had been excluded from the new republic, basically because it was felt that the Papuas would eventually unite with other Melanesian people. So, for a little while, there was the area of Netherlands New Guinea and it too shared in the new Juliana definitives. Political developments had also led



Figure 5



Figure 2

Then came liberation, and the return of the Royal Family and the Government to the Netherlands, to begin the process of rebuilding. A time of high expectations for Wilhelmina, hoping for a rejuvenated people, for a restructuring of the political system, for a restructuring of the Kingdom, preparing for increasing independence of the Overseas Territories, all that in the framework of a much enhanced position for the Monarch, that is, herself. In all this she was very rapidly disappointed. The Dutch, who during the war had shown such refreshing signs of breaking through all the old barriers of social class and of political and religious beliefs, now did an about-face and carefully rebuilt the old system of vertical and horizontal segregations. Wilhelmina fell ill and Juliana had to step in twice as Regent. Finally, seeing that her dream of becoming a modern-day William the Silent would never be fulfilled, Wilhelmina abdicated a few days after her 50th jubilee, an act whereby Juliana automatically became Queen. Two days later, on September 6, 1948, Juliana was inaugurated by swearing a solemn oath to uphold the Constitution. Note that Dutch monarchs are not crowned - who would be qualified to do the crowning? The inaugural ceremony traditionally



Figure 4

to changes in the West Indies. The country name Curaçao was officially changed to "Netherlands Antilles" in 1948 and this is the name we now see on the Juliana definitives. Surinam was the last area to adopt the Juliana stamps, 2-1/2 years after the Inauguration. In all sets, the low denominations were in photogravure with the guilder values steel-engraved and recess-printed.

Then, disaster struck in the Mother Country in the form of a freak storm tide in the night of January 31-February 1, 1953. While an enormous winter storm raged, the main sea dikes in South-western Netherlands broke in nearly 100 places and the sea rushed into the below-sea-level countryside. Massive aid programs were needed to help the survivors, and indeed the country. Within days literally, overprinted stamps were issued with



Figure 5



Figure 6

a surcharge for the flood victims both at home and abroad (Fig. 6). Of the Antilles overprint it may be noted that several varieties exist in the obliteration bar. Most commonly this bar is in two pieces of 18+3 mm, respectively; the bar in one also is often found, but the bar in two variety of 13+8 mm seems to be rather rare. Since these overprints were all locally done, particularly those of the colonies exist with various degrees of shifted overprints. This great flood led to a complete rethinking and rebuilding of the water-defense system in the entire Netherlands. The so-called Delta Plan took decades to complete and is in genuity and complexity, if not in size, the world's greatest single engineering feat (Fig. 7). Started and completed during Juliana's reign, the Delta Works form one of the two or three major developments of her reign.

On December 7, 1942, the first anniversary of Pearl Harbor, and with the Japanese occupation of the Netherlands East Indies just about completed, Queen Wilhelmina had given a major radio speech, outlining her and her government's vision of the postwar political developments. She had unfolded a comprehensive plan for the Overseas Areas to acquire full independence in several stages. Long delayed, particularly because Indonesia

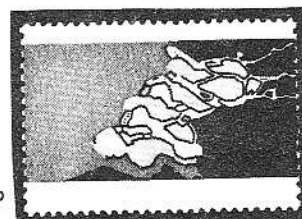


Figure 7

had gone its own way already, the New Statute for the Kingdom of the Netherlands was signed by Juliana in December 1954. Most importantly, it did away with the dependency status for the Overseas Areas and made these equal partners in the Kingdom with complete internal autonomy. On the day of Declaration, common design stamps were issued in the three areas of the Kingdom (Fig. 8). Each stamp bears the three country names in the central oval, but rotated over 120 degrees so as to have the country of issue at the top. The new Statute was such an important development that it gave rise to several jubilee issues later on. The fifth anniversary was a good occasion to show off the new flags (Fig. 9), that of the Antilles with an interesting variation of the Dutch red-white-blue with six stars (for the six islands) in the wavy blue bar and that of Surinam with its five colored stars, brown,



Figure 8

black, white, red, yellow in a circle to symbolize the multiracial composition of the Surinam people.

The tenth anniversary gave us three single-stamp issues (Fig. 10), with the Dutch one being peculiar in that it is difficult to guess as to the country of issue. Again in 1969 the 15th anniversary of the Statute was celebrated, this time with one stamp of common design (Fig. 11). These stamps are among



Figure 9



Figure 10

the very early of the Kingdom that are on yellow-phosphorescent paper. Finally, in 1979 only the Netherlands Antilles issued two stamps (Fig. 12) to celebrate the 25th anniversary of the Statute. By this time Surinam had become an independent republic (in 1975).



Figure 11



Figure 12

Netherlands New Guinea had not taken part in the new Statute at all. It had maintained its dependent status, since it was clear that its days of association with the Netherlands were strictly limited. In 1962 the responsibility for the area was transferred to the United Nations which gave rise to the UNTEA (United Nations Temporary Executive Authority) overprints (see Fig. 13). The first printing of the overprints was locally produced with at least three and perhaps four different settings, and of course with lots of shifts and other misprints. These stamps, in spite of their high catalog value, are not scarce at all in mint or CTO used condition, but it is exceedingly difficult to put together a complete set of genuinely used



Figure 13

stamps.

We have now run considerably ahead of ourselves, but now take up the thread in 1953. The en-face definitives were never popular, not with collectors, and not even with the noncollecting public, who came up with many nicknames for this portrait, none of them flattering. A new definitive set was clearly indicated and the same designer, S.L. Hartz, now came up with a winner; the new profile portrait was noble and of classic beauty (Fig. 14). The first ones came out in the Netherlands in 1953, with new denominations added until 1967. Netherlands New Guinea adopted the same portrait design, but in a slightly different format. Much later, in 1959, Surinam used a slightly modified portrait for a short set of high denominations, having already basically decided on the more neutral subjects of



Figure 14



Figure 15 (a)



(b)



(c)

serve the influence of printing technique and its correlation with design: the low denominations of the Netherlands as well as the entire Netherlands New Guinea set were printed in photogravure; the soft glow of the halftones screened in negative lends a stunningly beautiful aspect to the finished product. The steel-engraved recess-printed guilder values of the Netherlands are much harsher in aspect, though still quite nice. The offset technique used for the Surinam set is too coarse for portraits; the only good thing that can be said is that it is remarkable to see how close they got to an "acceptable" product.

One of the greatest changes in postwar Western Europe was the realization that European nations had to collaborate on a scale without precedent in European history. Already in September 1944 the governments of Belgium, the Netherlands and Luxemburg (still in their London-based exile) signed a toll-union treaty, which became the framework for the BENELUX as an economic, cultural and social partnership. The first stamp to commemorate this was issued 20 years later (see Fig. 15a), in a common design with Belgium (Scott 580) and Luxemburg (Scott 414). These stamps are truly unique, showing three reigning heads of state with King Baudoin, Queen Juliana and Grand Duchess Charlotte.

Figure 16



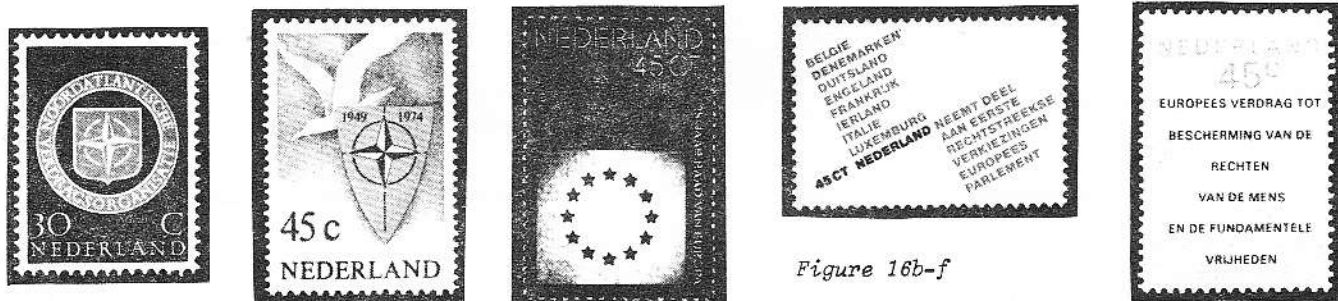


Figure 16b-f

They are also somewhat misleading, though, since neither had made any significant contribution to the Benelux idea. Five years later the 25th Benelux anniversary was celebrated with a common design stamp showing the national colors of the three countries in a fascinating Möbius ring design (see Fig. 15b). 30 years Benelux led to another Dutch stamp (Fig. 15c).

Encouraged by the fact that the Benelux appeared to be working, the concept was soon elaborated upon leading to the six-nation European Community for Coal and Steel and this in turn led to the desire for better postal relations within the Six. And so the "Conférence Européenne des Administrations des Postes et des Télécommunications," or CEPT for short, came into being, leading to the well-known Europa-CEPT stamps. Of the long series of these stamps we show only the first (Dutch) issue, of 1956 (Fig. 16a). NATO, of course, was, and is, another pillar of European collaboration and its 10th and 25th anniversaries were duly and philatelically noted (Fig. 16b-c). A European Council, be it a purely advisory body, celebrated its silver jubilee in 1974 (Fig. 16d), and five years later the first universal election of a European Parliament took place (Fig. 16e). Even a European Bill of Human Rights exists, already since 1953, so that its silver jubilee had to be commemorated (Fig. 16f). Remarkably enough, no stamp has ever appeared to commemorate the European Common Market, although that institution forms the conomic backbone for the entire fabric of European Unity. This momentous development took place almost entirely within Juliana's reign. She took note of it, of course, but curiously enough, she never displayed any deep commitments towards these matters. But again we are ahead of events and must retrace our steps to about 1955.



Figure 17a-b



Figure 18

In 1955 Juliana and Bernhard visited the Netherlands Antilles and Surinam, for the first time as guests of the elected governments in these areas. The Netherlands Antilles stamps are of rather awkward design (see Fig. 17a) with the Queen and the Prince stiffly staring at each other over a statue of Neptune (what on earth is he doing there?), but the Surinam stamp (Fig. 17b) is little better. A point of interest is perhaps that these stamps are semipostals, the surcharge being destined to buy a gift for the royal visitors. Not that the governments were such cheapskates, but just to enable the entire population to participate in truly democratic gift-giving, of course.

The year 1962 brought the 25th wedding anniversary of Juliana and Bernhard, an event that was commemorated in two stamps of the Netherlands in common design with Netherlands New Guinea, the Netherlands Antilles and Surinam (see Fig. 18).

The Netherlands Antilles, after their newly given independence, did not quite want to adopt the Juliana profile design of the Netherlands, but sought to find something distinctive Antillean for their definitives, without going so far (as did Surinam) as to omit their monarch entirely. A happy compromise was found by designer Harry Di-berg,



Figure 19



Figure 20

actually six designs (to represent the six islands) with the head of the monarch in screened background color modestly tucked away in a corner (Fig. 19). Still running, this is quite possibly the world's longest-running set of definitives (since 1958!). This is a most interesting set if only because it has gone through 26 printings so far, with all the imaginable variation in paper, gum, color, et cetera. Most curious is also that the lowest denomination, the 6 ct, carries the highest price tag. The explanation is that on August 25, 1965, the lowest single postal rate (interisland card or letter) went from 6 ct to 7-1/2 ct; consequently the 6-ct stamps as of that date could only be used for auxiliary franking, but that would be lese-majesty, since these stamps were bearing her majesty's portrait. Realizing this the postal authorities hastily declared the stamp invalid and withdrew the 6 ct from all post offices, including the philatelic services in the Antilles and in the Netherlands, thus creating a speculator's dream.

1966, the Year of the Fugitives, one of the areas of great interest to Juliana and to the entire Dutch nation, one may add. Over centuries of European unrest, strife and persecution, the Dutch first coined the phrase - and the concept - of tolerance and developed it into a national passion for the persecuted. The common stamp design (Fig. 20) shows the text "Bring Them to a Safe Haven" over Juliana's signature. The surcharge was for the benefit of ICEM, the intergovernmental Commission for European Migration.

Juliana was not getting any younger, and we can only assume that her changing physiognomy was the main reason for a new design for definitives. Again designed by S. L. Hartz, we consider this third design really the best (see Fig. 21). A truly regal portrait, subtly set in a frame of lettering and a triumph of photogravure printing.

Now time is fleeting. It seemed that Juliana had barely come into her own and there is already dawning her silver jubilee as Queen. The last common design set (but look at the flags!) commemorates this event (Fig. 22). For those who see Juliana as The Mother of the Netherlands (and that is how she liked



Figure 21

to see herself) this portrait is a superb one of a woman's face lined by age, work problems and concerns, but also one that shows serenity. To bring out these details required a fancy technical job; the portrait is intaglio printed over the photogravure printed background.

Once more would she appear on a Dutch stamp on the occasion of her 70th birthday (Fig. 23).



Figure 22

She had reigned now for 31 years, not nearly as long as the 50 years of service but the years began to weigh now. After all, Wilhelmina had abdicated when she was 68. One more year Juliana carried on. She could so well remember how her mother had tried to give her - Juliana - the opportunity to have a family life with her husband and the young children, and now she was determined to give her eldest - Princess Beatrix - the same opportunity. Beatrix was already 28 when she married in 1966 and her family of three boys was still a young family. But age took its toll and Juliana abdicated on her 71st birthday, April 30, 1980. Only the Netherlands Antilles issued an abdication stamp, with a nostalgic stamp-on-stamp design, using Juliana's



Figure 23

inauguration stamp of 1948 (Fig. 24) and even that was in combination with a Beatrix inauguration stamp.

And that is the way it must be; the farewell was sad, but the nation was rejoicing in having a new young Queen and it was wholly characteristic of Juliana to step out of the limelight quickly, completely and silently.

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Photos

Laurence H. Rehm



Figure 24

Beatrix — The Beginnings

by Frans H. A. Rummens

January 30, 1938, found a nation on tenter-hooks. Juliana's baby was long overdue and there was considerable worrying amongst the most diverse groups. In government and monarchist circles one recounted once more, how through a number of constitutional amendments and Royal Decrees, only direct descendants of Juliana could ever become heir to the throne - if ever there was going to be such a descendent! Others remembered the series of miscarriages that had beset Wilhelmina before Juliana was born, and wondered aloud whether Juliana would fare better. And then there were the manufacturers and merchants of souvenirs who were staring bankruptcy in the face with the last days of January gliding by and their commemorative wares all engraved or lettered with "January 1938."

But then, in the morning of the 31st, a baby princess was born, who was given the names Beatrix, Wilhelmina, Armgard. Named after her two grandmothers, she was also given a first name that heralded her duties to come, because Beatrix means "she who makes happy." The dynasty was saved, at least for the moment, since by parliamentary decision, confirmed by Royal Decree, she received the all-important title of "Princess of Orange-Nassau."

Beatrix was born at the Soestdijk Palace, a place originally built by Prince William III (1674-1678) as a hunting seat and later enlarged by King William II, who had received the palace from the grateful nation after the battle of Waterloo. Beatrix spent most of her youth at Soestdijk, a stay only interrupted by World War Two, when she was in Canada. Those war years gave us also the first philatelic portrait of Beatrix as part of the Royal Family gathering at the occasion of Princess Margriet's baptism (see Fig. 1).

For years she continued to be the roly-poly princess, growing up and preparing for her life's task. After World War Two the Dutch were more fervently Orangist than they had ever been, and the Child Welfare stamps of 1946 with portraits of the three princesses were an absolute smash hit. These stamps were designed by S. L. Hartz with letters and figures by J. van Krimpen, an outstanding example of the col-

laboration between two great graphic artists. Particularly Princess Beatrix's portrait (Fig. 2) epitomizes a young girl's sunny countenance.

Beatrix initially attended special schools but in the end she obtained the diploma of a real, regular "lyceum." That gave her the right to attend university and take part in the regular university exams, an opportunity which her mother had missed with pain in her heart. Installed as a Member of the Council of State in 1956, Beatrix began her studies at Leiden University in the fall of that year. But her royal obligations are multitudinous and she is often called upon to be present at one function or another. It is also in those years - 1958 - that she makes her first visit to Surinam



Figure 1



Figure 2

and the Netherlands Antilles, while a year later she is the official Dutch delegate at the Henry Hudson Commemoration in the U.S.

Events then quickly follow up each other. 1961 sees the glorious day of her doctoral exam and the beginning of a yet busier time. In 1963, now 25, she leaves the parental Soestdijk home and sets up housekeeping in "Drakesteijn" (the "dragon's castle") a cute little "castle" situated a few miles from Soestdijk. Then, in 1965, her second visit to the West takes place, this time commemorated by a Netherlands Antilles stamp showing still the "Princess Smile" that is so familiar (Fig. 3).

It was of crucial importance for Beatrix to marry and produce an heir to the throne, but Beatrix adamantly refused to be hurried and waited for the man of her heart to show up. That turned out to be Claus von Amsberg, a young diplomat of rather modest peerage, and much worse, a German! Never mind that her father, both grandfathers and one grandmother had been Germans too; the Dutch were enraged. A very difficult time followed but it ended as most fairy tales do. The government and the States General finally gave their permission, and on March 10, 1966, Beatrix and Claus were married in Amsterdam amidst exploding smoke bombs (set off by hippies, paid for the occasion by the sensationalist foreign press). What a contrast though with the syrupy-sweet

design of two love birds on two intertwined rings with which the Netherlands Antilles commemorated the event (see Fig. 4)!

The Critics were wrong and Beatrix was right: Claus was the right man for her, a husband who would support her with his calm wisdom. Beatrix - who could and would often intimidate her surroundings with her sharp tongue - has ever since become a much more mellow person.

Adding to her happiness was certainly the arrival of her children. First William-Alexander: of course it had to be a William when it turned out to be a boy, but to hyphenate it with Alexander was a clear reference to the last Prince of Orange, Prince Alexander, son of King William III, who died in 1884. The second child - a boy too - was named Johan Friso a reference to Johan Willem Friso, stadholder of Friesland, who became Prince of Orange in 1702 by testament of his great-uncle Prince William III, who died childless.

The third son, born in 1969, was named Constantine (for which name we have no historical explanation). The three royal brothers appeared on Child Welfare stamps of 1972 (see Fig. 5) as a modern-day replay of the three princesses stamps of 1946.

And then, sooner than anyone wished or expected, Juliana declared on the 42nd birthday of her eldest daughter that she would abdicate. Beatrix had had 10-15 years of relative privacy to be with her family, but now she had to take over.

On April 30, 1980, the abdication takes place in the Dam Palace, and the same day, in the afternoon, the new Queen is inaugurated across the street, in the New Church. To the assembled States-General she says: "And here I stand, prepared indeed, but also ignorant about where this will lead us," but then at the end she shows us a very rare glimpse into the private person she also is, by citing from the centuries-old Wilhelmus, the national hymn: "My shield and my trust art Thou, o God, my Lord."

The Netherlands Antilles celebrated the change-of-throne by a twin abdication-inauguration issue in stamp-on-stamp format (Fig. 6). In the Netherlands too there was an inauguration stamp (Fig. 7), but one that caused considerably hotter controversy. The design is at once old-fashioned, harking back to the Piet Zwart photo-montage stamps of the thirties (NVPH Nos. 236-239, L9), and ultra-modern - not to say hip - by showing the Queen with a turtle-neck sweater. Because of postal rate changes, a new 65 ct denomination stamp of the same design soon followed. Both stamps exist already in three different perforations, not to mention color and paper varieties, but that is a major story that has to be told another time.

Queen Beatrix is now a fact for just two years, something that is brought home to us by the appearance of the new Beatrix definitives (Fig. 8) Whatever one may think of the design, one objective of the design is utterly successful! The computer design brings a message that is somewhat less than subliminal: this is a new Queen who stands with both feet in the

age of silicone-chip technology.

Reference

F. J. Lammers, *Koningin Beatrix*. Publ. Hollandia B.V., 1980.

Photos

Laurence H. Rehm

An article on the genesis of the definitive Beatrix stamp will be found elsewhere in this issue. We hope we don't get a bill from the designer for using two photographs of the stamp!



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8

Politicians, Bankers and Merchants: A Treaty of Amity and Commerce

by Richard J. Bennink, Past-President ASNP

DURING the last quarter of the eighteenth century significant and sometimes inconsistent relationships affected the nations of Europe and the new United States of America. With assistance from France and the Netherlands, the British colonies in the New World became independent. Yet, within a few years, France would not manifest much respect for Dutch independence and succeed in annexing this little nation. During this brief period in history the influence of the United States would expand as quickly as the Netherlands lost its prominence.

The relationship between the Dutch and the colonists was important to both nations and played a significant role in what was to transpire in their changes in world prominence. Since few Dutch emigrated to the U.S., the primary relationship between the two nations rested on trade. The Netherlands, in spite of the efforts of some merchants, never posed a serious threat to the trade relationship with the British. While the animosity between Great Britain and its former North American colony did interrupt normal commerce, a strong commercial tie was maintained and continued easily after the War of Independence.

The Dutch did not have the variety of industry necessary to provide for the needs of a new nation. The primary products for trade by the Netherlands were sugar, tobacco, and gin. Nevertheless, Dutch bankers played a significant role in the financing of the new nation and in the establishment of secure banking operations.

The "shot heard 'round the world" pleased Dutch merchants and bankers, who had visions of increased access to American markets. St. Eustatius, a small Caribbean island and a colony of the Netherlands, became the chief center for transferring products and a focus for several battles. On December 16, 1776, the Dutch governor of St. Eustatius, Johan de Graeff, ordered the guns of the fort to fire a salute to the ship *Andrea Doria* which was flying the new American flag. This was the first foreign recognition of the new nation and it resulted in increased hostilities between the Dutch and the British, leading to an outbreak of war in 1780.

Prior to this event the strong family ties between the British throne and the Dutch House of Orange had provided relatively smooth diplomatic relations. This harmony was of little concern to the Dutch merchants whose preference was trading with the rebellious colonists. William V of Orange tried promoting a pro-British stance while Amsterdam's businessmen sought to have the States-General recognize the independence of the United States.

Two Dutch immigrants from Rotterdam, Pieter LePoole and Alexander Gillon, had settled in South Carolina. Utilizing connections with an Amsterdam merchant named Jan Westendorp, these enterprising merchants arranged for credit and money was borrowed against future shipments of tobacco and rice from South Carolina. French business interests encouraged their Dutch allies to support the colonists. The Dutch merchants took great risks to trade with the rebels and found themselves facing a dilemma. Great Britain had granted them trading privileges with its colonies. If the British won the war, these privileges would be revoked. Yet, the colonists would never continue trading with anyone who had opposed their war for independence. Meanwhile, in The Hague, ambassadors from France and England competed fervently for Dutch alliances.

During his tenure as ambassador to Paris, Benjamin Franklin had worked through several agents in the Netherlands to obtain commitments from two of Amsterdam's banking firms, De La Lande and Fynje as well as Horneca and Fizeaux. A secret treaty between the city of Amsterdam and the United States was made by Jean de Neufville and William Lee of Virginia. This Treaty of Aachen (Aix-la-Chapelle) meant financial support from Amsterdam's merchants but a copy of the treaty unfortunately fell into British hands in 1780 when they captured a ship carrying former President of the Continental Congress, Henry Laurens, now American envoy to the Netherlands.

The British were able to pressure their official ally, William V, and yet the States-General backed the merchants of Amsterdam. The inevitability of the Fourth Anglo-Dutch War (1780-1784) between England and the Netherlands forced the Dutch to look with increasing dependence on France. The success of the American Revolution appeared doubtful at this point. Charleston had been captured by the British, General Gates had been defeated, and Benedict Arnold had betrayed the rebels.

In the midst of this John Adams arrived in the Netherlands as an agent of Congress, commissioned to obtain a loan from the Dutch. In his diary Adams described Holland as the scene of "the greatest triumph of my life." Adams realized that the motivations of the European nations for waging war against England were fundamentally different from the reasons of the colonists. For the Americans it was a revolutionary and ideological war. For the Europeans there were political and commercial gains to be made.

Adams was struck by the nature of the Dutch political system, with monarchic, aristocratic, and democratic elements. He lived in Amsterdam in a rather private dwelling (Agterburgwal by de Hoogstraat), studying the customs of the people and their institutions. He served as the "official" American press agent, communicating data to Dutch publications which would be useful to the American cause. The Adams family moved to Leiden where young John Quincy, at the age of 13, matriculated into the University. Younger brother Charles was permitted to attend classes also.



John Adams

The United States Congress officially appointed Adams as Minister Plenipotentiary to the Dutch Republic in February 1781. So Adams moved back to Amsterdam and dwelt on the Keizersgracht. Surprisingly, Adams regained the confidence of the Dutch bankers. During the spring of 1781 Adams sensed that formal recognition by the States-General of the new nation would greatly increase the availability of loans. In addition, Adams desired to conclude treaties of alliance and commerce with the Netherlands. But beyond that he wanted to join a coalition of northern European maritime states in a League of Armed Neutrality. Adams forced the issue in Holland by presenting his credentials to the States-General and insisting upon a decision for or against formal recognition.

The wheels of international diplomacy move slow. On June 1, 1781, Adams communicated the ratification of the Articles of Confederation to the States-General in the hope of strengthening his position. Primarily as a result of the province of Friesland's recognition of the colonies as an independent nation in 1782, the six remaining provinces reluctantly followed. On April 19, 1782, a year after he had initiated the process, the States-General officially recognized Adams as the representative of the independent United States of America.

He now moved to The Hague where he bought a house on the Fluwelen Burgwal for 14,000 guilders, the first American embassy in the world. The house was torn down in the early nineteenth century, and we don't even know what it looked like. Adams now secured a loan of five million guilders from the States-General. The reduced interest rate on the loan was five percent. Three additional loans were negotiated during the following six years. Yet, the relationship between the Netherlands and the United States remained tenuous. Few Dutch emigrated to America because the usual motivations were absent. There was availability of food and work for all, and the state guaranteed liberty. John Adams was not successful in his desire to have large numbers of Dutch migrate to the new nation. After the war, many of the commercial ties between the U.S. and England were renewed due to close family and business relationships between merchants in both countries. The lack of such contacts and the few Dutch immigrants hampered commercial transactions between the U.S. and the Netherlands. The impact of the Industrial Revolution resulted in England's ability to provide vast quantities of superior products for export all over the world. The Dutch were unable to compete with this. Besides, many Dutch firms were subsidiaries of British companies. Rotterdam is said to have had 22 tobacco dealers, 14 of whom were British-owned, dealing in American tobacco.

Dutch capital was, however, invested in the new nation. The high interest rates of the Bank of North America encouraged Dutch bankers to send their money abroad. The English kept their money at home by investing in their own industrial expansion. The U.S. Board of Treasury reported in 1788 that of \$2,768,839 from foreign investors, \$2,501,176 was from Dutch bankers. The boon for the bankers broke the merchants because there was little capital left to modernize their industries.

The final chapter of this interesting story occurred on October 8, 1782, when John Adams signed the Treaty of Amity and Commerce.



1953. 300th anniversary of New York

Five 'Royal' Buildings

by Paul E. van Reyen

ARE the Dutch historically minded? Or is it that their historical feelings run in different grooves? Is it more important to celebrate the 100th anniversary of the Society for the Registration of Netherlands Cattle (NVPH No. 1052) or the centenary of dental education in the Netherlands (NVPH No. 1145), than some famous sea battle or the "Diaster Year" (1672)? Perhaps so.

Even if we do get issues commemorating important dates from the distant past, we may wonder about the relative importance of the celebrated events, especially if we find four stamps in one issue which commemorate the 700th anniversary of The Hague, the Peace of Munster (Westfalia) bringing the Eighty Years' War to an end, the centenary of the Constitution of 1848, and the 50th jubilee of Queen Wilhelmina. Were all these events equally important? The Dutch PTT obviously thought so because in 1948 the annual "summer" set was devoted to these four events (NVPH Nos. 500-503; Scott B185-188). In discussing the second stamp of the set we will find another "unhistorical" proof, actually in my opinion a "goof" which may, of course, have been deliberate. One never knows in Holland in how far the old controversy between the "regents" and the House of Orange has survived into the twentieth century.

But after these introductory remarks we better turn to the stamps in question. The first one, the 2 + 2 ct, designed by S. L. Hartz after photos by Ir. van Noordwijk, with letters and figures by J. van Krimpen, shows a frontal picture of the Knight's Hall on the Inner Court at The Hague. For an overall



view, we also give you the photo of the stamp issued to commemorate the 500th anniversary of the States-General (NVPH No. 811; Scott No. 422). The latter shows part of the side of the hall and a tower in the distance.

Although it is obviously assumed that 1248 was the important year in the history of The Hague, it was even earlier that the Counts of Holland started building on this site. Except for fragmentary remains in the cellars nothing of this still stands. However, the "house" that Count William II of Holland, also elected Emperor of Germany, probably started building here, still stands. The tower in the background belongs partially to this building phase. Since William II died early, it was left to his son, Count Florens V, to finish this "imperial" palace, which he did by building the knight's hall in front



of his father's "house." The hall is impressive enough: the length is 38.5 meters (ca. 120 feet) and the width 17.5 meters (ca. 55 feet). Especially for the time it was a building feat which was probably unparalleled in Europe.

It seems that the building was kept in good repair through the centuries. Of course, the Orange stadholders beginning with Prince Maurice had their quarters on the Inner Court, the Stadholder's Quarter, and meetings of the States of Holland and the States-General were held in the Knight's Hall. But after the establishment of the Batavian Republic at the end of the Eighteenth Century - when the stadholders were "thrown out," and the Stadholder's Quarter was used to provide for the meetings and offices of the National Assembly, the Knight's Hall at the center of the Inner Court was allowed to lapse into disuse being degraded to storage space and the like. At the end of the last century the Hall was "restored," which meant among others that the original oak open-ceiling beams were replaced by a wrought-iron roof. Luckily enough, accurate drawings were made at the time of the timbers so that more recently this iron monstrosity could be replaced again with a copy of the original, in oak!

The Hall of Knights is now used for the combined session of the States-General on the third Tuesday of September, when the Queen reads her "Speech from the Throne," and for other solemn occasions.

The 6 + 4 ct shows the Palace on the Dam in Amsterdam, and was issued to commemorate the Peace of Munster in 1648 which made an end to the Eighty Years' War. This was the peace which freed the United Netherlands from Spain as well as from the German Empire. The remarkable "goof" which we mentioned earlier is that the building did not even exist in 1648. It is actually just as remarkable that a building in Amsterdam was picked to commemorate this peace because even though Amsterdam might have paid for the Eighty Years' War, it was just as much opposed to the Princes of Orange during most of that time, and I feel that without these Princes there would have been no United Netherlands in 1648!

The Palace on the Dam actually didn't become a palace until the beginning of the nineteenth century. It was built as the new Town Hall of Amsterdam and the first stone was laid in 1647. The architect was the famous Jacob van Kampen. In the summer of 1655 the building was so far finished that the city administration could move in. However, the interior decoration with marble sculpture and paintings of the most famous painters of the time took some more years. There is not one reminiscence to the House of Orange in the entire structure.

In 1807 King Louis Napoleon of Holland, the brother of Napoleon, indicated that he would like to have a palace in Amsterdam, and the following year the city offered the town hall. The same offer was repeated after the restoration of the Orange dynasty in 1813. No Orange king or queen has used the palace extensively; it was, until the latest restoration, not really fit for human occupation. But each monarch strides from this palace to the New Church, next door, for his or her official inauguration. Both Queen Wilhelmina and Queen Juliana also have signed the abdication decree in the palace. (Not so King William I who abdicated in the Palace of 't Loo in 1840.)



Our next stamp, the 10 + 5 ct, shows what is called the Palace on the Kneuterdijk in The Hague, and commemorated the liberal Constitution of 1848. Those people who know this part of The Hague cannot visualize that at the beginning of the last century this palace had "extensive gardens."

The house was originally a possession of the Wassenaar family; built around 171 to plans by Daniel Marot, the Huguenot Franchman who also worked for Stadholder-King William III, it was bought in 1816 by King William I to serve as the palace for the Prince of Orange, the later King William II. This king who was obsessed with the then current neo-gothic style added the "Gothic Hall" in the back yard for his extensive collection of paintings (based on an Oxford or Cambridge college hall, and not too handy for the exhibition of paintings). Also a gothic "gallery" which closed the palace gardens opposite the Noordeinde Palace, but which was so feebly built that it had to be torn down in 1879.

The next Prince of Orange moved in in 1857, but after his death in 1879, King William III sold the palace to the town of The Hague (1882). Prince Alexander, the new Crown-prince was not exactly delighted and bought back the palace. After his death in 1884 King William III once again found himself the owner but sold only the contents this time. Many years the palace stood empty, until it was made headquarters of the Red Cross in 1914, after which it became the dwelling for the Minister of Foreign Affairs. Princess Juliana was to have lived here after her majority but possibly because of the Depression this plan did not work out. In 1937 Queen Wilhelmina sold the palace to a life insurance company. *Sic gloria*

Our fourth stamp, the 20 + 5 ct, shows a "royal" building only by association once every generation or so. This is the so-called New Church in Amsterdam, situated right next to the Palace on the Dam in which the inauguration of the kings and queens of the Netherlands takes place. As a matter of fact, this was (is?) prescribed by the Constitution. At these occasions the church holds a combined session of the States-General, the First and Second Chambers, who solemnly listen to the oath on the Constitution the monarch performs, after which they, too, have to swear to uphold the Constitution. (At least, they did in 1898.)

Between the Palace and the entrance to the church, actually the door in the south transept, a wooden gallery is erected under which Wilhelmina and Juliana (possibly also Beatrix) walked to the church.

This New Church, originally dedicated to Our Lady, was built in stages, the first of which, comprising the choir and transept was finished in 1408. At that time the town of Amsterdam was divided into two parishes, one centered on the St. Nicholas, or Old Church, and the other on the Church of Our Lady, on the New Side. The city of Amsterdam is still divided in an old side and a new side, that is, the center. We have the Oudezijds Voorburgwallen and the Nieuwezijds Voorburgwallen, although the water on the new side has long since disappeared!

The second stage, begun after 1430, comprised the nave of the church so that what we now see was largely finished in the middle of the fifteenth century. Later plans were made to erect one tower at the west end, but after one stage was finished this was given up (the Reformation also played a role here) and the front part of this stage was much later demolished to make room for traffic! All those people who have seen the church from the steps of the post office in Amsterdam (perhaps after buying some stamps there) will have noticed this remarkable truncated and halved front piece.



nederland 55c

The fifth "royal" building is really a royal building; it is the Palace in the Wood, which since August last year has become the "living" palace for Queen Beatrix, while the Noordeinde Palace will be the "working" palace with offices for the Royal Secretariat and staff.

According to law three palaces are furnished for the Queen: The Amsterdam Palace; the Noordeinde Palace; and the Palace in the Wood. The Palace of 't Loo has become a museum, and Soestdijk Palace is private property, as the gift of the nation to the Prince of Orange, later King William II.

The "Huis ten Bosch" to use the Dutch name was designed for Amalia of Solms, the wife of Prince Frederick Henry, by the well-known architect Pieter Post, who also designed the Mauritshuis, now museum. The first stone was laid in 1645 by Elizabeth of Bohemia, the daughter of King James I of England. After the death of the Prince in 1647, Amalia turned the house into a mausoleum for her husband. The large circular room under the cupola, the Orange Room (as the whole house was known afterwards) gave four years work to the nine most eminent painters of the day, recording Frederick Henry's victories on the battlefield. The palace passed to the Frisian Nassaus for a while, but was then given to Prince William III in 1686. During the reign of Prince William IV, and after his marriage to Princess Anne of England, the palace was enlarged by the two wings, designed by Daniel Marot.

After the return of the House of Orange, the palace which had been nationalized during the French occupation period was not returned to the King but put at his disposal. Queen Sophia, the first wife of King William III, used it extensively as her summer palace. In 1899 the First World Peace Conference was held at the palace.

During the first half of this century it was only intermittently occupied by the royal family, and during the German occupation it was almost demolished because it was in the way for a tank moat. After the Second World War the place was a shambles, and between 1950 and 1956 it was largely restored. The gardens were a gift from the population at the occasion of Juliana's 12-1/2 year jubilee.

In 1975 plans were made to make the palace into a more permanent dwelling for a family with children. This concerned more especially the two wings. In November 1977 this work started, but a year later it was found that the roof timbers were in a very bad state because of mold and insect damage. This caused a delay in the execution of the work so that the palace was not ready until August 1981, when the Queen and her family occupied it.

Some of the rooms in the official, central part of the palace (one wing is for personal occupancy of the royal family, while the other wing is for administrative purposes and housekeeping activities) are worth viewing. The Chinese Room was a present from Mr. Hemmingson, Senior Merchant of the VOC at Canton, to Prince William V in 1791, as well as the Japanese Room. Here are found portraits of William V and his wife, Princess Wilhelmina of Prussia, done by Japanese artists. The chandelier in the latter room is entirely made of cups and saucers, according to an old source. The White Dining Room is a creation of Daniel Marot with grisaille paintings by Jacob de Wit, done between 1738 and 1748. The ceiling is elaborately stuccoed, and the chandelier is Waterford crystal.

The floor of the Orange Room is made of Brazilian walnut with borders of palm wood. Apart from the paintings honoring Prince Frederick Henry, there are also paintings recording the august marriages of the children of him and Princess Amalia: the wedding of Louise Henriette with the Elector of Brandenburg, and that of Prince William II with Princess Mary Stuart. Also the wedding of Amalia with Frederick Henry, and Amalia with her four daughters. In the lobby are found portraits of William IV and Princess Anne, both painted by Tischbein.

Since it was impossibly expensive to restore the Chinese boudoir completely, a Venetian Room has been installed in its place. What one misses from the descriptions is the room with the Indonesian woodcarvings which was there in the thirties. Perhaps these were not saved.

COIL CORNER

by Laurence H. Rehm

ALTHOUGH the first value of the long-anticipated Queen Beatrix definitive made its appearance in sheet form in mid-December, the associated coil version has not shown up as of this writing (February 1st). As mentioned in the last column, we are told the first coil values to be issued will be the 65 ct, 85 ct and 130 ct, all of which should have appeared by the time you read this.

Appearing at about the same time as the new definitive, and also long-awaited is the new edition of the Specialized Coil Catalogue, by Porthoine and Tielman.

While much of the 1982 catalogue is similar to the 1979 edition, there are some significant changes. The brief but informative history of Netherlands coils in the introductory section has been dropped. While no wholly new coils have been introduced in the intervening three years, a number of additional varieties of previously listed coils are now identified and priced.

The major change is in the rear of the book. Replacing much of the descriptive information is an extended, highly detailed and meticulously illustrated discussion of the direction in which coils are printed, how these changes in direction were brought about, the effect of the grain of the paper, and in general, how one can establish printing direction.

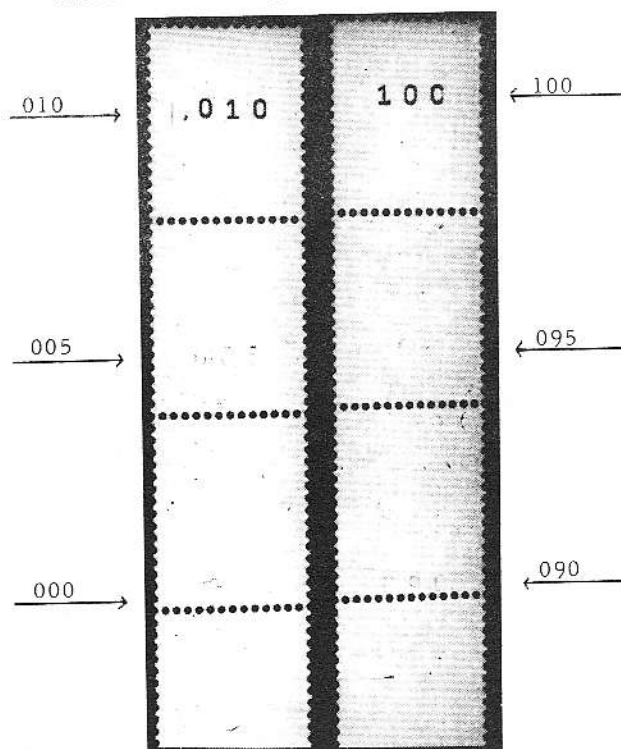
Much of this has been previously published in the Study Group Bulletin, and apparently is of considerable interest to coil specialists. Be that as it may, the information is there for those who seek it. Don't, However, discard the previous edition as it has a very helpful table of printings of most coils complete with dates, roll sizes, and other data, all of which is omitted in the new edition.

The great interest in the new Enschede gum has now been relegated to a small entry in the introductory tables, which lists the two D2 gums, D2a as being more blotchy and D2b (the Enschede gum) as smoother. The probable reason for not giving it a more prominent category is, as discussed in the previous column, the great difficulty in differentiating between the Harrison-coated D2 gum and the Enschede-coated product, especially on the Crowel numerals and the Juliana Regina cent values. The new catalogue, in fact, lists only a D2 gum variety for each of the values in the series, making no attempt to list the two types of D2 gummed coils.

Now, as to price changes. In general, there has been little change in prices since the 1979 edition. This may be a major reason that three years have elapsed before it was felt necessary to issue a new edition. Some coils have been devalued, some have appreciated, but most have remained constant.

In relation to today's market prices, the figures in both editions are for the most part substantially overvalued. A more complete discussion of this aspect will be given in the next issue of *Netherlands Philately*.

The 2 ct van Krimpen numeral coil, issued unnumbered between 1948 and 1965, has dropped in value for



the 21-coil strip from f 150 to f 125. On the other hand, the obsolete Juliana Regina cent value coils, most of which were current at the time of the 1979 edition, have jumped substantially: the 30 ct value 941Ra1 going from f 8 to f 25, the 35 ct 942Ra from f 10 to f 30 and the 40 ct 943Rc from f 35 to f 75.

The only noticeable change in the Gulden value coils is the 1 Gld 953Rb2 which went from f 10 to f 25. The Crowel numerals have increased valuations for now-obsolete varieties. There has been little change in the commemoratives with two exceptions - the 25 ct Flag of 1972, 1011R which went from f 10 to f 60, and the 1975 Amsterdam 1064Rb which dropped from f 40 to f 25.

In summary, the new edition is a necessity for all those interested in the coil issues of the Netherlands. It is, of course, printed entirely in Dutch, but the catalogue section is no more difficult to follow than the NVPH Speciale. The 40-page fully illustrated book can be obtained from our new book distributor, Mr. Harry B. Walton, Jr., 930 Martha Ave., Lancaster, PA 17601 for \$, postpaid.

My fellow-columnist Frank Julsen has submitted two coils with an interesting multiple-number pattern. Several types of misnumbered coils are listed in the Specialized Catalogue, but not the variety Frank has noticed. A Photograph of these two strips is shown at left, but it is rather doubtful if the extra numbers will reproduce.

Both strips are of the 30 ct Juliana en profile,



the tagged variety 624Rc. As you will note, the top stamp of the left coil has the conventional number 010. The stamp directly below this has a faint but unmistakable 005 and the stamp below that has a fainter but still recognizable 000.

Similarly, the strip at the right has 100 on the top stamp, 095 very faintly below it, and somewhat more clearly, 090 below that. What caused these secondary impressions is not clear.

Your Family on Stamps II

by Dr. Constant L. Kerkhoven

IF you cannot find an ancestor - or any family-member - on a postage stamp of any country, do not despair. Start with searching for stamps depicting your - or your parent's, etc. - birthplace. Perhaps you married in a city depicted? Or did you go to school somewhere? Graduated in a big city, in a state, in a country, etc.? Where were ancestors of you buried? While this search continues - there's no end to this - write to the secretariats of cities or towns (preferably in Europe) about ancestry that's supposed to have lived there. They will certainly answer and probably inform you about addresses of genealogical societies and other sources where you can get more information. Continue this search diligently until - hopefully - you will discover an ancestor or family-member who was a nobleman or noblewoman. You *certainly* possess noble ancestry - everybody does (according to the laws of probability) - but that does not necessarily mean that your noble ancestors *can* be traced.

It is similar to the story of "Adam & Eve." We all descend from them but to *prove* it beyond doubt is something else again. Anyway, search for stamps depicting Adam and Eve (e.g., Bulgaria, 1973, 28 s., Scott 2154, and many more). This will increase your skill for searching through the catalogue pages. So the whole thing is an exciting *double* search: (1) for ancestors (or family) on stamps; and (2) for stamps depicting an ancestor or family. And this effort is very cheap: It costs only a few airmail over seas stamps plus a catalogue (which you probably possess anyway).

Now it is a well-known fact that people stay away from searching for their noble ancestors for two main reasons: (1) It is "not done" in the U.S. where titles are nonexistent; and (2) Friends and acquaintances might think you are striving for more 'importance' than you inherently deserve.

Let me emphasize that both reasons are sheer nonsense. I will prove this by stating: (1) Nobility as such has nothing to do with importance in the 20th century. Admitted - in the Middle Ages and before it had. Take your encyclopedia and read what it means to be a knight, or a duke, or a marquis, or a baron or a king. These titles are (usually) hereditary. They were once given - by the ruler (a king, or emperor, or tzar, or shah) over *the whole region* - to subservents who had been useful or courageous. So the king lent *part of his domain* to a faithful servant so that he would act as a (usually) trustworthy administrator, together with the title of duke. And the duke did the same with marquesses and counts or earls; and the count appointed barons and the barons created squires. So in Holland at the time these subservents were called "stadhouder," which means, literally "lieutenant" (taking the place (of the king)).

This is a drastically abbreviated description. In reality it was (sometimes) extremely complicated with ups and downs, annihilations, treason, revoking and uninterrupted battles for power and for exclusion of the governed region. Often a duke was more powerful than his king, expelled the king and made himself king. Or the other way around And there were all kinds of duke and count: archdukes and vicecounts and graves and landgraves and so on. Anyway, much too complicated to describe here.

(2) However, one important point may not be overlooked here. I wrote "he made himself king." That's simpler written than done because the question arises here: "Who could appoint emperors and kings?" Well then, until the 15th century that was fairly simply answered: *The supreme power was the Church*, that is, the Pope (in Rome in Europe). The German emperor considered himself not really an emperor before the Pope had anointed him. The Reformation, among other things, changed all this entirely. The absolute power of the Church (think of the Inquisition) broke down and came forthwith in other hands, for instance those of a king, a parliament, a city, a republican government, a dictator, and so on and so forth. This struggle is *still not (completely) ended*. But the emphasis on landownership by title has disappeared. In former times land was the only existing source of capital and consequently of authority and/or power. There existed no enterprises or offices to "make money" with (unless you were a tax-gatherer for the king). It was an entirely different society from today's.

Note from the Editor: This is the second instalment of Dr. Kerkhoven's article "Your Family on Stamps." The first instalment is found in *Netherlands Philately*, Volume 7, No. 1 (September 1981). Dr. Kerkhoven will continue with a third instalment in which show several examples of "discoveries" of ancestors, and how these came about.

At the time of going to press (February 11), several articles had to be left out, again. Our other two regular columnists will be with us again in the June journal. We also have a very interesting article on some Surinam overprints, we might say, definitive articles. We are also working on a definitive article on all the stamps printed during the war by Kolff in Batavia. If any of our members knows something about these stamps which is not generally known, please contact the editor. And if any of you have ideas on articles you might want to see printed in your journal, please let us know. With this kind of "input" we cannot fail to produce a journal you will like! To those of you who are not interested in the "colonies," remember that that is where there are still gaps in our knowledge!

Waterlow & Sons Sketches

WE ALL KNOW that during the Second World War, when the Netherlands was occupied by the Germans, some of the stamps for Curaçao and Surinam were printed by Bradbury, Wilkinson & Co., Ltd. at New Malden, England. The first of these for Curaçao was an extensive airmail set which was issued October 20, 1942. A few months later, on February 1, 1943, a set of six low values appeared, showing views of the various islands. This latter set was designed by Lt.Col. P. A. de Blieck, undoubtedly one of the Netherlands officers in London.

Although the NVPH Special Catalog does not list the designer of the airmail set, the similarities in the designs make it almost sure that here, too, we may suspect the hand of Lt.Col. de Blieck.

The designs are obviously based on British colonial issues. The Netherlands never had the portrait of the Queen in a medallion in one corner, while there are numerous British examples of just that. The portrait used was most likely taken from one of those that were distributed during Queen Wilhelmina's 40th jubilee, made by the Court Photographer F. Ziegler in The Hague. To the right you see a photo which was most likely used to get the small portrait of the Queen. This photo must have been available in London, copies having been sent to the Dutch Embassy in 1938.

So far this has been a straight-forward enough story: Curaçao ran out of stamps, and the Dutch government-in-exile had Bradbury, Wilkinson run off a regular set of low values and an airmail set, both designed by a Dutch officer in London.

However, last year one of our members in the Netherlands sent us photos of some stamp sketches which he had recently acquired. The photo at the bottom of this page shows the three sketches mounted on a card with a pressed-in device "Waterlow & Sons/Specimen." Here we see one sketch for a regular stamp and two sketches for airmail stamps, both of which are startlingly "modern," for those years.

If we look at the 2-1/2 ct sketch, showing the island of Saba, we detect an immediate resemblance to the 2-ct stamp of the set printed by Bradbury, Wilkinson. On the following page you will find photos of the sketch and the stamp next to each other so that the resemblance is very clear.

Being fond of philatelic detective-work and drawing conclusions, we now have to revise the simple story above to something a little more complicated. We now think that perhaps the Dutch government sent preliminary sketches, some by Lt.Col. de Blieck, both to Waterlow & Sons and to Bradbury, Wilkinson, for a work-out of the sketches, and an estimate. The result of Waterlow's work was the card with the three sketches, but they must have lost



out to Bradbury, Wilkinson.

The "modern" designs from Waterlow & Sons also must have been rejected in favor of something more in line with the sketch for the low values, hence it may very well be that Bradbury, Wilkinson is responsible for the design of the airmail stamps, and thus no designer is mentioned in the Special Catalog.

Having gone this far with our speculations, we had another close look at the sketch for an airmail stamp with the posthorn, the silhouette of a plane and some clouds in the background. An enlargement is also found on the following page. If we now turn to the catalog or our album and look at the 1947 airmail low values designed by A. van der Vossen who at that time was working for Enschede, we are struck by a resemblance which we cannot believe is accidental,





because all *three* of the design elements are repeated on the 1947 stamps: if it had been just the posthorn, we might have believed in a coincidence but to find the plane silhouette (albeit of a more modern, four-engine plane) and the background clouds repeated is more than we can take.

It is of course possible that Mr. van der Vossen was in England during the war and that he designed the preliminary sketch on which the Waterlow sketch is based. Having had very little success with requests for information from Enschede in the past, we did not ask them where Mr. van der Vossen spent the war years.

On the other hand, we believe it eminently possible that the Waterlow sketches were known at Enschede, and that their designer was struck by the airplane design with the posthorn and copied it to some extent.

We must add here that Mr. Kamphuis of the Postmuseum did not believe that this could have happened.

A copy of this journal will be sent to Enschede, and if they care to comment, we will be happy to publish their information.

The other airmail stamp design, showing a local woman occupied with what looks like the braiding of a Panama hat, makes one wonder what we have missed here: A sizeable airmail set with pictures of local customs? It would have been better than the somewhat "British" set we got instead.

The photos are, of course, made by our Vice-president, Laurence H. Rehm. Especially his work in getting an old brown photoprint of Queen Wilhelmina's portrait translated in black and white is very much appreciated.

We also thank our member in the Netherlands for making the photos available, and for transmitting the thoughts of Mr. Kamphuis to us. If any of our members has sufficient "pull" with the Netherlands Antilles government to ask them for permission for Waterlow & Sons, Ltd., to answer our questions in regard to these sketches, we would appreciate them exercising it.



FAKES AND FORGERIES

As a sort of page-filler we have an announcement that we recently found a well-known forgery of the Netherlands Indies, but with a twist.

Air mail No. 17, the 50 cent on 150 cent, is listed in Mr. van de Loo's book on Forgeries, Part I. here it is stated that the perforation is 12-1/2 x 11-1/4 instead of the 12-1/2 x 11-1/2 of the real stamp (and the whole set of 1928). The copy we found, and added to the ASNP forgery collection has, instead perforation 12-1/2 x 12-1/2, hence all around. In view of this discovery we might add this aberrant perforation also to Nos. 6-10, and 11 and 12.

Queen Beatrix Definitives

The July-August issue of the Maandblad carried a news item with the head "The new Beatrix stamps are getting there." At that point it was already known that the stamps carried a portrait of Queen Beatrix, a computer design by Peter Struyken after a photo by Victor Mentzel. At that time, too, the design was still not definitely approved.

Then, on December 15, 1981, the first stamp of the expected series finally appeared, and somewhat earlier the photo by Vincent Mentzel which was the basis for the stamp, and which apparently had been chosen by the Queen herself was released to the press, with a photo of the first 65-ct stamp.

It soon seemed that the public was not exactly delighted with the stamp. That this is totally unimportant in the Netherlands we know already. We are sure that Prof. R.D.E. Oxenaar, the present Director of the Service for Esthetic Design agrees with the view of one of his predecessors - perhaps not in title - J. F. van Royen who at one point declared: "That is why the image on my (*Sic*) stamps is dynamic and why I have used the photographic and phototechnical reproduction methods which are representative for our time. Beautiful? Ugly? That is less important."

But after this excursion into the "ethics" of the Esthetic Service, let us return to the press conference of December 3 which is extensively reported in the Maandblad from which we have appropriated this article.

At several points during the almost two years of struggle to produce a definitive stamp design for Queen Beatrix it seemed as if the design of Peter Struyken would not win. Apparently the tenacity of Mr. Struyken, the preference of Prof. Oxenaar and the approval of the Queen herself were responsible for the final choice.

The first hurdle was Enschede which had tried to convince the designer that no worthy stamp could be produced by another method than photogravure. Of course, Peter Struyken, according to Prof. Oxenaar, could determine in ten minutes what the available presses in a printing plant could produce, technically. He had come to the conclusion that Enschede could produce his computer-designed stamps.

The second hurdle was that of the competitors, who, also with a photo by Vincent Mentzel had executed sketches for a new definitive design. Representing representative art ("beeldende kunst") was marte RÜling (whose earlier designs for Netherlands stamps were not exactly great successes!), who had the advantage that she was familiar with portrait-drawing. The two others were graphic artists, Jaap Drupsteen (designer of the "Philately" stamp of 1979, a.o.) and Walter Nikkels (designer of the 1977 "summer" stamps, a.o.), all three of which had experience with stamp design. Struyken was known as an "analytical" artist, but no portrait by him was known, nor a stamp.

Struyken's design did show the "distance" ("afstandelijkheid") that was expected from a stamp showing the Queen, "but the technique to create the distance between a living portrait and a majestic representation of the monarch did not only stumble over the reservations of the printer." In the selection committee in which the secretary of state ("staatssecretaris") 'of the ministry involved' and the director-general of the PTT had a seat, the vote was divided.

Both the Esthetic Service and the printers at this point came forward with their opinion that the printing without a screen was possible.

The third hurdle was finding an existing computer program which could translate a portrait into dots and a computer with a drawing arm which could put this portrait in dots on paper.

Now Gerard Unger was asked to design fitting numerals and letters, after which the design was reduced to stamp size for application to the printing cylinder.

This was done twice. The first time the results were technically satisfying, but the Queen wanted another portrait used. Vincent Mentzel made a new series of photos, out of which the Queen made her definitive choice (see the photo at the top of this page).

At this point Struyken received the common contract which PTT sends to its designers in which all the rights are transferred to PTT. Peter Struyken called this an "official order" ("dienstbevel") which he certainly didn't want to follow. PTT accepted the limited rights so that the new design cannot be used for commercial purposes.

"I am completely satisfied with the stamp," stated Peter Struyken later, in answer to the criticism that surfaced (Of course, anybody who thinks so highly of his own work that he is the first one to defy the PTT, must be completely satisfied.).

Since the screen which is used for photogravure actually also "translates" the design into dots, we don't see where a portrait consisting of dots would be so difficult to print. We also don't see why the Maandblad states that Gerard Unger produced the lettering "in a very unusual way." Once the basic letter type has been decided it is a very simple matter to leave out those dots which are in the way of the word "Nederland" and the value "65 ct."

There must have been rumors about the whole process because Prof. Oxenaar thought it necessary to declare firmly that at no point in the preparation and execution of the stamp was there any difference of opinion with the Queen.



TREND

by Frans H. A. Rummens

About First Day Sheets and Other Junk

The idea was not new; "Ersttagblätter" appeared in West Germany already some two decades ago. They are simply sheets of paper with the stamps of a new issue affixed and tied to the sheetlet by a first-day-of-issue cancel. On the sheet one usually finds some explanatory text and technical details of the stamp issue in question. In Germany at least these First Day Sheets (FDS) are officially issued by the postal authority. One may deplore such commercialism of a State institution, but at least such FDS are more honest than their older sisters, the FDC, where envelopes are used which remain forever empty and with preferably no address ever written on it.

It was unavoidable that in the Netherlands some less scrupulous stamp merchants would explore the FDS market as well and the first FDS's (by two different publishers, one of whom calls his product a FIRSTDAYSHEET and the other a FIRST DAY SHEET)* appeared almost a year ago. The one shown in Figure 1 has at least a genuine first-day cancel on it; its competitor made an agreement with the "Filatelistische Dienst" for mass precanceling of its FDS. And, of course, special albums are already available as well.

Worse yet are the First-Day-Cards (see Fig. 2), the first of which appeared with the Holland Export set of October 20. Of course, for such a set, four cards were required so that the merchant can demand four times the "handling charge" (typically f 2.50 per card plus the cost of the stamp). Don't ask what the "Beatrix-Regina" text has to do with these stamps.

The only question I have is: "How is it possible that any number of people will buy this junk?" Earlier already we raised the question why the *Maandblad voor Philatelie* continues to lend its name and prestige by accepting advertisements for this pseudo-philatelic trash, that can only result in massive disappointment years hence, as the once-proud owners try to sell this material.

To the first question there is a part-answer perhaps, through some statistics we recently read. Apparently the *Maandblad* is received by some 70,000 subscribers, almost all automatically through membership in local clubs. But the 1982 *Speciale Catalogus* sold 192,000 copies in the first month! That indicates that indeed the majority of collectors is unorganized and is thus easy prey to the high-pressure sales pitches of our modern-day jackal dealer.

This is not a place for a match in expletives, but to the ever stronger wordings we found ourselves using now can be added a term from across the ocean: an official representative from the "Bond" (Netherlands Council of Philatelic Societies) coined the phrase

"maffiaphily" in a speech, deploring much the same exploitation that we have been writing about.

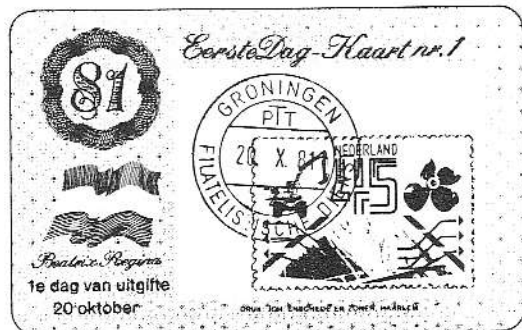


Figure 2

On the earlier-posed question of why the *Maandblad* accepts advertisements from these junk-dealers, we might attempt a part-answer too. None of these people have committed an indictable offense; they may prey upon the gullibility of the unorganized collector, but that is NOT against the law! For a publication like the *Maandblad* to refuse advertisements I believe they need more than abhorrence for these business practices, and I mean legal arguments. As long as these people move within the law, the *Maandblad* cannot do anything but accept their advertisements. On the other hand, a "specialist" society like the ASNP can and will refuse advertisements that we deem not to be in the interest of our members. We have done so in the past, only once, but we may well do so again.

Source for the figures: Advertisements from the *Maandblad*.

EERSTE DAG BLAD

1 september 1981

»Europazegels 1981«



Voor iedere emise: en agendaformule 2.02

No. 3

Figure 1

*Note by the Editor: An advertisement in the January issue of the *Maandblad* revealed that there are now two sources for an EERSTEDAGBLAD, the second one to jump on the bandwagon advertising descriptions in German, French and English (on the back), but not advertising prices.

An article in the same issue of the *Maandblad* moreover declared that the printing company is talking to the producers of "among others 'maximum cards'" to stop the use of the name Enschede. The printer of the first producer of the EERSTEDAGBLAD is indeed Joh. Enschede en Zonen Haarlem, while the publisher of the Maximum Cards and the First-Day-Cards also uses the services of Enschede. We wonder.

Ex Libris

A. H. Bonefaas, *De Drukwerkrolstempels van 1912 van Nederland*. Hilversum: Filatelistenvereniging 'Hilversum en Omstreken,' no date, 36 pages, price \$6.75 (from the ASNP).

Some of you may have seen very small circular cancels between connected by three lines with two outside border lines. These are precancels used from 1912 until about 1923 although the latest use is on a stamp of 1967! Most of these cancels were used on 1/2 ct stamps, but they are also found on higher values. The author gives a descriptive background with illustrations, among others, of the 7 types known, and then proceeds to give us a catalog with prices based on the 1/2 ct for the various towns which had these cancels. Prices are given by year of use (shown in the center of the circle) or for the cancel without the year date. Behind the name of the town the type or types of cancels used are given. Then there is a section for prices of these cancels on piece. These are quite formidable, by the way. A single stamp with a price of 0.50 gld on piece is worth f 40.00. Inverted year dates, or vertical year dates are also given, as well as prices for blue and purple ink cancels. Another listing gives the additional price of any stamp, not a 1/2 ct. Finally, a very handy graphic representation of all the towns with the known stamps (up to 2-1/2 ct) by year of use. The catalog and the charts are usable even by people who do not read Dutch. All in all, a copy of this catalog might start you off on a new project.

P.R. Bulterman, *Poststempels Nederlands-Indie 1864-1950*. Deventer: Davo, 1981, 579 pages, price \$37.50 (from the ASNP. Order to Mr. Harry B. Walton, Jr., 930 Martha Ave., Lancaster, PA 17601).

It is absolutely impossible not to be delighted with this handsome, hardbound book which really gives much more than the title (postmarks) suggests. Not the least of the reasons which make us wax so enthusiastic is the price, since the book must have been heavily subsidized by the "Philately Foundation."

With a book like this it is almost impossible to give a blow-by-blow account of the contents. Instead, let us sample a few areas. Do you want to know what the various town cancels found on Nos. 1 and 2 are worth? Look at page 23, where you will find the answer in a point system. Batavia has 10 points and Palembang and Grisse each 500. Above that are found the rare ones (Pontianak) and the very rare ones (Malang). The same is found for the numeral cancels and the small round cancels which followed the numerals. For the square-circle cancels we find merely a list, because we already had ten Geuzendam's catalog for these cancels. The section on the straightline cancels is divided into those of sub-post offices and railroad stops, which each have their lists of names known.

A section on the large round cancels follows, and after the various types of cancels with horizontal bar in the center, we get an extensive list of the "bestelhuizen," the small postal delivery stations.

Furthermore we find postal agents on board ships and in foreign harbors, special cancels, airmail cancels, and airmail labels, ship cancels, registry labels (a cover in my collection from Bandoeng to Soerabaja has a registry label which was made on a ditto-machine (stencil) used in July 1946, but it is found in the book, on page 214 as type U7: Bandoeng, provisional dirty-white label, with typed text (RR)). We also find rates, from VOC times through the Japanese Occupation period and the Republican changes because of inflation to 1950.

The second part of the book deals with the Japanese Occupation period with post offices known and a translation into Japanese characters following. The emergency cancels of the postwar period, both from Dutch and Indonesian sources are also given, as well as all the available information on the censored letters from 1617 (yes, 1617) to 1950. This includes the Japanese censor markings too.

Field post is covered too, from the Netherlands Indies 1941-42, through the Japanese Occupation and the Republican period, to British field post and American Navy field post in New Guinea. Also the post of the Indian Army in the 1945-46 period, the Australian field post of the same time, and the Netherlands Army field post from 1946 to 1950.

There is also a small (too small?) English glossary and finally a graphic list of all known post offices, subpost offices and auxiliary post offices with the known cancels displayed, in almost 100 pages.



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