

NETHERLANDS PHILATELISTS of
CALIFORNIA
(now in its 50th year)

Correspondence to:

Franklin Ennik
3168 Tice Creek Drive # 3, Walnut Creek, CA 94595
E-mail: ennik123@comcast.net
Telephone: 925-952-9424

Honorary Members:

John Heimans
George Vandenberg
Ralph Van Heerden
Website: jdkremer.angelfire.com

September-October 2019

Our formal July-August meeting was held at the home of Dennis Buss on July 6, 2019. We also enjoyed our Summer Luncheon on August 17, 2019 at the Crown Plaza Hotel, 45 John Glenn Drive, Concord, Ca. Spouses and friends were also invited. Attendees were Dennis and Carolyn Buss, Franklin and Meriel Ennik, Hans and Willy Kremer, Fred Van der Heyden, and guests JoAnne Miller and Els Winters.

Our September-October meeting was held at the home of Hans Kremer on September 21, 2019 with attendees Dennis Buss, Franklin Ennik, Hans Kremer and Fred Van der Heyden.

AROUND THE TABLE

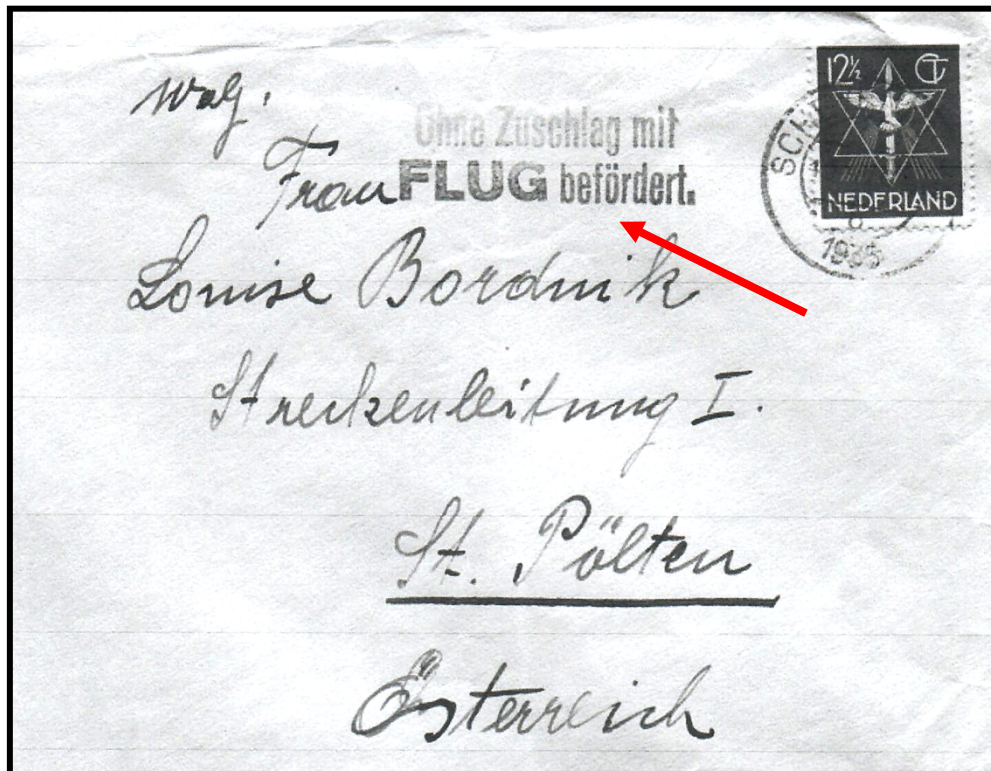
Hans Kremer passed around notices of new stamps issued by the USPS: unusual lenticular photographs of the dinosaur, *T. rex*; illustrations of Willem III showing a 1871 photo of "pillar no. 4" in Amsterdam; an article about the painter, Pablo Picasso, and his unusual painting, "Seated Woman in a Red Chair." Investigations revealed that the painting was done with ordinary house paint of the period, rather than artist's paint. The painting is now displayed in the Chicago Museum of Art.

Hans also passed around a newspaper article, dated March 21, 1935, which was widely circulated in the Dutch press. The article informed the public that henceforth certain postal etiketten stickers (= labels) would no longer be required on mail destined for Europe. UPU signatories also agreed to the changes. All mail would be sent via commercial airlines servicing the continent unless stated otherwise on the mail. Translated, the newspaper notice reads:

Mail delivery to European destinations. By airmail.

Starting with the summer service on the European air network, letters and postcards with European destinations will always be sent by air mail, if thie can speed up the delivery. The senders therefore no longer need to take special measures for sending letters and postcards by air mail within Europe. The blue airmail labels with the words "PER LUCHTPOST / PAR AVION" become superfluous and the airmail surcharge is no longer required. For the

transfer of printed matter, deeds, parcels and samples, the usual airmail duty of 5 cents per 20 grams will be charged in addition to the normal postage and duties, while these documents much also be provided with an airmail label. If senders for letters and postcards do not wish their mail to be sent ay air mail, these documents should be provided with the indication "NOT BY AIR MAIL."



Hans found this example sent to Austria from Schiedam (?) on the internet showing the marker, *Ohne Zuschlag mit Flug befördert.* (= Sent by air without surcharge). Thus indicating to the postal clerk to refrain from applying any additional postage due charges, since the airmail surcharge did not have to paid anymore.

Fred Van der Heyden passed around vintage postcards and covers including, an airmail sent from Leiden to Hawaii; two covers with Canadian red franking; a postcard greeting from San Francisco; a cover sent by Imperial Oil Limited; a series of Italian art cards showing works of Bertelli 1937, Stella Polare and Orsa Maggiore; a vintage map of The Netherlands showing Provinces Limburg and North Brabant ca WW I; and a US cover sent from Vermont to Athens, Greece.

Franklin Ennik passed around an article from the popular Dutch *Max Magazine* with a short history about the popularity of picture postcards. When the P&T allowed the public use of postal cards for messages and greetings in 1871 it opened up the flood gates and generated a lot of



income for the P&T. Frank also passed around a presentation souvenir sheet of the three-stamp *Eerstedag-Blad*, 5 september 1984, nr. 7 in the MAXI Series, "100 Jaar Filatellie in Nederland, Filacento Tentoonstelling."

Dennis Buss passed around an illustration from a *Van Dieten* auction catalog of a vintage greeting postcard featuring a hidden pocket with a foldout selection of small, 6-8 city-scape scenes; Dennis also showed a 1940 (believed to be make-work) envelope covered with lots of Van Krimpen overprinted stamps; from internet sources. Dennis showed examples of the use of bi-sected stamps to satisfy correct postage when supplies of certain postal denominations ran short. This was prevalent prior to 1900 in the far flung Dutch territories. Also, a Dutch Nazi Party (NSB) propaganda postcard with the slogan, "GEEN VERDEELDHEID DOOR



PARTIJEN, MAAR VOLKSEENHEID,

(=No division by multiple parties, but one (NSB) peoples party) mailed March 16, 1935. The card apparently escaped the attention of the Dutch Nazi Party. These cards are seldom seen in collections. The apparent juvenile sender makes it plain he is no supporter of the NSB (**geen vereerder van paneelzagerij**) with

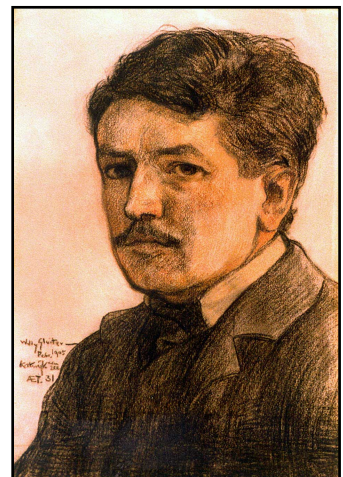
this card sent to the minister of the Dutch Reformed Church in Oud-Vossemereer. *Source: Van Dieten Auction nr. 642, 4 October 2019. Lot nr. 1101.*

Jan Willem (Willy) Sluiter, Popular Dutch Artist Extraordinaire.

By Franklin Ennik

Jan Willem (Willy) Sluiter (1873–1949) was a popular Dutch artist known for his numerous portraits and images of Dutch villagers engaged in their daily life and everyday activities. He made portraits of Dutch high society and was known later in his artistic career as the "gentleman" artist. He also was a highly praised and prodigious painter, illustrator, print maker, cartoonist and commercial advertising artist, etc.

This series of four propaganda poster stamps were produced for the Dutch government and depict socialistic values prevalent in the Netherlands during the period following WW I.



The word "Koren" as used on these posters translates literally as mais or Corn. Growing Corn silage and grain was considered to be food only for farm animals. Translated, the captions on these cinderella stamps are as follows:

This 1916 poster depicts farmers harvesting wheat by hand in a field. Translated, the caption reads: **Each bushel of wheat not delivered to the government robs 200 people of a pound of bread!**



This 1916 poster depicts farmers loading wheat onto a wagon. It reads: **Loads of grain delivered to the government means independence for the Netherlands !**

This 1918 poster depicts a woman in white robes with her arms held up in the air. The caption reads: **Corn. The Fatherland requests corn quickly and in great quantities**



This 1918 poster depicts an emaciated woman with her young son clinging by her side. The caption reads: **Farmers. Only you can keep famine outside the borders. Supply your corn to the government!**

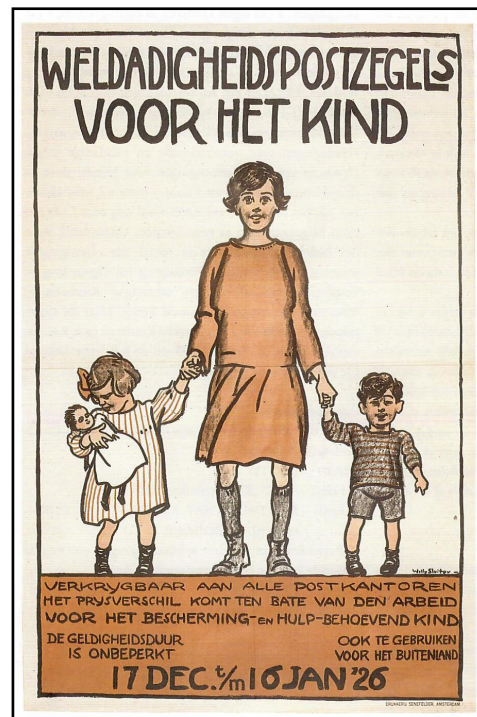
During WW I, the Dutch government was in dire economic conditions. Although the Netherlands were neutral in the fight against the Germans, they had to provide care and sustenance to their own citizenry and for huge numbers of allied POWs and huge numbers of Belgian refugees who were escaping the battle zones in Belgium. There was a shortage of wheat and rye grain. German U-Boats had effectively cut off shipments of this commodity from the United States. The Dutch governments' purpose with these posters also was to urge the citizenry to substitute Corn grain for the shortage of wheat and rye.

Maybe the intended goal was to have the farmers sell their grain to the Government so they could distribute it to the masses, instead of the farmers selling it on the local markets, where it could be bought up by speculators who could increase prices and therefore out of reach of the poor? (HansPaul Hager).

The following summary about Sluiter appeared in the Internet website: <https://curiator.com/art/Jan-Willem-Willy-Sluiter/>

Jan Willem 'Willy' Sluiter Netherlands (1873–1949) / Wikipedia

"Willy Sluiter had two distinct talents: he painted splendid, Impressionist landscapes as well as harbor and beach scenes. He was a *rastekenaar* = a born artist who was capable of swift, often funny, sketches and watercolors created to capture his interest. His drawings of friends and family, the fashionable beach and nightlife in Scheveningen, traveling and wealthy winter tourists in Davos and St. Moritz reveal him as a chronicler of his time. His talent for drawing led to many commissions for book covers, illustrations, posters and other promotional work. From the 1920s he was a well-known and very successful artist." (Source: A Google translation found in the Internet website: http://www.simonis-buunk.nl/collectie/details/Jan_Willem_Willy_Sluiter_15764.aspx).



This 1915 Litho advertising poster for **PETTE Cacao en Chocolate**, and, an advertising poster designed to promote sales of the December **1925 Voor Het Kind** stamp issue (= child welfare stamps) show the wide range of artwork produced by Jan Willem Sluiter.

Translated, the caption on this Voor Het Kind poster reads:

1925 Benevolence stamps issued for the benefit of children.

The stamps are available at all post offices from 17 December 1925 until 16 January 1926. The surcharge is for the benefit of the children in need of protection and assistance. The stamps are valid for an unlimited period (later rescinded by P&T) and may be used on mail to foreign countries. (Source of the poster: *Handboek Postwaarden Nederland* page C4-8).



I acknowledge, with thanks, to Hans Kremer for finding illustrations for this article.

References and sources:

[https://curiator.com/art/Jan-Willem-\(Willy\)-Sluiter/](https://curiator.com/art/Jan-Willem-(Willy)-Sluiter/)

G. Holstege, J. Vellkoop en F. Van Den Heuvel. *Handboek Postwaarden Nederland. Weldadigheidzegels 1925, "Voor Het Kind."* Section C4-1 t/m C4 -10.

Website: W.C. van Meurs. Rantsoenering en distributie ten tijde van de Eerste Wereldoorlog. De Levensmidden politiek van de Nederlandse regering in crisistijd.

NVPH Speciale Catalogus. 1925 Kinderzegels met provincie wapens. NVPH Nr. 166-168. Designed by Dutch artist Anton Molkenboer (1872 - 1960). (L to R) Brabant, Gelderland, Zuid Holland.

Editor / Secretary's Message

September --October 2019

Dear NPofC Members and Collectors

With this issue of the Newsletter I am informing you that we are winding down the production of the Newsletter and NPofC activities. Even good things eventually come to an end. We have had a run of 50 years with it and it's what I would call an impressive achievement. I speak also on behalf of the other staff members to say we have enjoyed making this production fun, interesting and informative for you, the members. Over the past years our local members shared a vast amount of Netherlands' customs, history and philatelic knowledge from their experience and collections during our monthly meetings.

We published our first NPofC Newsletter in 1970. Hans Kremer assumed Secretary/Editorship of the Newsletter with the 1991 edition. Franklin Ennik assumed Secretary/Editorship of the Newsletter with the January 2001 edition.

At our last meeting we discussed how best to close out the NPofC Study Group. Our treasury has finally depleted and the attendance of local members has greatly dwindled to just a few faithful members due to deaths and members moving out of the area.

Our member **Hans Kremer** has now compiled highlights of NPofC's long and colorful history for our **50th YearBook 1969-2019** and when finalized he will install it on our [Internet](#) website for all our members who have internet access to download, or view and enjoy. Members without internet access or printers will receive a hard copy.

I have greatly enjoyed serving the membership as Secretary/Editor and I have learned a lot about Netherlands philately, and its culture and history.

Sincerely,

Franklin Ennik