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MAKING THE PERFECT STAMP

By Adolf Hujer

Edited for this publication by M. L. Vondra

(In the November 1968 SPECIALIST an anonymous article appeared under the heading of "Printing of Czechoslovak Postage Stamps". Beautifully illustrated, the article explored the history of stamp-making in Czechoslovakia which, as we know, began only in 1918. The article described the different methods employed in designing and printing stamps and listed numerous awards given to Czechoslovak stamps at international competition).

(In the present article, Adolf Hujer delves into the specifics of one phase of production - flat plate steelprint - which is responsible for some of the most beautiful stamps ever to come off the presses. However, a word of caution is necessary. This article was written well before the velvet revolution and before anyone dared dream what today's political climate would be. Therefore it is anybody's guess what the future holds for stamp-making in Czechoslovakia).

1. The Process

Browsing through some of the more recent issues in my collection, I was struck by the beauty and meticulous detail of some of Czechoslovakia's art stamps. Art has found its place in topical philately and Czechoslovakia has been quick to capitalize on it. Since the early sixties, it has produced art stamps in ever-growing numbers. And as those numbers accelerate, so does the pictorial quality of the stamps themselves.

I know something about the flat plate steelprint and I also know that the Postal Administration in Prague is the only one in the world still using that technique. Considering how tedious and expensive that process is, I decided to inquire about the reasons for its use in preference to the cheaper, quicker and more expedient methods adopted by other countries.

I visited not only some of the leading engravers in Prague who cooperate with the Postoffice Print Mill, but also discussed production itself with skilled specialists at the Mill. What I learned is the key to the creation of some of the world's most nearly perfect stamps. I am pleased to impart that information to our readers many of whom must wonder how such fine artistic work can be created on such a miniature scale.

I have spoken to and interviewed two of Prague's leading engravers - Jiří Švengsbir and Josef Herčík. These two men have been engraving stamps for years and are specialists in producing engravings by the flat plate printing technique.

See important BALPEX Announcement on page 12.

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Jiří Švengsbir lives in a studio in PRAHA 7 on the top floor of a modern apartment building. The glass roof provides proper illumination for the engraver's work and light streams in from all sides. The studio is full of old wood carvings and old Gothic paintings - a kind of private museum. Most of the pictures show religious motifs, lending a medieval aura to the surroundings.

Švengsbir has engraved hundreds of Czechoslovak stamps during the last 25 years. On the occasion of his 50th birthday last year, a one-man exhibition was organized in Prague to demonstrate the scope of his talent and the depth of his accomplishments.

The other artist I hosted is Joseph Herčík, another well-known Czech engraver who also created hundreds of stamps not only for the Postal Administration in Prague, but for other countries as well. Besides that, he skillfully engraved bank notes in use all over the world. He lives in a modern villa on the northern slopes of the River Vltava overlooking the outskirts of Prague. The grounds around his villa are beautifully manicured and include a rock garden with many exotic mountain flowers, a hobby of Mrs. Hercik.

Both of these men were willing to discuss with me in a friendly and hospitable atmosphere the many problems of engraving and printing. We were concerned mainly with the reproduction of paintings on stamps which have been issued since 1965 by the Czechoslovak postal authorities. Their opinions, based on skill and experience compiled over a quarter century of work, were that the evolution of engraving techniques has changed considerably in the last few years especially since Czechoslovakia issued its first art stamps in 1965. That first art issue was Titian's "Morning Toilette of a Young Lady" and it happened to attract the attention of a whole philatelic community throughout the world. This change, they noted, was geared toward better quality.

Reducing large paintings to the tiny size of a postage stamp forced these engravers to look for new methods. With only limited means at their disposal, creativity and imagination was their strongest weapon at achieving the desired results. The old classic way of engraving had to be discarded. The printing cylinders used in the original photogravure process were replaced by a plano-

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graphic steelprint executed in four to six colors. The engraver had to construct a separate plate for each color. If a stamp called for the use of six colors, six different color plates had to be perfectly engraved.

One trick employed in transposing a large painting on to a stamp was to extract only a portion of the painting and deleting the rest of it. To make that choice,— to omit all secondary detail of the original painting,— required expert judgment. Once the engraver made that decision, he then had to settle on four or five colors to use and, in no event, more than six. The mixture of those colors on the extracted part of the painting had to produce the same general effect as the original painting produced for the art viewer.



Author Adolf Hujer & Engraver Josef Herčík

When the color plates were finished, he made trial prints on his small laboratory press to make sure the colors harmonized. He did this by inserting the small engraved plates into the press repeatedly to select not only the desired intensity of the colors (which must be exactly the same as those to be used in the Print Mill later on), but to make repeated corrections in the many details of the engraving itself. Those colors followed in the sequence of light ones first and darker ones next. For example, if yellow is called for, that comes first, followed by colors like orange, green, red, blue and black in that order. During the operation, the engraver fixed the check points of the color print to make sure that during the final phase each color appeared in the exact place where it was intended to be. These check points can sometimes be seen along the sheet margins as fine multi-colored crosses. These are not the same as the anchor points for adjusting the sheets during printing, though these too are determined by the engraver.

When I visited the workshop of Joseph Herčík, he was working on a new stamp for a set of reproductions of paintings printed by this flat plate technique. It was the well known work of a Slovak painter, Weiner Imro Král, called "In Expectation" (1967), a modern composition of extremely expressive coloring. Herčík was then working on the trial prints. All color plates were nearly finished and he was just completing some minor details in the blue field color plate. There were hundreds of trial prints on his table all on gummed paper of the same quality used for the final print. Each of them showed different modifications of sorts either on the engraved lines or in the shading of the color. I asked him what he would do with all those trial prints when the job was done. He replied that he must destroy all of them without exception. It was a tormenting moment for a collector like me to realize that such precious study material which would be welcomed at any world exhibition had to be destroyed by order of the authorities. Will that still apply under our new reformed government or will they now be stored for future philatelic research and documentation?

When all this work was finished and the trial prints finally met the artist's requirements, he sent all his plates for just this one stamp to the Postoffice Print Mill in Prague with the accompanying color tests. There the color plates were handed over to skilled and experienced specialists who then produced the definitive plates for the final flat plate printing.

I asked both men how long it takes them to make perfect engraving plates for the Print Mill with selected color shades in six colors. I was told that if the job goes well and everything proceeds according to plan, two to three weeks are necessary to prepare all the trial prints and engraving. But if anything goes wrong or if any changes have to be done due to bureaucratic intervention, as much as four or five weeks may be needed. For that reason, no more than about ten different stamps are printed by flat plate steelprint each year. It is not only a question of the capacity of the machines which are not automatic and must be operated by hand, but also a question of the



Josef Herčík

engraver's ability to withstand long hours of arduous detailed work. Jeopardizing their productivity is a risk that is not contemplated or warranted.

The printing specialist at the Print Mill who receives the color plates from the engraver is referred to as a "Moletteur" or print cutter. His job is to make exact color runs of color discs from which the final color print plates are produced. As noted, there are two of them at the Print

Mill. Their involvement requires precision because the slightest deviation from the engraver's visual concept of the end product could completely change the whole artistic effect of the print cutter's work. When they finish their color runs, they start making the final flat plates for the printing machine. The Waite and Seville press, purchased from England in 1964, allows the use of plates consisting of not more than four stamps of the large size variety. This means that only four stamps can be printed with a single stroke of the machine. As a result, this flat plate printing technique is expensive but at the same time is extraordinarily refined and nearly perfect.

For each color, a special plate of four stamps is available. When the color testing gets under way and the trial prints do not satisfy the engraver's concept of the true color, the plates must be modified or even altered. This could consume added days of valuable time. The color plates were manufactured from specially tempered steel which has a mirrored surface and is relatively hard and pressure-resistant. If the trial prints are satisfactory, then all aspects of the color print as well as the check points and anchor points for the sheets in the machine are coordinated at that stage. This assures the exact shading and texturing of colors in accordance with the engraver's plates.

During this phase of printing, the paper sheets, which were gummed in advance, are made ready for use. Unfortunately the gum changes some of the paper qualities and tends to curl the sheets. To release this tension on the surface of the gummed side, the paper has to be "broken". This is done by a small piece of apparatus which leaves slight traces of the "breaking" on the reverse side of the sheets. These marks, visible on the gummed side as long, hair-thin lines, sometimes do not disappear for a long time. They are not considered a defect in the sheets themselves but rather a necessary result of the production process. The "lines" are superficial and do not affect the paper itself. Usually they disappear in due time, though exceptions are known to exist.

When the final printing begins, the lightest color is the first to be printed. This is referred to as the "lead color". It is usually yellow. Successively darker colors are printed and each is left to dry before the next darker color is applied. The printing concludes with either a black or grey color. Each time the sheet of printed stamps is inserted in the press for the next color application, it has to be handled manually. This is repeated as many times as there are colors to be applied.

If stamps of less than a large size are to be printed by flat plate, their numbers could be increased from four to as many as ten on a sheet. But even that is not much for one stroke. With perfection in mind, the reward is to be found in the incomparable value of the final product. It is like cloning. The stamp can not be differentiated from the original painting.

The flat plate steelprint technique has been used in Czechoslovakia since 1926. The older machines worked at higher pressures than the new Waite and Seville press of 1964. This press is a

top quality device intended for perfect artistic printing which makes it sensitive to pressure differences. If more pressure centers are effected during a single stroke as is sometimes supposed, the press could be in danger of being damaged. To prevent this from happening, production is limited to the so-called small sheet of four whenever large size stamps are being made.

When they are finally printed, the sheets are again placed in a perforating machine by hand. Several sheets may be perforated at one time. During this procedure, a team of four men operate the equipment. Evidently that is too many for such a small undertaking. This makes for high cost of the final product. With this in mind, it is understandable why the Postal Administration did not print low value stamps with flat plate steelprint. Higher denominations tend to absorb the higher cost. Experience has taught that paper costs and the expense of engraving and printing could exceed the face value of the stamps themselves. Therefore selectivity is necessary and no stamps printed by this technique are of less than 1k. face value.

2. The Product

The first stamps printed by flat print steelprint in Czechoslovakia came out of the premises of Česká Grafická Unie in Prague during 1926. They were the large size stamps of 2 kčs. and 3kčs. showing Prague Castle at Hradčín and the 4 kčs. and 5 kčs. of the High Tatra Mountains. The esthetic appearance of this issue immediately established itself.

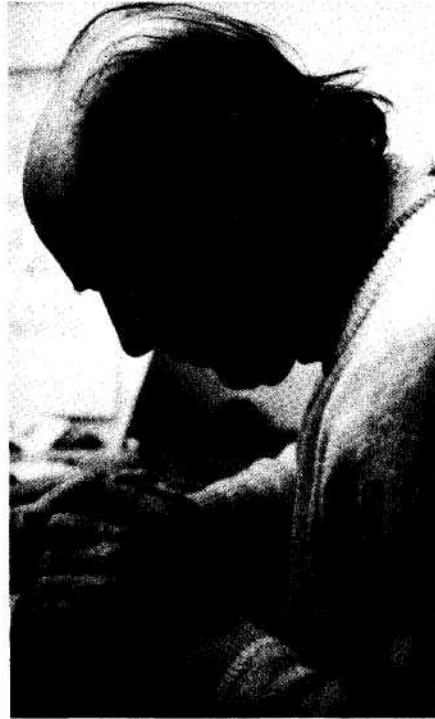
In 1928, a large set of ten stamps was released to commemorate the tenth anniversary of the Republic (1918-1928). For years, this set ranked among the best on the whole European continent and added much to the popularity of and demand for pre-World War II Czechoslovak stamps.

The following year two more were printed by this technique. One was dedicated to the millennium of the death of St. Wenceslaus (929-1929) and the other showed various Czechoslovak towns. Like their steelprint predecessors, they too gained philatelic admiration.

In 1934, the 100th anniversary of the Bohemian National Anthem was celebrated with the issuance of two special commemorative sheets honoring the song "Kde Domov Můj". The fame of these sheets and their popularity at auctions is an established fact. Between then and World War II only a few commemorative sheets were made by steelprint and these were mostly in double colors.

All engravings for these prints were made by two of Europe's leading engravers, Karel Seizinger and Bohumil Heinz. Being Czechoslovaks, their skill and artistic capacity represented the best of their time. During the last war, Seizinger was forced to leave the country for political reasons and he found a new home in the West. Heinz died suddenly in 1942.

During the period of Communist nationalization of Czechoslovak industry (1949-1952), it was decided that a new Postoffice Print Mill would be built. The machines that had been on the premises of Česká Grafická Unie in Prague were transported to the new Print Mill in another section of the city. Their number has been increased by the purchase of additional equipment from England as previously noted. After the new Print Mill started operations, quality improved and production by flat plate steelprint increased. Since 1955, this has been the world's best stamp-printing technique barring none.



Jiří Švengsbir

THE CZECHOSLOVAK SPECIALIST

In 1955, the Prague Postal Administration decided to print a new set of four stamps dedicated to the national costumes of Czechoslovakia. To make its general appearance more attractive, the set was steelprinted in three colors. Collector as well as user reaction was immediate and spontaneous. Its release came at a time when the general trend in philately was toward multi-color and away from single-colored stamps. The set was Czechoslovakia's first attempt to meet that trend. The result surpassed all expectations. It was clear that more multi-colored steelprinted stamps would be



Jiří Švengsbir

issued and that more national costumes would be seen on stamps of Czechoslovakia. There of course followed a rash of topicals including flowers, mushrooms, animals, birds and butterflies. But most striking of all were the national costumes followed next by reproductions of art on stamps.

As far as art is concerned, its impact heralded a new era in philately. Most countries were reproducing paintings on stamps with intaglio, offset and other inexpensive printing techniques. France and a few others started the six-color print on the Taille-Douce machine which was a relatively successful endeavor. In Czechoslovakia, all stamps have been printed generally by one of two methods: first, by rotary steelprint combined with intaglio and second, by flat plate steelprint. In rare cases, stamps were printed by offset. It was decided in Prague to continue with flat plate steelprint despite its more costly and relatively slow process. As it turned out, the decision proved to be correct. Today some 160 pieces of painting reproductions on stamps of Czechoslovakia can be compared most favorably with the mass produced art stamps of other nations.

The difference in quality is apparent even to the naked eye. The reward is gratifying because they are on demand and they command a higher price. Usually more than a few hundred thousand are printed whereas in other countries they roll off the presses by the millions.

Since the 3 kčs. commemorative sheet showing Titian's "Morning Toilette of a Young Lady" was released in 1965, many art stamps have come out of the Print Mill in Prague done on steelprint. For example, six reproductions were printed in 1966, the first of which was a commemorative sheet dedicated to the Coronation Jewels of Bohemian Kings of the 14th century. The sheet shows St. Wencelaus' royal crown, the Imperial Apple with a cross along with the Royal Scepter of the Bohemian Kings. The five other stamps included reproductions by Vaclav Hollar (1607-1677), Jan Kupecký (1667-1740), Karel Parkyně (1834-1868), Václav Špála (1885-1946) and Ludovít Fulla. In 1967, seven more reproductions appeared. In May, there was a commemorative sheet showing a religious manuscript of the 11th century issued as part of the Prague Castle (Pražský Hrad) set. In mid-summer, a publicity stamp promoting PRAGA 68 used as its motif a painting by the French artist, Henri Rousseau (1844-1910) called "Self-Portrait". Toward the end of the year, a set of five brought us pictures by František Tichý (1896-1962), Ciprián Mejerník (1909-1945), Norbert Grund (1717-1767), Jan Brandl (1668-1735) and a Gothic 14th century artist named Jan Jeřeně.

The year 1968 saw nine art stamps by steelprint technique of which the first was another in a long series of Prague Castle issues featuring a mosaic in St. Vitus' Cathedral. It consists of the head of St. Peter - a marvelous artistic work of the 14th century. This was followed by three other stamps released during PRAGA 68 showing reproductions of paintings by Josef Mánes (1820-1871), František Kupka (1871-1967) and Albrecht Dürer (1471-1528). Toward the end of the year, an additional five stamps were issued bearing masterpieces by Jan Zrzavý (born 1890) and a reproduced detail from the famed altar of St. Jacob's Church of Levoča of the 16th century.

Seven more steelprinted art stamps were added to the philatelic treasury in 1969. The first was again part of the Prague Castle series and showed an old fresco of the 16th century on the walls of the Chapel of St. Wenceslaus of St. Vitus' Cathedral. The second was a portion of Alfons Mucha's two lovely art nouveau works, "The Amethyst" and "The Ruby" from his "Precious Stones" set. And again as the year came to an end, a set of five known as "The Liturgical Set of Prague" made its appearance. It featured works by František Muzika (born 1904), Vincent Hložník (born 1919), Julius Bencúr (1844-1920), a medieval work by Master Theodorus and a picture by an unknown artist called "Master of the Wittingauer Altar".

The annual list of steelprinted art stamps goes on and on. Space does not allow me to identify them all. In 1970 alone, a total of thirteen different art stamps were produced by flat plate steelprint. Some of the ones released in the seventies and the eighties have been aptly written up by Gerald van Zanten in earlier issues of the SPECIALIST under the series heading "Umění a Známká - Art and the Postage Stamp".

The four giants of Czechoslovak stamp engraving - Švengsbir, Herčík, Seizinger and Heinz - are not the only ones to produce outstanding art stamps for their country. Jindra Schmidt has done some wonderful prints, including the detail of Master Paul of Levoča's wood-carved altar of 1968, the fresco at St. Wenceslaus' Chapel and Bencúr's "Girl with a Doll". Bedřich Housa gave us Grund's "Walk in the Park" in 1967 and Bohuň's "Giovanni Francisci" as well as others. Ladislav Jirka engraved the detail of the mosaic at St. Vitus' Cathedral "Head of St. Peter" in 1968, Hložník's "Crucifixion" in 1969 and Svolinsky's "Bridesmaid" in 1970. J. Ondráček engraved Master Theodorus' "St. Heronymous" in 1969, etc.

What the future holds in store for this relatively slow, tedious and expensive procedure, only time will tell. Under the new democratization of industry, stamp production may find itself westernized and possibly computerized. The swiftness with which the Havel stamp and the first Masaryk stamp in 41 years were issued may not bode well for the rather handcrafted method of producing stamps by flat plate steelprint. Still, it is possible that the old system and the new may compliment each other and compatibly work side by side in a free environment.

But when it comes to actually collecting Czechoslovak stamps printed by flat plate steelprint, that can be approached from several angles. One can simply take the broad field of steelprint and amass all the stamps, their varieties, essays, proofs and related material that they encompass. Or one can focus only on art stamps or reduce the selection even further by concentrating on paintings or sculpture or music. Or one may wish to assemble the products of one or more of the famous engravers. But in that event, preliminary sketches, essays and signed proofs become a significant part of such a specialized accumulation.

Regardless of its future, flat plate steelprint has already established for itself a name which Czechoslovak engravers have refined to the point of an art. Collectors will be hard-pressed to find a better and more lucrative field in which to probe for the kind of gems that philately thrives upon.

POSTOFFICES IN THE CARPATHO-UKRAINE

(The December 1989 issue of the SPECIALIST contained a list of towns in the Carpatho-Ukraine where postoffices were located in 1920 and their population in 1921, as compiled by Jiří Štupka. The complete list contains 96 towns. Arranged alphabetically, we published the first 61, expecting to publish the last 35 the following month. Unfortunately, we were prevented from doing so by several intervening factors. We are now finally able to provide you with the balance of that list. Please refer back to the introductory remarks on the bottom of page 14 of the December 1989 issue as a preface to the list).

<u>Town Names</u>	<u>Population in 1921</u>
61. SVALAVA 1920: Svaljava	4,466
62. ŠALANKY 1920: Šalanki	2,073
63. ŠOM 1920: Šom	1,062
64. ŤAČOVO 1920: Tjačovo	5,399
65. TARNOVCE 1920: Tarnovce	403
66. TEREBLA 1919: Talaborfalu (Hungarian)	2,502
67. TERESVA 1920: Teresva	1,814
68. TORUN 1927: Torun	1,073
69. TREBUŠANY 1920: Trebuša-Bělyj Potok (Hungarian)	1,757
70. TRNOVO NAD TERESVOU 1920: Ternovo	3,497
71. TUŘI BYSTRÝ 1920: Turja Bystrá	1,350
72. TUŘI REMETY 1920: Turjanskija Remeta	1,924
73. USTČORNA 1920: Užčorna	764
74. UŽHOROD 1	
75. UŽHOROD 2 1920: Užhorod 1 1920: Užhorod 2	20,601
76. UŽOK 1920: Užok	1,006
77. VARY 1920: Vary	2,513
78. VELIKÁ BĚHAŇ 1920: Velikij Běgaň	1,032
79. VELIKÁ DOBROŇ 1920: Velký Dobroň	3,165

<u>Town Names</u>	<u>Population in 1921</u>
80. VELIKÁ KOPAŇA 1920: Velikaja Kopaňa	2,264
* 81. VELIKÁ TARNA 1920: Veliká Tarna	1,992
82. VELIKÉ GEJOVCE 1920: Velké Gejovce	1,073
83. VELIKÉ KOMŇATY 1925: Velká Komňata	2,987
84. VELIKÉ LOUČKY 1920: Veliké Lučky	4,633
85. VELIKÝ BOČKOV 1920: Bočkov	5,576
**86. VELIKÝ PALAD 1921: Velikij Palad	1,391
87. VELKÝ BEREZNÝ 1920: Velké Berezné	2,657
88. VOLOSIANKA 1924: Volosjanka	1,486
89. VOLOVÉ 1920: Volové	3,740
90. VOLOVEC 1920: Volovec	1,641
91. VULCHOVCE 1920: Olchovec	3,474
92. VÝLOK 1920: Vulok	2,968
93. VÝŠKOVO NOD TISOU 1920: Vyškovo	4,700
94. ZÁHATÍ 1919: Hátmé (Hungarian)	1,288
95. ZÁLUŽ 1919: Beregkisalmás (Hungarian)	701
96. ŽDĚŇOVO 1919: Szarvasháza (Hungarian)	710

*81. This postoffice was closed in 1920. As of Feb. 15, 1921, the population stood at 1,992. During 1921, the town district was transferred to Rumanian control pursuant to a treaty made with the Kingdom of Rumania on May 4, 1921

**86. This postoffice was opened in 1921. During that year, the town district was transferred to Czechoslovakia pursuant to a treaty made with the Kingdom of Romania on May 4, 1921.

Editorial Hinges

1. MODERN PRINTING ERRORS

A recent issue of Linn's Weekly featured a first-page article on the latest U.S. Love stamp and how a sheet was discovered with the last two rows blank. Explanation: "The cause was a shift during processing of the printed stamps."

After identifying the firm that printed the sheet and disclosing that it had discovered in the Richmond, Virginia postoffice, the article went on to say that the sheet was purchased by a "non-collector" named Mike Davis of Virginia Stamp Auctions and that it would be offered for sale by

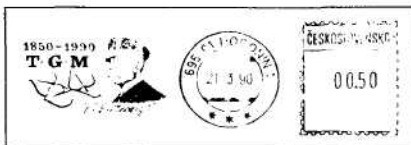


Fig. 1

Accidental errors are of course a blemish on the Postmaster General's Office in a country where technology is supposed to be at a peak. But contrived errors are a disgrace especially when they land in the hands of a dealer. Quality control should be ever present and the postal authorities should see to it that such errors never leave the printers' premises. They should be destroyed on detection.

In 1962, the four cent Dag Hammarskjold stamp had a short run of an inverted color which was not discovered till several sheets were sold by postoffices. When this was brought to President Kennedy's attention, he wisely ordered a large printing of the stamp with the color inverted to prevent dealers and collectors from capitalizing on the original mistake and causing widespread speculation in the stamp market.

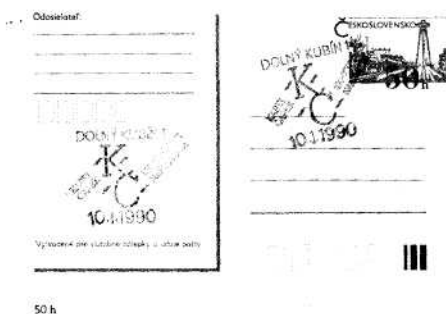


Fig. 2A

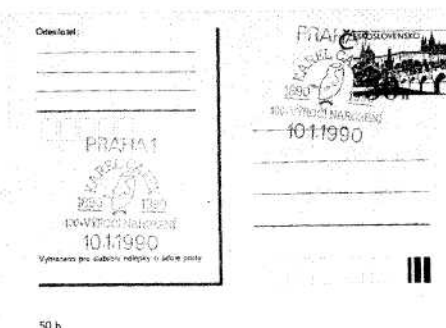


Fig. 2B

his firm during one of its regular auctions.

There is hardly an issue of Linn's Weekly that does not contain at least one mention of an error discovered on a U.S. stamp issued in the last twenty years. We have perforation shifts, perforation omissions, color shifts, color omissions and a host of other varieties. Who is offering them for sale? Always a dealer.

What does all this have to do with Czechoslovak philately?

In last month's SPECIALIST, your editor proposed ten points as a basis for a Philatelic Code of Honor and Ethics. Perhaps another point should have been added to prevent the kind of dealer speculation that is in vogue these days in the U.S. marketplace. That there are so many collectors does not give postal authorities of any country the license to look the other way when stamps containing error varieties appear. Nor should quality control be forsaken so that greedy dealers could lay their hands on merchandise that should have been withheld and destroyed in the first place. A man will not buy himself a suit with one lapel made wider than the other, nor will he buy his wife a print dress if one of the colors is missing from part of the fabric. These are not collectors' items; these are rejects. So-called "seconds" are sold at discount prices. Some stamp collectors have the somewhat weird notion that in philately, "seconds" turn these stamps into collectors items and they pay higher prices for them. Creases and perforation shifts they believe make for a premium stamp. But

an undamaged vase from the Ming dynasty is a greater prize to an antique collector than one that is cracked or defaced. If that were not true, all you would have to do is crack the undamaged vase to make it more valuable than the perfect one. Yet that is exactly what is happening in U.S. philately.

Webster's Collegiate Dictionary defines "Collectors' Item" as "an item whose rarity and excellence makes it especially worth collecting." The key words are "rarity" and "excellence". Check the definitions of those two words and you will find that neither of them contains the adjectives "flawed", "imperfect" or "defective". A "rare" item is rare only because it was produced in limited

quantity or, if produced in sufficient quantity, was gradually depleted by the passage of time.

It might therefore behoove the drafters of any kind of "Philatelic Code of Honor and Ethics" in Czechoslovakia to assure that only quality material is printed and that if any mistakes in printing occur, there are adequate controls to prevent such mistakes from reaching the public and certainly the dealers. Czechoslovak philately is much too refined and sophisticated to allow it to descend to the kind of contrived speculation that some countries have allowed. Modern printing errors found in stamp production have only one place in philately: the waste basket!

2. ADDITIVES

In the U.S., an "additive" to a meter cancel usually consists of advertising. In Czechoslovakia, these "additives" generally publicize an event. Thanks to Adolf Hujer, one of our editorial staff members, we are reproducing a postcard he received from a friend in Hodonin, the birthplace of President Thomas G. Masaryk. The cancellation bears a likeness of Masaryk on the occasion of the 140th anniversary of his birth showing the dates and initials of the Republic's founder: "1850-1990 - T.G.M." The cancel date is shown as March 21, 1990. (See Fig. 1)

Another "additive" of sorts came to us from Dr. Vratislav Palkoska, who submitted a group of correspondence cards favor-cancelled for the occasion of Karel Čapek's 100th birthday anniversary on October 1, 1990. Limited space permits reproduction of only two of the four cards. These were cancelled at Praha 1 and at Dolný Kubín (See Fig. 2A & 2B). The two we did not publish were cancelled at Malé Svatoňovice and Trenčianaké Teplice.

While browsing through a recent copy of the Christian Science Monitor, your editor came upon a cartoon titled "At a Czechoslovak Postoffice". The "before" and "during" of the Vaclav Havel era is wittily symbolized by the framed picture and the contents of the waste basket. Hopefully the "after" will not change the meaning of this cartoon. (See Fig. 3)



Fig. 3

3. SUBTRACTIVES

Webster's Collegiate Dictionary says this word exists and our member in Munich, West Germany, Fred Hefer, has given it a new meaning. On April 19, according to President Chesloe, he donated his entire collection of Professor Karl Seizinger's original drawings and die proofs to the Postal Museum in Prague.

Fred Hefer is currently President of the Czechoslovak Philatelic Society of Germany. He was the winner of the Grand Prix National at PRAGA 88 where his Seizinger collection was displayed in the Court of Honor.

Charles Chesloe has written us the following:

"Hats off to Fred! His love for the Czech people is quite evident by this generous gift. On behalf of our Society's officers and members, I salute him for his magnanimous gesture of good will and for enhancing the philatelic wealth and history of a free Czechoslovakia. As elated as I feel about the country's gain, I am saddened by the realization that this superb material will never again enhance Fred's collection or anyone else's, for that matter.

FINAL NOTICE - BALPEX 90

Last month's SPECIALIST contained the complete prospectus for BALPEX 90 in the center-fold. Now our exhibition chairman for BALPEX 90, Henry Hahn, announces the following schedule of our Society's activities during the three-day Labor Day weekend:

- | | | |
|--------------------|-----------|--|
| Friday, August 31, | 5 PM - | Board of Directors meeting at the McCormick Suite. |
| Saturday, Sept. 1, | 10 AM - | S.C.P. booth opens and remains open throughout the show. |
| | 11 AM - | Hospitality Suite opens and remains open throughout the show (shared with Austrian Philatelic Society of N.Y. & Society for Hungarian Philately at The McCormick Suite). |
| Sunday, Sept. 2, | 2 PM - | Lecture series, Parlor A. As many as three speakers from Czechoslovakia, to be announced, will present specialized topics. |
| | 4 PM - | S.C.P. Open meeting, Parlor A. |
| | 5 PM - | Cocktail party, McCormick Suite, hosted by the ladies of the three Societies. (Members of the Royal Philatelic Society of London will be our honored guests). |
| | 7 PM - | BALPEX reception. |
| | 8 PM - | Awards banquet. |
| Monday, Sept. 3, | 8:30 AM - | Three Societies' Awards Breakfast |
| | 10 AM - | Seminar on Philatelic Ethics (Moderated by M.L. Vondra). |
| | 11 AM - | Judges' Critique |
| | 4 PM - | Show closes. |

For those interested in non-philatelic matters, a video tape of President Havel's Speech before the Congress of the U.S. will be shown at least once on each of three days of the show at the Society's Hospitality Suite in the McCormick Room. His talk is given in the Czech language and the spoken translation does not interfere with his presentation.

Have you made your arrangements to attend the Big Show? Have you filled out and sent in your exhibit entry forms? If not, this is your last chance to file your intent to participate and make whatever final arrangements are necessary to assure your comfortable attendance. Let us turn out to greet our philatelic members and friends from Czechoslovakia and show them our good will and unity in the face of historic changes abroad.

ADDENDA TO "THE LION"

In last month's issue, we published an interesting article though controversial by S.C.P. President Charles Chesloe entitled "The Lion of Bohemia Resurfaces". To show the different overprints, the author submitted a set of six illustrations. Unfortunately, printing problems developed and some of the overprints did not show up clearly on the stamps. We have therefore reprinted figures 3, 5, 5A and 6 below and on the next page so our readers may derive full benefit from the article.

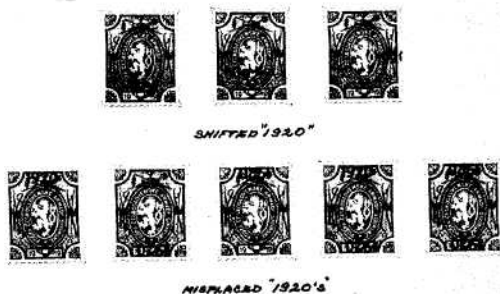
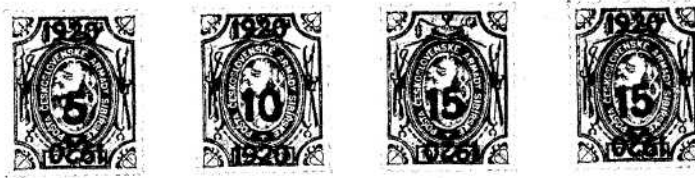


Fig. 3



MISPLACED "1920's"

Fig. 5



MISPLACED "1920's"

INVERTED NUMERALS

Fig. 5A



WITHOUT 1920



INVERTED NUMERALS



MISPLACED "1920's"



"1920" AT TOP "1920" DOUBLE "50" INVERTED

Fig. 6

THE REVISED 1990 SCHEDULE OF NEW ISSUES

In the January SPECIALIST on page 14, we published the Schedule of New Issues to be released during 1990. That schedule had been drawn up before the velvet revolution and before a new democratic government replaced the old Communist regime.

When the transition took place, it was almost a foregone conclusion that the published schedule would be drastically revised. Here now is the complete list of revisions to date as submitted by our assistant editor, Gerald van Zanten:

New Additions

Date	Title	Demonination	Size
Jan. 9	T. G. Masaryk's Anniversary	50 h	23 x 30 mm.
Jan. 9	President Vaclav Havel	50 h	19 x 23 mm.
Apr. 16	Pope's Visit to Czechoslovakia	1.00 kc.	40 x 23 mm.
May 8	Football ITALIA 90	1.00 kc.	23 x 30 mm.
June 1	Free Election	1.00 kc.	23 x 30 mm.
Dec. 1	Christmas	50 h	19 x 23 mm.

Deleted Issues

Apr. 27	Centenary of First May Day Celebration
May 5	18th Congress of Czechoslovak Communist Party

Changes in Dates of Issue

March 28	New date for Coat of Arms of Czechoslovak Towns
June 6	New date for Prague Castle issue.

Already Issued

The above list of New Additions is actually an Addenda to the Schedule of New Issues published in the January SPECIALIST on pages 13-14. The two Deleted Issues should be removed from that Schedule.

The two stamps issued on Jan. 9 have already been described in our March issue. We continue below with a description of those stamps that have already been issued this year:

April 16 - A 1 Kč. stamp was issued to commemorate the visit of Pope John Paul II to Czechoslovakia. The stamp a portrait of His Holiness along with the papal insignia and the text "Návštěva Papeže Jana Pavla II". (See Fig. 1). Design was by R. Klimovič; engraving by M. Ondráček.

May 5 - The 45th anniversary of the liberation of Czechoslovakia at the end of World War II is celebrated by the issue of a 1 Kč. stamp in multi-color. It shows symbolically the four powers - U.S.A., Great Britain, France and the U.S.S.R. - with their flags held by a female and a picture

of Prague in the background showing the years "1945--1990". Design was by Z. Filip; engraving by V. Fajt. (see Fig. 2). This stamp had already been scheduled last year for issue, but the design was changed to acknowledge liberation by all four powers.

May 6 - A miniature sheet honoring the 150th anniversary of the first postage stamp was issued with a face value of 7.00 Kčs. The stamp shows a picture of the British two-penny stamp with a text of the occasion. Above the stamp the occasion is repeated in both



Fig. 1



Fig. 2

Czech and English. The stamp is flanked on the left by a portrait of the designer, "Rowland Hill - 1795-1879" and on the right by another design submitted by "William Wyon - Soutěžní Návrh 1839". Below the stamp appears an attractive engraving by Vaclav Hollar with the year "1647" shown in fine print at the bottom left. The top of the engraving contains this text: "Sala Regalis cum Curia West monastery uulgo Westminster Haall". This refers to the Star Chamber, rebuilt in 1602, which can be seen in the range of buildings to the right of Westminster Hall. Above it is the roof of Westminster Abbey without its towers, which were not built until the 18th century. The Clock House on the right dates from 1628 (British Museum, London). Below the engraving is the logo for the World Stamp Exhibition at Alexandra Palace, "Stamp World, London 90". (See Fig. 3).

May 8 - A 1 Kč. stamp was issued for the occasion of the World Soccer Championships at Italia 90. Design was by R. Kolář; engraving by M. Srb. The picture shows players in action (See Fig. 4).

The next issue of the *SPECIALIST* will be for August/September and a description of additionally issued stamps will continue in it. The *SPECIALIST* does not publish during the summer months and its editorial staff wishes all members and their families and friends a pleasant and relaxing summer.



Fig. 3



Fig. 4

AUCTION



- CZECHOSLOVAKIA -
and other Countries.

Write for catalog to be available in September.
Auction on Sunday, November 11, 1990

Tribuna Stamp Company
P.O. Box 100
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