

THE CZECHOSLOVAK SPECIALIST

Official Monthly Journal of the



Czechoslovak Philatelic Society

Silver Bronze Award Praga 1968

Editor:

William V. Schoenig, 20 Charles Ct., East Patchogue, N. Y. 11772

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March 11972

No. 3, Whole No. 319

CZECH POSTAL STATIONERY 1950-53

By George A. Blizil

There is a definite void in the Czechoslovakia listings of postal stationery between 1950 and 1953.

The comprehensive stationery section of the 1971 Ladislav Novotny "Speciální Priručka pro Sberatele Československých Znamek" only makes a passing reference to this interesting group of government-produced postal cards (pages 590-1).

The current Higgins & Gage "Priced Catalog of Postal Stationery of the World" makes a casual reference to the cards in question on page 16 of the Czecho section. The quote from the catalog is:

"At this time it is not our intention to list these cards as the information is incomplete. There are about 50 groups issued between Dec. 1950 and April 1953 and consist of 1093 cards. Included are sets of photo cards which were issued between August 1950 and April 1953. It is hoped that this section will be offered in its entirety when all information becomes available."

Serious collectors of Czechoslovak postal stationery will be interested in knowing there were actually 1,081 photo view postal cards with imprinted President Gottwald 1.50 Kčs. stamp. The reverse sides were always occupied by a picture. On the address side there is, besides the description of the picture (sometimes), the retail sales price (usually 1.60 Kčs.), the name of the printing office and the job number.

To me these issues are very interesting. Later in this article I list the basic number of sets of these special issues, the year of issue and the job numbers (which are imprinted in small type on the address side of each card. These coded numbers can be used to match up with set numbers if collectors happen to have "odds and ends" of these photo-type cards.

It will be recalled that in 1950 Czechoslovakia was a brand new member of the Eastern Block of European countries. Employment was low. The government authorized production of these card sets as a means of creating employment (and gaining revenue). The cards produced in Praha usually bear an "Orbis" symbol. Those produced in Bratislava have a "TVAR" symbol. A few sets were made in Brno and Bratislava (with a "Tatran" emblem). The project was part of the program to nationalize the post card industry.

About the first dozen sets were actual photographs! The completed photograph, after drying, was printed with the 1.50 Kčs. Gottwald stamp in a shade of brown, and the other descriptive information. They were then packaged in

sets with paper bands.

Artia, in Praha, sold these sets as new issues at the time. Prices ranged between \$1.30 and \$2.80 U. S. per set, depending on the number of cards in each. Artia announced them as "Emissions I, II, III, IV, etc."

To my knowledge they were sold in sets only. However some resort areas, like those in the Tatra mountains and numerous spas, sold single cards for the accommodation of visitors.

Later sets were produced via photogravure. The Gottwald stamp imprint varies in the different sets. Some sets have a lithographed stamp with appearance of lines in the background. Others are photogravure with the likeness of Gottwald in a solid form. Most sets were black and white glossies, a few had a brown photo finish.

In the rush to produce early photograph cards, the hypo chemical solution was not thoroughly washed in some cases, and the view on the cards have now turned colors. The discolorations vary from slight to extensive—just like any improperly washed snapshot.

I personally purchased most of these sets of cards from Artia in Praha. To complete the series a friend in Kosice sent the balance to me singly through the mail. At the time export of material like this was prohibited and in order to get them the cards had to be addressed, franked with additional postage to U. S., and marked "Imprime." I therefore have about a half dozen sets postally used.

Card sizes range from 137x90 mm to 145x100 mm. Current market quotes on each card averages 4.50 Kčs. in Czechoslovakia today.

Here is the table of the 37 card sets:

Set No.	No. Cards in set	Date of Issue	Job No. Imprint
1	28	July 26, 1950	FP 565
2	24	Oct. 5, 1950	FP 70502704700
3	24	Jan. 1, 1951	R, 211, R 212-2704700
4	24	Mar. 8, 1951	R 21527047 nebo 90-2704700
5	24	Mar. 8, 1951	cisla zakoncena 91 nebo 92
5a	28	Mar. 14, 1951	FB
6	24	June 28, 1951	FP 5093 nebo FP 5199
7	28	Sept. 1, 1951	F 4042
8	28	Jan. 1, 1952	F 4063
9	24	Jan. 1, 1952	Without job number
10	28	Jan. 1, 1952	FP 4092 (KHKG Kuncice)
11	30	Aug. 12, 1952	1 - 4223 - 852
12	30	Aug. 12, 1952	04194- 952
13	30	Aug. 12, 1952	04196- 952
14	30	Aug. 12, 1952	04197- 952
15	28	Aug. 1, 1952	(POFIS No. 012)
16	28	Aug. 1, 1952	(POFIS No. 012)
17	28	Aug. 1, 1952	(POFIS No. 012)
18	30	Aug. 11, 1952	0-3189-752

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19	30	Dec. 1, 1952	0-4217-952
20	30	Dec. 1, 1952	0-4195-952
21	30	Dec. 1, 1952	0-4914-1052
22	30	Dec. 1, 1952	0-4213-1052
23	30	Dec. 15, 1952	0-4218-1052
24	30	Dec. 15, 1952	0-4216-1052
25	30	Dec. 15, 1952	0-4219-1052
26	30	Dec. 29, 1952	0-4215-1052
27	42	Dec. 29, 1952	0-4568-952
28	42	Jan. 1, 1953	0-4615-952
29	30	Jan. 1, 1953	0-4224-1152
30	30	Jan. 27, 1953	0-4225-1152
31	30	Jan. 27, 1953	0-4226-1152
32	29	Feb. 10, 1953	1 - 4250
33	30	Feb. 10, 1953	0-4227 - 1252
34	30	Mar. 2, 1953	1 - 4251
35	30	Mar. 31, 1953	Without price, number or emblem
36	30	Mar. 31, 1953	Without price, number or emblem

Series No. 19 was produced in Brno.

As I have already stated, several sets were dedicated to the tourist trade. These feature Tatra mountain scenes, spas, grottos, scenic views of numerous towns, etc. However there were other sets produced with worker propaganda themes—Skoda Works, chemical plants, workers in factories, mines and agricultural themes, etc.

A word must be said about unsold cards. When the 1.50 Kčs. Gottwald stamps were demonitized, several souvenir stands in the Tatras and at spas placed larger size valid adhesive stamps over the President Gottwald imprint and still sold them for nominal prices. I have a few used single examples of this treatment.

While on the subject of unusual and seldom-seen postal stationery of Czechoslovakia, I must mention the attractive postal cards authorized by the Bratislava Postal District Headquarters. Although produced in Slovakia and sold mainly in larger Slovak cities and resorts, they were valid throughout Czechoslovakia. All these cards have the usual 1.50 Kčs. imprinted Gottwald stamp in sepia and were attractively manufactured by TVAR in Slovakia. There were 12 different series.

The cards have full multicolor themes on the back, all depicting art scenes created by members of the Slovak Union of Creative Artists.

Here is the table for the colorful Slovak art postal cards:

Date of Issue	Number Cards in Set	Theme
Dec. 11, 1950	16	Christmas 1950
Jan. 5, 1951	18	Tatra Mountain Paintings
Jan. 9, 1951	12	Flowers I (Birthday Greetings)
Mar. 12, 1951	33	Easter 1951
Mar. 1, 1951	11	Flowers II (Names Day Greetings)
April 22, 1951	15	Worker Propaganda Motifs
Aug. 27, 1951	9	Hunting Scenes
Aug. 30, 1951	2	Flowers III (All purpose cards)
Dec. 21, 1951	9	Christmas 1951
Oct. 16, 1952	4	Peace Motifs
Oct. 16, 1952	8	Regional Slovak Costumes
Oct. 16, 1952	18	Slovak Fashions and Songs

These colorful cards, too, are illusive — especially if postally used to U. S.

Current market quotes on each card in Czechoslovakia today is 10 Kčs. mint and 3 Kčs used.

I cannot explain why stationery collectors in Czechoslovakia today are complacent about the postal cards described in this article. They are full postal stationery items, complete with imprinted stamps. They were used extensively within the country for more than three years. Perhaps there were just too many issued? At the time not too many collectors could afford them? Why hasn't Higgins & Gage taken a more serious interest in them? The current Novotny quotes for the individual cards reflects relative scarcity.

At any rate, the existence of the 1,081 photo-type cards, plus the 155 Slovak colored cards, is now on record for readers of the "Czechoslovak Specialist."

CHANGE OF ADDRESS

Garfield Perry Stamp Club, Statler-Hilton Hotel, Cleveland, Ohio 44114

NEW MEMBERS

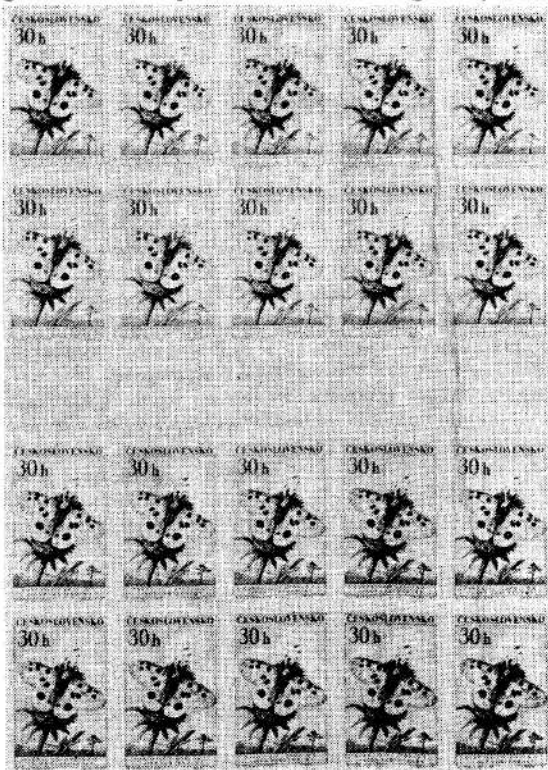
#945 Placko, John M., 2282 Balmoral, Union, N. J. 07083

#946 Brynda, J. B., Box 33, Toronto 3, Ontario, Canada

Charley's Corner

By Charles Chesloe, Box 237, Willow Springs, Ill. 60480

In the December issue, I wrote about the butterfly issue of 1961. I made an error stating that Svabinsky was the master engraver, I should have said



As issued—full gum. Stamp paper.

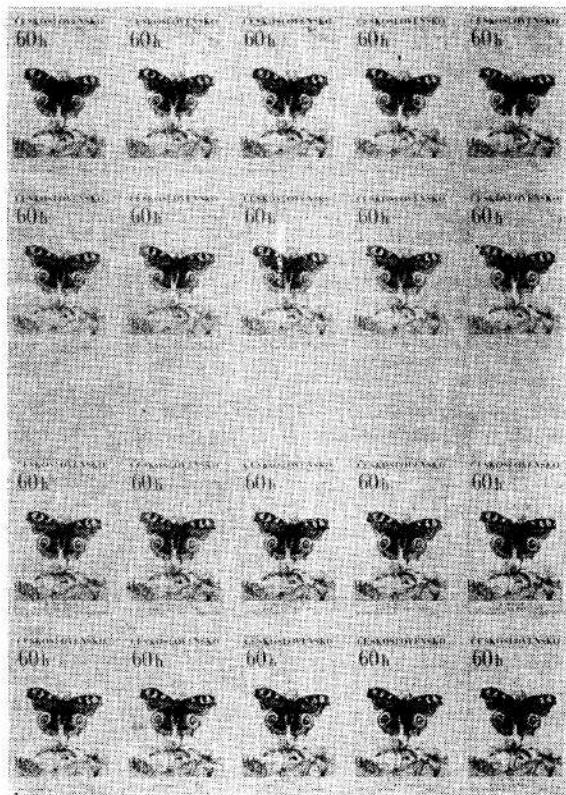
that he was the designer. The engraving was done by another very talented person, Jindra Schmidt.

I wish to continue with this set by showing you some photographs of some rather outstanding material. Shown are full panes of 20 subjects of the 30 and 60 heller values with the full gutter between the sheets, IMPERFORATE.

These are probably the only recorded sheets and they have been cut up into gutter strips of 4 after these photos were taken.

Also pictured is a black plate proof (engraved portion only) of the 80 heller value in a pane of 20 subjects.

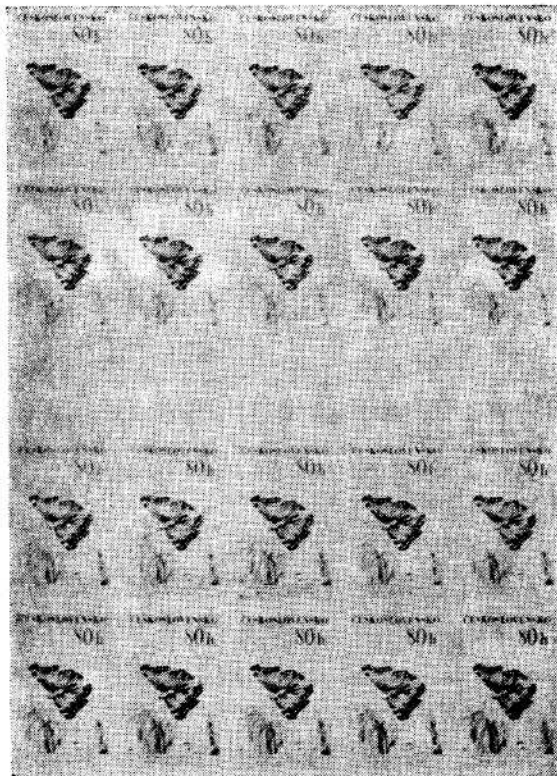
These pieces must be classified as extremely rare material especially from the 3rd republic. It has truly been exciting for me to view this material, and to bring it to the attention of the readers of the Specialist.



As issued, full gum. Stamp paper.

CONVENTION AND EXHIBITION

At a recent meeting of a number of board members, tentative plans were made to hold our convention and exhibition in conjunction with the Nojex Exhibition October 27th to 29th 1972 at the Cranford Motor Lodge in Cranford, N. J. President Mirko Vondra appointed Dr. Wm. Reiner-Deutsch and Mr. Edwin Hanish to arrange for the date of the convention. In a later issue we will report the appointment of the Convention Chairman, as well as the number of frames available, judges, and awards.



Black plate proof, no gum. Proof paper.

MORE CONTRIBUTIONS

We are happy to add the following to the already published list of contributors Vladamir Fleischer, Frank J. Kaps, Edward Lisy, Laddie S. Pata, E. J. Pearce. The society extends its heartfelt thanks

NEW JERSEY BRANCH

An organizational meeting was held at the home of President Mirko Vondra in late September 1971. It was then decided to hold regular meetings starting in October and to invite all regular Society members residing in New Jersey. The October and November meetings proved to be a tremendous success, so much so that a formal meeting room was reserved for the first Tuesday of every month at 7:30 p.m. in the main conference room of the City Federal Savings Bank, Watchung Avenue and East 2nd Street, Plainfield, N. J.

At the February meeting, Joseph Lacko gave a fine talk on Sokol philately in Czechoslovakia, illustrating it with material from his extensive collection. At the March meeting, Olech Wyslowsky will discuss his specialized collection on Sports of Czechoslovakia. The meetings thus far have been favorably attended. Refreshments are always served.

We have also been advised of a very good Czech auction held in January by Harmers, and it is our intention to publish a listing of the prices realized in our next edition.

HANDBOOK OF CZECHOSLOVAKIAN POSTMARKS OF AUSTRIAN AND HUNGARIAN ORIGIN

By Frederick Leitenberger — Translated by C. H. Osbourn

(continued)

IV. BOX POSTMARKS

In order that mail posted at a railway station without a postoffice of its own, should be able to go on its way without delay, a new postmark form was brought out, the "Railway Station Letter Box Postmark." And this is different from the real railway station postmark of the railway station post offices. It has an eight-sided box form, and when it is in single language, it is divided into two parts; and when it is in double language, it is divided into three parts. According to the length of the inscription, it occupies one or two lines.

- K1 Box postmark divided in two, inscription single language
- K2 Box postmark divided in two, inscription single language, star decoration left and right of date
- K3 Box postmark divided in two, inscription single language, with post office number
- K4 Box postmark divided in three, inscription double language
- K5 Box postmark divided in three, inscription double language, with post office number
- K6 Box postmark divided in three, inscription double language, star decoration left and right from date
- K7 Box postmark divided in three, middle part likewise divided in three, inscription double language, postmark letter in the left middle third, star decoration in the right middle third with the post office number

V. MACHINE POSTMARKS

In order, with one stamping, to be able to cancel several stamps at the same time, a mechanical contrivance came into use, which owes its form to the desire to simplify stamping implements. Their introduction in this place, follows because they have, as their most essential part, a circle postmark, which is formed like a wheel postmark, and completed by many additional lines. The principle of the machine postmark is that of rotary printing; the postmark picture is found on a roller, which rolls over the stamps to be cancelled. According to the way it is used is also the goodness of the postmark inscription, from the piece as "imprinted" to the illegible and smudged oval form.

Most machine postmarks, have as a place postmark, one of the already introduced wheel postmarks as its chief part. In order, not to be obliged to show all six machine postmark forms in connection with the foregoing wheel postmarks, merely a consideration of the additional parts of the machine postmarks find place here. For a description of a stamp, then, only a combination of two abbreviations is needed, as for example, R30, M1.

To differentiate them:

- M1 Machine postmark, 3½ cm wide stripes of 11-17 parallel segments of a circle

This postmark appears often in connection with different CSP postmarks later.

- M2 Machine postmark, 4 wavy lines, unbroken

The wavy line postmarks are often smudged, and frequently the lines run together.

- M3 Machine postmark, 4 wavy lines, broken
- M4 Machine postmark, 5 wavy lines, unbroken
- M5 Machine postmark, 5 wavy lines, broken
- M6 Machine postmark, 6 wavy lines, unbroken

HUNGARIAN POSTMARKS

For the Hungarian Postmarks, we shall use again, of course, the same standards which we employed for the Austrian Postmarks. We show here, many similar forms to the Austrian forms, and in order to avoid confusion in the abbreviations, the letter "U" is added to all Hungarian postmarks.

These postmark forms come into question:

Long Postmarks	LU
One Circle Postmarks	EU
Box Postmarks	KU
Wheel Postmarks	RU

In these cases the former initial letter serves as abbreviation, with the added "U" for Hungarian. Still other postmarks after this form, seek entrance here, but since their duty was not the cancellation of stamps, their use on stamps is looked upon more as an accident, and they form an addition to the postmark picture. As with the Austrians, so here, we make a distinction among postmarks with a special use, and the regular ones. So

EU (Single circle, Hungarian) used on post orders, as GU distinguishable by the word "Penzutalvány" (postal order), or "Kisutavány" (Postal Note).

KU (Box Hungarian) used on railway freight parcels, shown as KU, and known simply by the initials of the postmark from which it springs.

RU (Wheel, Hungarian) used as a Railway Station postmark—recognizable by the Letters P. U. from the Hungarian word for railway station. Shown as—BU.

RU (Wheel, Hungarian) used as a train postmark—characterized by the train number in the upper, and the letters SZ (for the Hungarian word "number") in the lower inner circle segment. Shown as—ZU.

EU (Single circle, Hungarian) used as a parcel post postmark, shown by the initial of Paketpost "P. U." and characterized by the word "Kocsiposta"—meaning Parcel Post — PU.

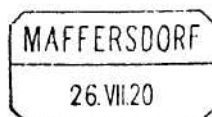
Further, we meet a six-sided postmark with the inscription, "Penzrovatolas" which means "settlement of accounts," which comes under the heading of official postmarks, and is listed — AU.

While all the foregoing postmarks bear the name of the place, we find some without a place name. Thimble postmark—in reality a ticket stamp — FU.

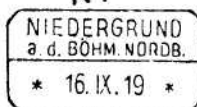
Postage Due Postmark—used for the cancellation of postage due stamps—NU. From the word "Nach—Portos."

Dead letter postmark—the Pressburg cancellation postmark for postage due on unclaimed letters — STU.

Among Hungarian postmarks, it is not possible here, to make a division between the regularly used postmarks for the cancellation of letters, and postmarks used temporarily for special purposes. So for example, the "LU" postmarks are only railway freight postmarks, as well as one of the two box postmarks; also "FU" postmark was not intended for postal duty; while the dead letter postmark of Pressburg, in spite of its year-long official use, with regard to its exceptional use, can scarcely claim official origin. By limiting our study to the separate postmark forms, almost all are included, and from the characteristics we have learned the philatelic significance of each as satisfactorily laid down. The list which follows, of used postmark forms, is also in spite of some little obscurity, a correct one, since nearly all of them, except the parcel post and money order postmarks, have been found on stamps.



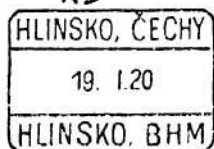
K1



K2



K3



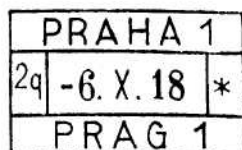
K4



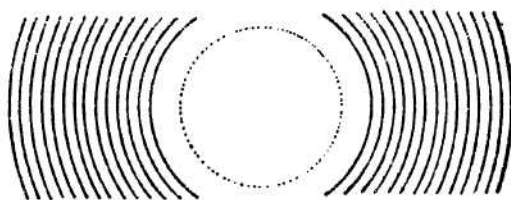
K5



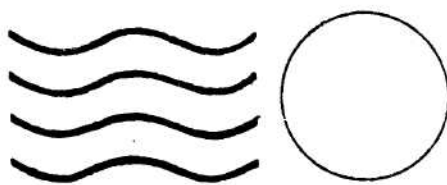
K6



K7



M1



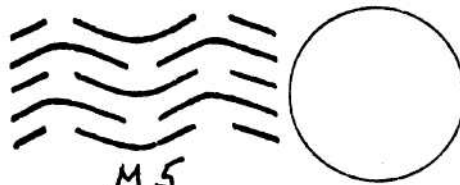
M2



M3



M4



M5



M6

Unlike the Austrians, we find here much less variation. The language character is exclusively one language, and in the position of the inscription we find only two kinds, the inscription above, or the inscription divided between the top and bottom. Among other characteristics, coming about in the course of postal development, naturally also here, a "Post Office Mark" appears, which is expressed by a number.

Also we find among wheel postmarks, the so-called "postmark letter" which either alone or with a decoration or along with a post office number, left and right, is found in the under part of the circle, or in the lower part of the inner circle. The letter "N" is however never a postmark letter, but is explained as follows:

What now concerns the hour of issue, that appears in three separate forms:

1. The difference between forenoon and afternoon, through the letters "d.e." and "d.u."
2. The difference between the forenoon and the afternoon in the wheel postmarks, through the letters—"N" and "E", in the lower inner circle. Postmarks of this sort show no hour of issue in the date opening.
3. Along with the date in the opening, under the statement of the hour, there is in addition the letters "N" and "E" referring to morning or afternoon, as already explained.

After all it appears, that for the sake of the necessary clearness, we should speak not of an "hour of issue," but of the "time-of-day-of-issue." And where in abbreviated form, we refer to them, we will use the three forms T1, T2 and T3.

T1 means "The time of day of issue"

T2 means "Time of day with a letter"

T3 means "Hour of issue, with time of day, with a letter."

DECORATIONS

Among many circle postmarks of Austria, we found in the upper and lower part, or at the left and right, at the dividing point, a six or eight pointed star. It was placed there as a decoration, to fill out an empty part of the postmark, or it served in postmarks with divided inscriptions, or in a double language text, as a division point of that inscription. We meet with a similar arrangement in Hungarian postmarks, only with the difference, that this decoration does not confine itself to a mere star, but possesses also additional forms. Considering the great multiplicity of varieties in this respect, it would involve too much detail to deal here with all the different kinds. For this reason, an exceptional position has been found for the decorations, which has the advantage of bringing the postmark forms, as a whole, within the smallest bounds. As far as the postmark forms, so also, for the decorations, a "type letter" is of service, and the combination of the two forms a very clear designation for each postmark. Such a regulation of this matter was also necessary, because the kinds of decorations cannot always be established with certainty, and such an unclear postmark would remain undetermined. The different types of decoration however allow the possibility of dividing each postmark into its own class.

So far as decoration goes, it falls into the following groups:

1. Scroll decorations
2. Star decorations
3. Star with scroll decorations
4. Letter with scroll decorations

(To be continued)

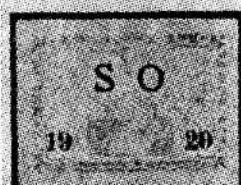
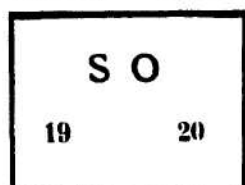
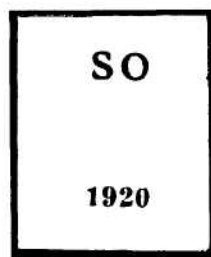
OBJECTS OF INTEREST ON CZECHOSLOVAK STAMPS

(A contribution in connection with the 50th Anniversary of the stamps overprinted SO 1920)

By Ing. Jan Karásek

Translated by Lawrence J. Huml

Reprinted from Filatelie



February 13, 1970 marked the 50th anniversary when, by order #17 in the bulletin of the then Minister of Posts and Telegraphs, a new issue of stamps had been announced for use in the territories of Těšín, Spiše and Orava, after a determined request by a full-voting commission, (plebiscite). A series of regular postage stamps, postage dues, newspaper and special delivery stamps, with the overprint SO 1920, were then provided.

We will not concern ourselves with well-known facts about this overprint. I only want to note some of the problems regarding the color of the overprint on the postage due stamps and also on the special delivery stamps, especially on the 2 haler value. It is a great pity that this article cannot make use of a colored reproduction so as to become fully understandable.

The overprint on the postage due stamps is distinguished by the large size of its letters and figures and also by the position of SO and 1920.

As stated in well-known literary sources, the overprint was made and appears on all the low values of the postage due issue, (5, 10, 15, 20, 25, 30, 40 and 50 haler) in such color shades as light blue, gray blue, dark blue and also blue gray and, by way of exception, in black. The black overprint appears only on the 5 haler value. Catalog "Pofis" shows the overprint as blue or blue gray and finally as black, on the 5 haler value. This gives rise to mistakes in determining the color of the overprint because it exists also in dark blue, blue gray and dark blue gray. And here is the stumbling block because very often experienced collectors mistakenly check off the gray blue (occasionally, the dark blue gray) overprint for a black one on the 5 haler stamp. From the standpoint of correct identification, it is quite unlikely to make an error if we have at our disposal a stamp bearing the genuine black overprint. This color is distinguishable by its own uniform dull black finish (not glossy).

Almost 95% of the 5 haler stamps, presented for examination for an asserted black overprint, have a bluish shade in the overprint. They are either gray blue or blue gray.

And here relatively quite often, mainly however on stamps on yellow paper, we find the overprint in shades of blue gray up to dark blue gray. With these stamps it is not even a question of a black overprint since it is quite exceptional, especially on the 5 haler value. It is a little more problematical concerning identification of the black overprint on the very low-priced 2 haler value on yellow paper, where its sale or exchange is more frequent. The reason for these problems is that this stamp is seldom submitted for expertizing because collectors are aware that no expert will mark such a cheap stamp (priced at 8 to 10 times the value of a stamp with normal overprint) with an examining-board label.

NATIONAL EXHIBITION OF SPECIALIZED PHILATELIC SUBJECTS
Submitted by Henry Hahn

The following classes will comprise the exhibit:

1. Non-competitive Class
 - a. Official class; and b. Honor class
2. Competitive Class
 - a. National class—Czechoslovakia; b. Topical and thematic class; and
 - c. Specialized areas of philately

Why was Písek selected to host this affair? The city lies at the crossroads of ancient courier routes between Prague-Vienna and Prague-Linz, and is considered (by Písek's public relations department?) to "have stood at the cradle of Bohemian postal service."

Though it is now too late to apply as an exhibitor, questions concerning the exhibit may be addressed to: Sekretariat První celostátní výstavy specializovaných oborů PíSEK 1972, Tajemník Jan CHVOSTA, Oblastní museum, PíSEK—Leninovo Náměstí, CZECHOSLOVAKIA.

New Issues



The Ministry of Telecommunications of the CSSR released on 2nd September 1971, a stamp commemorating 'Road World Congress, Bridges and Highways,' Face value: Kčs 1—. Designer: V. Kovařík, Engraver: J. Goldschmied, colors: black, blue, gold.

The dimensions of the stamp picture 41x23 mm. Printed in sheets of 25 stamps with 25 coupons of the same dimension. The drawing of the stamp presents the road, continued in the drawing of the coupons and each-other are connected on the whole sheets. One FDC, designed by V. Kovařík and engraved by J. Goldschmied, was issued with the stamp. The theme of the picture is a road crossing.



CZECHOSLOVAKIA

Special Offer

Complete

Years	Mint NH	Scott Val.	Only \$
1945	(88+ 2 S/S)	--- 25.65	12.00
1946	(34+ 2 S/S)	--- 18.37	7.50
1947	(26 stamps)	--- 5.75	2.50
1948	(32+ 2 S/S)	--- 6.32	3.00
1949	(43 stamps)	--- 25.42	10.50
1950	(37+ 2 S/S)	--- 21.73	9.50
1951	(58 stamps)	--- 21.78	9.00
1952	(73+ 1 S/S)	--- 24.78	11.00
1953	(67+ 1 S/S)	--- 28.06	12.50
1954	(58+ 1 S/S)	--- 30.40	14.00
1955	(54+ 2 S/S)	--- 61.13	29.50
1956	(50 stamps)	--- 26.15	12.00
1957	(59+ 1 S/S)	--- 23.89	10.50
1958	(60 stamps)	--- 18.98	9.00
1959	(60 stamps)	--- 19.97	9.50
1960	(67 stamps)	--- 22.53	10.00
1961	(73 stamps)	--- 28.63	13.00
1962	(61+ 2 S/S)	--- 43.26	21.00
1963	(68+ 1 S/S)	--- 24.13	11.50
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INTERART

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In recent years the Czechoslovak Postal Administration has tried to include in its annual output at least two and sometimes three series depicting the works of painters and graphic artists mainly of Czech and Slovak birth. They comprise both contemporary and old works by painters who have made a decisive contribution to the evolution of art.

Since 1966 the end of the year always brings a five stamp set printed by the most exacting of techniques — multicolor flat recess print. The stamp sheet always comprises four stamps size 40x50 mm and one can be sure they will be true works of art. The original painted or drawn by a completely different method and without any thought of its serving as a design for a postage stamp, poses an extremely difficult problem for the engraver, likewise an artist whose task is not only very exacting but furthermore saddles him with the responsibility of remaining true to the original. Czechoslovakia has a very old and excellent tradition in this field and there is a wide range of highly qualified engravers, both young and old to choose from. Without them it would be impossible to maintain the high artistic quality of Czechoslovakia's stamps as a whole, let alone create new transcriptions of great works of art. Execution in stamp form requires extreme precision and sensibility on the part of the engraver. The engraving is a success—e.g. in the case of an old painting in several colors—only if the engraver has a complete understanding of the painter's intention, of the subject matter, execution and the unique

spirit of the given work. Without this the result must be less than perfect, for the skill and perseverance on the part of the engraver, a single stamp requires thousands of cuts with the various gravers and takes several weeks and it is expected.

This years "ART" series issued on November 27th consists of an interesting group of five stamps.

The first 1 Kčs stamp depicts the work of the Slovak artist, Imro Weiner-Kray, born in 1901. His "Waiting" painted in 1967, is a modern work of great lyrical sensibility. The same sensibility is evident in the reproduction of his drawing on the first day cover entitled "Memory."

The second stamp 1.20 Kčs takes us back to the 14th century and depicts the "Resurrection" by the painter called the Master of Vyssi Brod, his exact identity is not known because the monastery church at Vyssi Brod in South Bohemia contains the greater part of his work. The paintings by this Master were intended for the altar and are executed on wood panels. There are nine of these panels, but the Master is credited also with further works. The first day cover accompanying this stamp bears a drawing depicting the Shepherd from his panel painting "The Nativity."

The third stamp 1.40 Kčs depicts "Woman with a Pitcher" by Milos Bazovsky 1899-1968, another representative of modern Slovak painting. The first day cover shows the drawing of figure of a man by a well.

The fourth stamp 1.80 Kčs presents a transcription of one of the classics of the 19th century Czech paintings by Josef Manes 1820-1871. The picture is a portrait of a village woman named Veruna Cudova. The drawing on the first day cover is a portrait of a man, Jan Postava. At this point it is not amiss to remind the reader that Manes' work appeared on a Czechoslovak stamp in 1968 as part of the "Old Prague" series issued together with other sets on the occasion of the Praga 1968 World Stamp Exhibition.

The same applies to the fifth stamp, 2.40 Kčs which shows a detail of the painting "Feast of the Rose Garlands" by Albrecht Durer 1471-1528, a detail which includes the author's self portrait, being one of the group of people participating in this traditional church feast. The drawing on the first day cover presents Durer's self portrait. The "Feast of the Rose-Garlands" has appeared before on a Czechoslovak stamp issued in honor of "F.I.P. Day" on July 6th 1968.

- 1 Kčs—Waiting, 1967—Imro Weiner-Kral 1901—Slovak National Gallery
Engraved by Josef Herčík. Colors: black, ochre, brown-red, blue, yel.
- 1.20 Kčs—Resurrection—Master of Vyssi Brod, 1350—Prague Nat'l Gallery.
Engraved by Milos Ondracek
Colors: dark brown, yellow, red, gold, blue, green
- 1.40 Kčs—Woman with Pitcher 1931—Milos Bazovsky—Slovak Nat'l Gallery
Engraved by Jiri Švengsbir
Colors: dark blue, green, violet, yellow, orange
- 1.80 Kčs—Veruna Cudova 1854—Josef Manes—Prague National Gallery
Engraved by Josef Herčík
Colors: Black, grey-blue, yellow, blue, red
- 2.40 Kčs—Feast of Rose Garlands 1506—Albrecht Durer—Prague Nat'l Gallery
Engraved by Ladislav Jirka
Colors: black, yellow, blue, red, brown

The graphic designs for transcription to the engravings were made by the respective engravers. The stamps were printed at the Post Printing Office in Prague, by five and six color flat recess print in sheets of four. The dimensions of the stamp pictures are 40x50 mm.

The first day covers designed and engraved by the respective engraver, was issued with each stamp.



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