

THE CZECHOSLOVAK Specialist

Official Monthly Journal of the



Czechoslovak Philatelic Society

Recipient of Silver Bronze Award Praga 1968

Editor:

Edward J. (Jack) Benchik, P. O. Drawer 1, Port Jefferson Station, N. Y. 11776

Assistant Editor:

William V. Schoenig, 20 Charles Ct., East Patchogue, N. Y. 11774

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Vol. XXXII

November 1970

Number 307

SEPAD Results



It's all over and what a terrific success for the Czechoslovak Philatelic Society. There were 43 frames of Czechoslovak material and five frames in other categories from 18 members of our society. This is excellent in view of the fact that SEPAD had a total of 66 exhibitors. The exhibits and awards were as follows:

Name	Exhibit	Frames	Awards
HENRY HAHN	CZECHOSLOVAKIA, SELECTED PAGES. Transition period, Siberian Legion Masaryk water marks, P. C. 1919 overprint, types, proofs, essays, etc.	5	SEPAD Gold, CzPS Grand Award
C. J. PEARCE	SPECIALIZED COLLECTION OF THE AGRICULTURAL AND SCIENCE ISSUES OF CZ.	4	SEPAD Silver CzPS Gold

WILLIAM A. SANDRIK	6	
POSTAL HISTORY OF CZECHOSLOVAKIA.		SEPAD Silver,
Specialized Collection, Cancellations and Austrian		CzPS Silver,
Stamps used in Czechoslovakia.		Postal Hist. Soc. Silver
WOLFGANG FRITZSCHE	2	
CZECHOSLOVAK FIELDPOST DURING THE		SEPAD Bronze
1938 SUDETEN CRISIS (OCT.-NOV.) Soldier's		CzPS Bronze
mail, showing various fieldpost cancels, censor		
markings, military unit markings, using different		
official fieldpost.		
CHARLES CHESLOE	4	
EASTERN SILESIA.		SEPAD Silver,
Postal Issues of Czech. Overprinted "SO 1920"		CzPS Special
GEORGE A. BLIZIL	3	
SLOVAKIA POSTAL STATIONERY.		SEPAD Bronze,
The Postal Stationery Issues of Slovakia		Marcus White Cert.
1939-1945, when that part of Europe was under		
Nazi domination.		
FRANK J. KOVARIK	2	
PRAGA 1968		SEPAD Bronze,
		CzPS Special
JOSEPH STEIN	1	
CZECHOSLOVAK POSTAL MONEY ORDERS		SEPAD Honor-
AT LIBERATION 1945. Before Liberation cancels		able Mention
in German first and then Czech, after Liberation		CzPS Special
German names removed, remarks also of interest.		
EMIL J. MICHAELSON	2	
OCCUPIED CZECHOSLOVAKIA: BOHEMIA-		Maurice Apfelbaum
MORAVIA, AND SLOVAKIA.		Award
MIRKO VONDRA	4	
CZECHOSLOVAKIA PHILATELIC EXHIBITIONS.		SEPAD
Souvenir Sheets, stamps, covers with cancellations		Honorable
issued in Czechoslovakia for special Philatelic Exh.		Mention
GEORGE B. KOPLOWITZ	8	
FIRST ISSUES OF THE REPUBLIC 1918-1919.		SEPAD Hon-
Plate varieties, color proofs, shades, etc.		orable Mention
DR. FRANK J. ARNOLD	1	
SOUVENIR SHEETS SINCE 1945.		
Souvenir Sheets of Czechoslovakia since 1945,		
with related stamps.		
DR. THOMAS MEEKS	1	
CZECHOSLOVAK FINE ARTS.		
Czechoslovak Art on Postage Stamps.		
DR. JOHN H. JAKES	4	
CZECHOSLOVAK STAMPS TELL OF THEIR		
COUNTRY'S HISTORY. Art through the cen-		
turies, Architectural Monuments, Famous Per-		
sonalities, Czechoslovakia during W. War I & II		
JAROSLAV J. VERNER	5	
SELECTED PAGES FROM A SPECIALIZED		
COLLECTION OF SIBERIAN LEGION FIELD		
POST. (Not for competition.) Postal Materials		

from the Czechoslovak regions in Siberia, 1917-1920. Coll. incl. stamps, proofs, drawings, etc.

DR. WILLIAM REINER-DEUTSCH 3
SELECTED PAGES OF EARLY POSTAL HISTORY OF CZECHOSLOVAKIA (not for competition). Nationalization of Postmarks, Stampless covers, mixed franking, provisionals.

MILAN DE LANY 2
STORY OF BIAFRA THROUGH HER STAMPS. Complete collection of Biafran stamps displayed with comments and a historical setting through Nigeria, illustrated by some stamps.

KAREL LIPA 3
FDC JUDAICA. FDC Paintings Old Testament, FDC Synagogues, FDC Memory of World War II, FDC Nobel prize winners, FDC Scientists, etc.

Dr. Reiner-Deutsch and Jerry Verner did the judging for our society's awards.

The convention was very well attended as 46 people were present. Mrs. Erma Janecka, wife of our president was dressed in a Moravian costume as the official greeter at our table provided for us at SEPAD. The table was also manned by Mr. Louis H. Kessler of Philadelphia who sold our publications and the Thomas G. Masaryk pictures cancelled with the SEPAD Exhibition Station postmark. Our society's official representative at the opening of the show was Jerry Verner. Below is the society's convention program:

Czechoslovak Philatelic Society — SEPAD — Philadelphia, Pa.
Saturday, October 17th, 1970

1. Welcome by Convention chairman ----- J. Stein
2. Honoring our departed ----- One minute silence
3. Introduction of our president for greeting our members
and friends ----- J. J. Janecka
4. Introduction of all present ----- J. Stein
5. Report of the secretary ----- G. W. Schabow
6. Report of the treasurer ----- Dr. Thomas Meeks
7. Report of the editor ----- Jack Benchik
8. Report on participation at SEPAD ----- J. Stein
9. Report of the Judges Committee ----- Dr. Wm. Reiner-Deutsch
Announcement of awards.
10. Suggestions for the good of the society.
11. "The Balloon Mail of 1871" ----- Ernst M. Cohn
12. Thanking the speaker and adjourning the convention.

From all of the above it can be seen that the 1970 convention and exhibition was an unqualified success. This was possible because of the tremendous efforts of the chairman, Joe Stein. Also thanks is due to President Joe Janecka who donated all seven awards given by the society as well as a special presidential trophy to Joe Stein for the exceptional job he did in planning and organizing this fantastic convention and exhibition. Czechoslovak philately is on the move in the United States and will continue to be.

Prague Postal Museum

By Diane Thomas

Reprinted from "The Arizona Philatelist"

"We are closed for inventory" Director Karel Adler told our guide, "but since the American lady is a writer I will take her through the museum." Our guide was a charming Czechoslovakian lady whose excellent command of English enabled her to work as a tour bus commentator during the tourist season. Now with the occupation, few tourists came. She admitted she had never visited the Postal Museum, which is housed in a magnificent Gothic convent. The church part is still used, but in 1919 the Swedish nuns returned to their homeland, selling the building to the state. The Postal Museum occupies one wing.

Director Adler has a superb contempt for philatelists caused by their "foolish price speculations and unreasonable fancies." He admires writers and lecturers and his courtesy to us was outstanding. At one time he was in public relations work, but now prefers the quiet obscurity the museum gives him. His English was slightly rusty from disuse so our guide made the rounds with us.

The first room is an impressive reference library with all types of postal volumes covering four walls from floor to high Gothic arches. Here a student can find priceless records of postal history in all periods and from all countries. Director Adler's staff assistants are constantly sorting and cataloguing material here.

The main exhibition hall is not overly large, but a wealth of material is tastefully arranged. Modern hanging glass displays sandwich the items at eye level around the perimeter while glass cases occupy the center. As you enter, one whole wall is covered with a "Post Map." It is a blow-up of an original from their archives. Each road is marked with black slashes indicating post horse change points with $2\frac{1}{2}$ marks being the distance traveled in one day. Superimposed on the map is a glass "sandwich" showing an original page from an early Bible, the illumination being a postal messenger delivering a letter to King Charles IV in 1378. Also a small glass case contains a replica of the first Austrian mail coach, used when Czechoslovakia was part of the Austrian Empire. The original coach is jealously stored in the "depot" as Director Adler calls the celiar.

Walking around, you are in a lane with glass sandwiches on both sides. They contain old stampless covers, early stamped covers (including an old Ben Franklin) and pictures of early postal transportation. These are displayed superimposed on blowups of old postal woodcuts. There are complete sheets of the first Czechoslovak and first Austrian stamps in excellent condition—the value said to be somewhere around \$225,000 a sheet. The only field post air mail cover of World War I known to exist is another treasure.

With a slightly fiendish rub of his hands, Director Adler led us around the corner to a long "sandwich" containing errors, mostly unreported—so don't dive for your catalog. There is a sheet of Scott No. 193 with a completely obliterated row partway down; a sheet of 1926 Scott No. 123 is perforated vertically (this is supposed to be a coil stamp—here is a sheet); a slip occurred in the 1920 Scott No. C1, and the sheet contains only the overprint! There are several sheets with no perforations at all. Other less spectacular errors are the odd things that happen when the paper gets folded as it goes through the press.

In the center cases were such items as the first Czechoslovak stamp album, the first (1883) Prague phone book, old postal seals, and tools for stamp

engraving. One reason Czechoslovak stamps are so beautiful is they fully engrave 5 color plates for their stamps and the engraving is so perfect you can read a poster on a tavern wall with a magnifying glass. And one reason they are hard to buy is only 10% of the issued go on sale at the P. O.—90% being bought up by philatelic dealers (another of his pet peeves).

The fourth wall is solidly built with the same type of stamp files as found in the Geneva museum. The vertical trays pull out and they may be swung on their double hinges for flat viewing of either side.

While we drank the unusual Czech coffee prepared for us in his private office, the Director showed us post horns, oil portraits of postmasters, postally decorated items, and most impressive of all, an original decree dated 1852 and signed by the Kaiser granting hereditary rights to one postmaster. A fee was paid for this, then, a monthly rental paid on it for the Kaiser's treasury. Attached to the bottom was a round wood box some 6 inches in diameter, containing the Kaiser's wax seal. An earlier decree is in the "depot" along with a letter from the Kaiser to the postmaster arranging transportation for Czar Peter via postal coach, and a complete book giving technical details for construction of various postal coaches.

As we left I asked Director Adler when the inventory would be over and the museum reopened. He shrugged his expressive shoulders, widened his eyes, smiled and said, "Who knows? Maybe 2 or 3 years. I am in no hurry. But it is always open to writers and specialists." And he handed me a complete history of the Prague Post in German. By the time I finish translating it, I should be a specialist!

NEWS OF MEMBERS

Our member from Costa Rica, Tom Austin, won a Vermeil Medal at the 5th National Philatelic Exhibition for his six frames of "Czechoslovakia 1918-1919."

The society's treasurer, Tom Meeks, was recently awarded his Ph.D. in Physics from the Polytechnic Institute of Brooklyn.

ADDRESS CORRECTIONS TO 1970 MEMBERSHIP LIST

- 882 Huml, Lawrence J., P. O. Box 1056, Fedhaven, Fla. 33854.
 594 Stehlik, MSgt Charles W., 1st Marine Corps Dist., 605 Stewart Avenue, Garden City, N. Y. 11530.

NEW MEMBERS

- 909 Kremar, Rudolph A., 77 Dreve du Chateau, 1080 Bruxelles, Belgium.
 910 Mead, Bertha L., 211 Benedist Ave., Norwalk, OH 44857.
 911 Stevenson, Linda G., 737 Woolsey St., San Francisco, CA 94134.
 912 Sobel, Leonard, 2519 East 18th St., Brooklyn, NY 11235.
 913 Mayeux, Peter E., 2310 So. 33rd St., Lincoln, NB 68506.
 914 Gibson, Roy D., 10681 Weymouth St., Bethesda, MD 20014.
 915 Schiff, Jacques C., Jr., 536 West 111th St., New York, NY 10025.

DUES

Please note that enclosed with this edition of the Specialist is your dues envelope for 1971. You will be doing the society a huge favor by returning it with your payment as soon as possible to the treasurer: Thomas Meeks, 532 West 145th St., Apt. 6, New York, N. Y. 10031.

Remember that active and associate dues is \$5.00 and patron is \$10.00. Why not try patron membership this year? Those bound annual volumes of the Specialist for patron members are sure nice.

LETTER RECEIVED BY OUR INTERNATIONAL SECRETARY

COMITE FEDERAL DES POSTES ET TELECOMMUNICATIONS
DE LA REPUBLIQUE SOCIALISTE TCHECOSLOVAQUE

Adresse Postale: Praha 3, Olšanská 5 Adresse télégraphique: Postgen, Praha

Dear Mr. Blizil,

I thank you very much for your suggestion to issue a postage-stamp with a motive of the Old Town Hall Clock (Orlou) in Praha. This Clock is one of the most visited sightseeings in Praha.

As you surely know, the Czechoslovak Postal Administration has been usually issuing a series of prominent cultural and artistic monuments of Praha on the postage stamps. For instance, there is every year an issue on the occasion of the National holiday the 9th of May, having as motive the castle of Praha, aso.

The motive proposed by you can be taken into consideration. We have been already considering the possibility to put on a postage stamp the decoration of the Old Town Hall Clock made by Mánes. At this time we are not yet able to let you know a precise date of the issue of the considered postage stamp; we are supposing that this issue is more than probable in the future.

In thanking you once more for your interest in the Czechoslovak postage stamps we would like to ask you a favor and to remember us to the President of your philatelic society, Mr. Janecka, whose activity on the field of the philately we much admire.

With kind regards

Rudolf Fischer,

Chief, Postage Stamp Dept.

WASHINGTON BRANCH MEETING

The Washington Branch met on Saturday, October 3, 1970, at the home of the chairman, Henry Hahn. The highlight of the meeting was a showing of Dr. Fischmeister's award winning collection of Austria and Lombardy-Venetia, 1850-1883. Dr. Fischmeister exhibited four frames at Baltex/1970, on which occasion, he received a Gold Medal in the open class, the ASCCA Silver Medal, and the Baltimore Philatelic Society Novice Award. The membership was also treated to a showing of some color slides representing selected pages from the collections of Messrs. Lowey and Fritzsche. The slides were graciously loaned to the Washington Branch by Mr. Wolfgang Fritzsche. The meeting was also honored by the attendance of the parents of Mr. J. J. Verner, who were spending a few days with their children and grandchildren.

STAMP MARKET TIPS by John G. Ross

Reprinted from Stamps Magazine

CZECHOSLOVAKIA—Although Famous Paintings on Stamps has been a popular subject with topicalists for several years now, too many small countries are "getting into the act." It is most obvious that they are after the hard currency, and it most certainly is left to the collector to decide just where he should put his money. However, a set issued in 1966, Scott 1435-1439, showing paintings by five well-known Czech artists had a mintage of only 300,000 complete sets. They were printed in small sheets of four stamps with two descriptive labels in the center. Most mint collectors bought them in complete sheets, and consequently the set has become elusive. I recently noticed an ad placed by a dealer in Vienna offering to pay over \$2.00 per set. A complete set of sheets will get you \$9.00.

HANDBOOK OF
Czechoslovakian Postmarks
OF AUSTRIAN AND HUNGARIAN ORIGIN

By **Frederick Leitenberger**

Translated by C. H. Osbourn

(continued)

Before that the writing on the postmarks was, with few exceptions, in the German language; but through the actual placing of German with Czech in 1871, the foundation was laid for the double language postmarks. Of course, there was an order according to which the German inscription was to have first place, but indifference, national feelings and official errors, permitted postmarks to continue in use, which did not carry out these directions. A final regulation of this disorderly condition was brought about by a decree of May 18, 1882, which declared that all postmarks, coming in from Aerar(?) be set aside; at the same time it was forbidden to local authorities to set up individual postmarks. The widely used "Postmaster" postmarks, nevertheless still left many open doors. Even the order of 1885, which decreed that the bringing out of the double language postmarks, must have the consent of the government, did not bring an absolute end to the variations in the inscriptions. The struggle between German and Czech led, about the middle of the year 1890, to a new form of stamp characters, which henceforth was so arranged that the inscription of the place name appeared in the language of the majority of the population of that place. Apparently the discrepancies in this connection, came through the methods of using the single stamp forms.

(2) **HUNGARIAN POSTMARKS**

As already stated at the beginning of the chapter, we find among the postmarks of Czechoslovakia, under the Hungarian jurisdiction, not a double language but exclusively an Hungarian inscription. Before the separation of Hungary from Austria in the year 1867, there were indeed German, Hungarian and also mixed language postmarks, but from the moment of autonomy, the postmarks were brought out in Hungarian alone. From then on there were only such as seemed suitable to the patriotic feelings of the Hungarians.

(3) **POSTMARKS OF THE GERMAN REICHPOST**

Although as previously explained under the history of the Czechoslovak Republic, the Hultschin Lands first in 1920 and later in 1923 were joined to the Republic, the change from the postmarks of the Reichpost, at the time was scarcely apparent. Yet we must examine what went on at that time.

The Reichpost ministry gave out the following information in answer to enquiries:

"As a consequence of the going over of the Hultschin Lands to Czechoslovakia on February 4, 1920, the following places have gone out of German jurisdiction: Bolatitz, Hultschin (Kr. Ratibor), Schillersdorf (Schles.), Beneschau (Oberschl), Odersch, Koberwitz (Bz Oppeln), Kuchelna und Zauditz, Deutsch Krawarn, Ludgerstal (Kr. Ratibor), Hoschialkowitz (Kr. Ratibor), Grobhoschutz, Schenpankowitz (Kr. Ratibor), Buslawitz (Kr. Ratibor), Haatsch unde Sandau."

On March 16, 1923, Hautsch and Sandau were given over. With the handing over of the postal system to the Czechoslovak Republic authorities, the postmark stamps were also given over.

How long the German postmarks were used by the Czech postal authorities is not known. The German postage stamps, markers, and money order sheets were also left behind by the Germans. The above instructions were completed by the following:

"The enactment of December 17, 1919 for the head postal direction. The surrender involves all things actually in the place, movable or immovable, which are in the possession of the state, or of the place, and for the carrying on of actual business of the state. Without prejudice, to any other agreement, it is ordered that with the withdrawal, possession must be given over, with everything left in good working order."

There is also, the following extract from the instructions for the staff, which in the Hultschin country, was stationed side by side with the Czechoslovak officials:

"Czech authorities will take over the post offices in the following places (see former list). The authorities in the four named districts will take over from the postmasters, in Troppau, two hand stamps, as well as a county court stamp, and an official seal. Further, all German postage stamps, and all negotiable printed matter the German authorities must hand over. Up to eight days, after possession is taken, the usual letter mail may be carried with the old stamps, in order that those in private possession may be used up."

The German Empire postmark stamps were indeed taken over immediately after the postal officials in Troppau had withdrawn. But the German postmarks were not discarded. An order in the official organ for the Postal and Telegraph systems in Prague, states that the changeover of materials shall not immediately take place.

Since this Handbook deals only with the true Czechoslovak postmarks, the difference of postmarks in foreign countries, have no place in it. We are interested in completely and thoroughly explaining in this work only the postmarking methods of the German Reichpost and the Railway Postmarks, (see Illustration 1), which were used in the boundary railway lines on the Czechoslovak border. The heading "German Reich Postmarks" in this book is intended to designate merely these.

For the collectors of stamps and postmarks of the Republic, the period begins with the use of "Forerunner" postmarks on stamps of foreign origin.

Complementary to this is the heading arrangement of a Postmark Collection.

(B) NATIONALIZED POSTMARKS

(1) AUSTRIAN POSTMARKS

Under the heading of COMMON POSTMARKS, it has already been shown that among the Austrian postmarks between 1882 and 1885, a certain freedom of choice was the rule; the postmaster usually decided for himself which language should be used in the inscription. That the reform of this condition in 1890 did not always carry out its purpose in the face of national feelings, cannot be doubted. It still happened that national interest took precedence of the law.

This makes it understandable that after the founding of the Czechoslovak Republic, national enthusiasm showed itself more powerful. The inscriptions on the postmarks as taken over, were adapted to the new nationhood, and a list of them follows, as "NATIONALIZED POSTMARKS." All this was no sudden revolution, and many months before it came about a postmark like that in Illustration 2 appeared. The characters on this postmark are German-Czech, and it shows the letter "i" at the bottom (double language stamps al-

ways have a letter at the lowest point). The series of time and hour of issue always had appeared in this order: vertically—day, month, hour, year—but in this case it is—year, hour, day, month. By placing the series like this, this postmark would appear to an uninitiated searcher, a truly nationalized postmark. Looking back on it historically, this postmark position is interesting and can only be understood by a deeper study of the material. Be it said here for the sake of explicitness that this nationalizing, before the given time of independence, must have sprung from a genuine but unordered postal system. With the generalization of this practice, official circles tried to deal, on the grounds perhaps that they would soon be setting up a national system. The head post office in Prague, issued the following order:

"1918.

The official heads of the postal system decree, that the inscription on the date postmarks must not be changed. Alterations in the place names and dates on postmarks must be made at headquarters.

Otherwise, in the postmarks, the stamping instruments and inscriptions may be placed for the letters "c", "k", or "k.k." as the postmaster wishes, so long as the stamps are not injured thereby.

Other changes in the postmarks or the instruments must be made only at the head office.

Prague. November 7, 1918."

This order was not however, able to curb the national spirit; on the other hand, postmark nationalization set right in, even in the places to which the head office sent this order. Among double-language postmarks, there were also some changed in proportions or with part left out, or otherwise made unrecognizable.

On one side then, there was the national impetus towards centralization under the head post office. But the greater part of the post offices eliminated the German inscription, though there were also many cases in which the Czech language had to take second place. In some places sentiment was so strong that even in the double-language stamps, no sign was shown of the new republic, as for example the pure German postmarks, which in some districts remained in use for two years after the foundation of the republic.

This disorderly state of affairs could naturally not long continue without official rebuke and it drew the following decree:

"The setting up of new place and date postmarks for post offices will soon be begun. For the purpose of gaining authority over each district, with regard to the equipment for inscriptions, as well as the different characteristics, and the necessary postmark numbers; the local officers are instructed herewith to send to the office in Prague, within three days, impressions of all place and date stamps, etc., carefully taken on a sheet or half sheet of clean white paper, since these copies are to be filed away in our postal museum.

Prague. January 15, 1919."

This order met however with no better fate than similar orders, as things remained for the most part as they had been, and the bringing out of the new postmarks proceeded at a pace which bespoke the extremest indifference. The use of the old postmarks up until the year 1921 proves this.

What form the nationalized postmarks now took is, unfortunately, difficult to classify. They cannot be brought into any hard and fast system. There were many kinds; a great many were badly inscribed; in other cases, mixed up with extraneous material. Through ignorance in the making, it seems almost an exceptional case that there was a national postmark at all. Among these nationalized postmarks, those with too widely spaced lettering, or those

whose parts ran together, fell victims to the critics. The types traced here, come into the picture, because they have shown some peculiarity. Either they have the corresponding part of the circle quite or partly empty; filled full, or showing some other design on the opposite side. The discrepancy presents itself to us in a $\frac{3}{4}$ circle as in Illustration 3. It also appears that in the place of the second inscription, a substitute in the form of stars and rosettes was used. By so doing, the impression of nationalism should be weakened or quite put aside. Finally they went so far, that both inscriptions were removed from the old stamps, and only the new parts were set in. This sort of nationalism produced postmarks and forms which really lie outside the confines of this book, and find mention only with the object of preventing confusion with the "between" or transition postmarks.

The first entirely new official postmarks do not come within the scope of this book, but where mention is made of them, they are referred to as "C.S.P." postmarks to distinguish them from the C.S.R. postmarks.

In contrast with the forms taken over from Austria and Hungary and changed over, the national forms, because of their infinite variations, cannot be arranged within the confines of any inflexible system. So it is certainly always necessary to go back to the originals from which they sprang. The distinguishing mark of nationalized stamps consists of a "xxx" set before the abbreviation of the original stamp form, and in nationalized stamps an addition was made to the wording.

Owing to the impossibility of illustrating all kinds of nationalized postmarks, we must confine ourselves to producing a substitute in writing. This is done in the simplest way—that for those no longer readable, or otherwise changed inscriptions, vertical strokes (| |) shall be employed.

Illustration 3. In this postmark, the space between remains empty, which means that part of the inscription concerned has been left out. (The part left out is shown between the | |).

Velke Opatovice — Gross Opatowitz
| | ke Opatovice — | |

Illustration 4. Freiwaldau Osterr. Schels.
Freiwaldau | | Schels.



Illus. 1



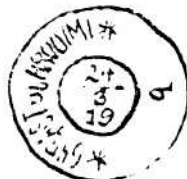
Illus. 2



Illus. 3



Illus. 4



Illus. 5



Illus. 6

(To be continued)

New Issues



FIRST MAN ON THE MOON

The Czechoslovak Postal Administration released on July 21, 1969, the commemorative air mail issue "First Man on the Moon—1969" consisting of two stamps:

- 0.60 Kčs—Man on the Moon—1969. Symbolic design—the Man Cosmonaut on the Moon and the Civilization of the Globe. Engraver: Ladislav Jirka. Colors: black, yellow, blue, silver.
- 3.00 Kčs—Modul of the Moon "LEM" and two Cosmonauts on the Moon—Technical Civilization. Engraver: Jindra Schmidt. Colors: Black, ochre, blue, silver.

The author of the design is the academic painter Jaroslav Lukavský. The stamps were printed by the Post Printing Office in Prague by rotary recess print combined with photogravure (three colors) in sheets of 15 stamps, each with a tab (30x32 mm), showing a Man on the Moon and the inscription: Apollo 11—21.7.1969—Neil Armstrong—Edwin Aldrin—Michael Collins. The tab has been engraved by Jaroslav Goldschmied and printed in black.

Together with the stamps a First Day Cover has been printed. The dark violet engraving shows a Man-Cosmonaut exploring the surface of the Moon and the inscription "Man on the Moon" is the work of Jaroslav Goldschmied.

ART

Commemorative sets devoted to works of art have brought Czechoslovakia awards and praise in many international competitions and, more important, from thousands of collectors. In fact, these miniature reproductions of Czech, Slovak and foreign works of art rank highest among collectors of all the



stamps produced by this country's artists and engravers. Certainly not without reason, for the artistic wealth concentrated in Czech and Slovak galleries, and especially in the National Gallery in Prague and the Slovak National Gallery in Slovakia, exceeds in value and interest the collections of many much larger countries. This is by way of introduction to the November 1969 Czechoslovak commemorative set "Art," five stamps representing different periods and techniques, although four of them have one thing in common—their spiritual design.

The first, a 60 heller stamp, engraved by Josef Herčík, is the work of František Muzika, born 1900, titled "Grand Requiem," dates from 1944. A powerful moving design, inspired by a no-less powerful idea and experience. It was created by Prof. Muzika to honor his friend, the writer Vladislav Vančura, who was executed by the Nazis.

The second stamp, with a face value of 1 Koruna, reproduces in an engraving by Jiří Svengsbir, titled "The Resurrection." It dates from 1380, and is by the Master of the Třeboň altar. These calm, sublime figures, their velvety colors glowing with a subdued light, are typical of the peak of Czech Gothic art. The Master of the Třeboň altar, whose name is not known, did his work as far as we know between the years 1380 and 1390. For the monastery church of St. Giles in Třeboň he painted four panels for the huge altar: "Christ on the Mount of Olives," "The Crucifixion," "Christ Laid in the Tomb," and "The Resurrection." The more art historians study these works, the more convinced they become that their creator was one of the foremost artists of the period in Europe. His sense for dramatic composition, stylization, and feeling for poetic detail—whether forest birds or the white stars of spring flowers—and his concern for the creation of real people have placed the Master of the Třeboň altar in a special position in Czech and European medieval art.

Third in the set valued at 1.60 Kčs, is an engraving by Ladislav Jirka of

a work by the well-known contemporary Slovak artist, Vincent Hložník, born 1919, outstanding especially for his anti-war woodcuts and other prints. He belongs to that Slovak "new wave" which has established print-making on a high level. He is original, militant, poetic and technically expert. The colored woodcut chosen for this stamp is "The Crucifixion," dating from 1950.

Another little-known Slovak artist is represented by the fourth stamp. It portrays the painting "Girl With a Doll" by Julius Bencúr (1844-1920), an artist now enjoying rediscovery. The face value is 1.80 Kčs, and the splendid engraving is by Jindra Schmidt. All the originals of this stamp set are in the Prague National Gallery, except this and the previous stamp, which are in the Slovak National Gallery.

And finally, the last stamp of the series is a reproduction of a work so frequently reproduced elsewhere that it will surely be familiar to some collectors. It is "Saint (Jerome) Hieronimus," painted by Master Theodoricus in the 14th century, one of more than 100 Gothic portraits he created for the Chapel of the Holy Rood in Karlstejn Castle. His robust saints look down on visitors with round burning eyes, their cloaks and hands often hang over the frame of the picture as though there was not enough room for them within. The engraver is a beginner, Milos Ondráček, who makes his successful debut with this stamp.

60h—Colors: yellow, green, red, brown-black.

1 Kčs—Yellow, green, red, black.

1.60 Kčs—Black, yellow, red, blue, green.

1.80 Kčs—Black, yellow, orange, red, blue.

2.20 Kčs—Red-brown, red, green, yellow.

The stamps were printed at the Post Printing Office in Prague by multi-color flat recess print in sheets of four. The dimensions of the stamp picture are 40x50 mm.

A First Day Cover, designed and engraved by the same artists, were issued with each stamp. The subjects on the First Day Covers were selected from the works of the artists of the original paintings.



16th CONGRESS OF THE UNIVERSAL POSTAL UNION TOKYO 1969

This 3.20 Kčs stamp has been designed by the academic painter Josef Liesler, engraved by Jindra Schmidt, and printed by the Post Printing Office in Prague by flat recess print in sheets of four. The stamp shows a symbolic design. Issued on Sept. 30.

Colors: black, yellow, red and green.

Dimensions of the stamp picture are 10x23 mm.

A First Day Cover designed by J. Liesler and engraved by J. Goldschmied was issued with this stamp. Colors of the symbolic design are black and red.

CLOSED ALBUMS

With great sorrow is reported the passing of a very good member, Pat L. Flynn, 449. He was a loyal member of the New York Branch for many years. He had an excellent collection of Czechoslovak postal stationery which he exhibited at all of our stamp shows in New York. He never missed a meeting or our annual dinner. For several years he served as chairman of the New York Branch. Pat also was for many years an officer of the Stamp Club of the Consolidated Edison Company of New York. He will be missed, especially for his humor and willingness to help others with our hobby. To his widow and children goes our heartfelt sympathy.

Regretfully the membership is also informed of the passing of a very good member, Norbert Feiwelsohn, 544. He attended for some years the meetings of the New York Branch and its annual dinners. For many years he exchanged stamps with pen pals in Czechoslovakia, Austria and Germany, and had a large First Day Cover collection of those countries. To his family the society expresses our sincere condolences.

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