



THE CZECHOSLOVAK SPECIALIST

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an Incorporated Non-Profit Organization
Winner of Numerous Philatelic Literature Awards

A.P.S. Unit 18

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President's Corner

SOCIETY MEETS AT MILCOPEX

Your Society is in excellent shape! Reports by your officers at the Board of Directors' meeting held in Milwaukee on September 29 indicated that the financial condition and membership level continues to be good, progress is being made on all projects, and services are being delivered to our members at a higher level than ever before. Problems exist in only one area and these are being addressed.

Highlights of the Board meeting are the following:

Editorship of the Specialist - Mirko Vondra has retired from this office after many years of faithful and creative service. He will be replaced by Lou Svoboda at the beginning of 1997. In a recent letter from Lumir Brendl, the new President of the Union of Czech Philatelists expressed thanks to the Society for publishing such an "interesting and informative bi-monthly journal as is THE CZECHOSLOVAK SPECIALIST. For me, and not only for me, it has been a source of learning over many years. Thank you." This is high praise indeed. It is deserved, in my view, and belongs first and foremost to Mirko and his talented predecessors. I should like to add my own thanks and that of all our members to Mirko for a job well done. At the same time I urge you all to support Lou in one of the most demanding challenges this Society has to offer and help him in his efforts -- especially by writing articles for our journal.

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When you are not writing articles, then helping with translations would be good.

Publications - During the past year the Society has published two new titles:

CUMULATIVE INDEX OF THE CZECHOSLOVAK SPECIALIST, 1939-1992

CZECH-ENGLISH & ENGLISH-CZECH GLOSSARY OF PHILATELIC TERMS

Both titles are available through our book program from Ed Lehecka.

Future Meetings and Exhibits - The Board approved future meetings and exhibits at PACIFIC 97, NOJEX98, and PRAGA 98. Details for each of the exhibit/meetings will be reported in THE SPECIALIST.



Fig. 1

Pres. Verner congratulating Henry Hahn on his appointment as honorary member.

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*All officers and board members serve the Society voluntarily
and without compensation.*



Fig. 2

Award winners - L to R - Charles Chesloe, Mirko Vondra, Frank Garancovsky, Hans Klein, Jaroslav Verner, Phillips Freer, Robert Koschalk

Other Board Decisions:

- In recognition for his many years of service to our Society, the Board elected Henry Hahn to Honorary Membership. It is an honor well deserved. (Fig. 1)

- For security reasons, addresses of the Society members will no longer be published in THE SPECIALIST.

- The Board also decided overwhelmingly not to change the name of our society or its journal.

Following the business portion of the general membership meeting of the Society held on September 21, Hans Klein spoke about the trials and tribulations of an international collector. His descriptions of some of his experiences with so-called international experts and the FIP bureaucracy made many of us realize how minor our complaints on judging at our regional shows really are. Henry Hahn then showed slides of his excellent exhibit of pre-philatelic covers used on territory of the future Czechoslovakia and explained the various markings to be found on such covers. The program ended with Hans Klein



Fig. 3 Exhibition representative handing Hans Klein the Grand Award.

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giving us a "walk-through" of his outstanding exhibit of the Allegory Issues of Czechoslovakia. The organizers of MILCOPEX were very welcoming to members of our Society that were able to attend. In addition, the jury was rather better qualified than usual to evaluate the exhibits of our members and, as a consequence, our exhibitors did rather well. (Fig. 2) The exhibit results were:

J.L. "Hans" Klein, "Czechoslovakia 1920-23, Allegory Issues," MILCOPEX Reserve Grand Award, Gold, and Society for Czechoslovak Philately First Place Award; (Fig. 3)

Jaroslav J. Verner, Czechoslovak Legions in France, Italy, and Slovakia," Gold, APS 1900-1940 Medal of Excellence, and Society for Czechoslovak Philately Second Place Award;



Fig. 4 Judge Henry Hahn presents Special Award to Frank Garancovsky.



Fig. 5 Standing L to R - Lou Svoboda, Bob Koschalk, Alan Hoover, Jane Sterba, her friend, Gerry, and James Carone. Seated: Carol Ziegelmeier, Mrs. Alan Hoover, Helen and Frank Garancovsky



Fig. 6
L to R - Anne Vondra, Hans Klein, Henry and Marilyn Hahn
at MILCOPEX Awards Dinner



Fig. 7
L to R - Anne Vondra, Hans Klein, Stephen Frater, Tom Cossaboom,
Lou Svoboda at MILCOPEX Awards Dinner

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Robert Koschalk, "German Occupation of Czechoslovakia - the Protectorate of Bohemia and Moravia," Vermeil, APS Post 1940 Medal of Excellence, and Society for Czechoslovak Philately Third Place Award.

Mirko Vondra, "Early Overprints on Stamps of Czechoslovakia," Vermeil, AAPE Award of Honor.

Frank Garancovsky, "Czechoslovakia and the Winds of War, 1938-1945, Silver (Fig.4)

Robin Wilderness, "Alfons Mucha-Designer of Stamps," Silver Bronze

John Grabowski, "First Postage Due Issues of Czechoslovakia," Silver Bronze

James "Capt" Carone, "Printers' Waste of the Czechoslovak Hradcany Issue,"

Silver Bronze

Charles Chesloe, "Czechoslovakia-Railroad Cancels," Silver Bronze

Phillips Freer, "Masaryk on Stamps," Silver Bronze

Our final event was the traditional Society Breakfast held on Sunday morning. While this was the only "official" social event sponsored by the Society, there were many other informal dinners, lunches and other gathering during our four day event. Bob Koschalk has the thanks and appreciation of all participants for the excellent arrangements he made for this event. Last, but not least, special thanks goes to our spouses who manned the Society table to enable the rest of us to do our philatelic "thing." (Fig. 5) For pictures taken at the MILCOPEX awards dinner, see Figs. 6 & 7.



Fig. 1

THE OLOMOUC - PRAGUE RAILWAY CENTENARY by W.A. Page

The concluding paragraph of Karel Holoubek's presentation on the 150th Anniversary of the Olomouc - Prague railway has prompted these few notes to illustrate more of the souvenirs from the 1945 celebration. Apart from the special cancellation and commemorative cover illustrated in Figure 7 of the article in the May/June SPECIALIST, page 20, there were several other postal items worthy of illustration, together with related ephemera.

The 1945 commemoration was marked with a special re-run of the first journey, for which a special ticket was issued priced at 37 kčs. The reverse of the illustrated ticket which measured 210 x 150 mm, provides an historical resumé of the building of the line and the number of the ticket C.33 (Figs. 1&2).

With the Emperor's ruling dated 19th December 1881 ended the period of building the first wooden and iron railways on our lands by private companies - as represented by the horse driven railways from Hudečovice to Lince, Brusky u Prahy to Lán, and the steam engine railway from Vienna to Brno and Olomouc - and began the fruitful building period of State railways, which was done in order to prevent the Prussian plan to cut off the transport service from Austria.

After a short preparatory interval, during which the painstaking work of designing the routes was carried out, the construction of the Olomouc - Prague railway was started on the 4th September. Which, together with the already built railway from Vienna to Olomouc and the Prague to Dresden extension, became part of the railway network to the port of Trieste on the Adriatic sea and also with Danube and on the coast of the North Sea, Hamburg part of the European transport backbone.

The construction, starting from Olomouc under the Chief Engineer of State Railways Karel Keissler to Fardubice and from there to Prague under Jan Perner, was planned to take three years. This time limit was adhered to through all the difficulties presented by Mother nature, its rivers, mountains and watersheds to the designers, 20000 workers and tradesmen. Already by the 12th February 1945 a trial excursion was carried out from Olomouc to the Moravian Bohemian borders at Lanškroun.

After the completion of the most difficult section of the construction, the Třebíč tunnel in March 1845, the first steam train arrived in June in Fardubice and as greetings from its Moravian sister, on the 4th September even the Royal Prague welcomed the first locomotive. On the 20th September 1845, the today 100 years old Olomouc - Prague railway, was ceremonially opened by the excursion of the first train, thus laying the foundation for the transport, economy, cultural and national rapprochement between Bohemia, Moravia and Slovakia in the East and after 1918 becoming the transport backbone of the new Republic, and today and in the future the most important artery to the East.

Fig. 2 (Translation)

100 LET DRÁHY OLOMOUCKO-PRAŽSKÉ

PAVILON MYSLBEK, PRAHA II., PŘÍKOPY.

Výstava.

Číslo 13963

K 5,-

Fig. 5

A low value adhesive stamp was affixed to the ticket with a red "cancellation" of the Prague Masaryk Station. It should also be noted that the ticket covers only part of the reverse journey - Prague to Přelouč. Having not seen other examples of the ticket, I cannot say whether or not other similar tickets exist for different destinations or whether they were franked and "canceled" at the departure point.

A different commemorative cancellation was also used on the Olomouc - Prague souvenir covers (Fig. 3) and a pictorial postal stationery card was produced carrying the Prague cancellation (Fig. 4).

Coincidental with the philatelic commemoration, an exhibit was mounted at the Pavillon Myslbek in Prague. Illustrated is an example of the entrance ticket printed on green paper (Fig. 5) The final illustration (Fig. 6) is of an early print of the 1845 ceremony on August 24. The origin of this printing is unknown.

Acknowledgement:

The translation of the reverse of the ticket was provided by Vladimír Králíček, our New Zealand member. All illustrations are from the writer's collection. To save space, we have omitted publishing the original Czech text of the ticket.

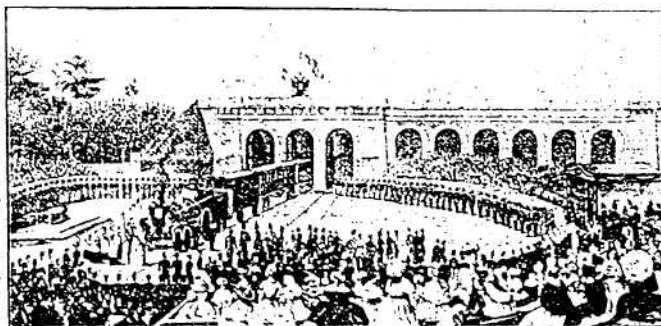


Fig. 6



Fig. 3

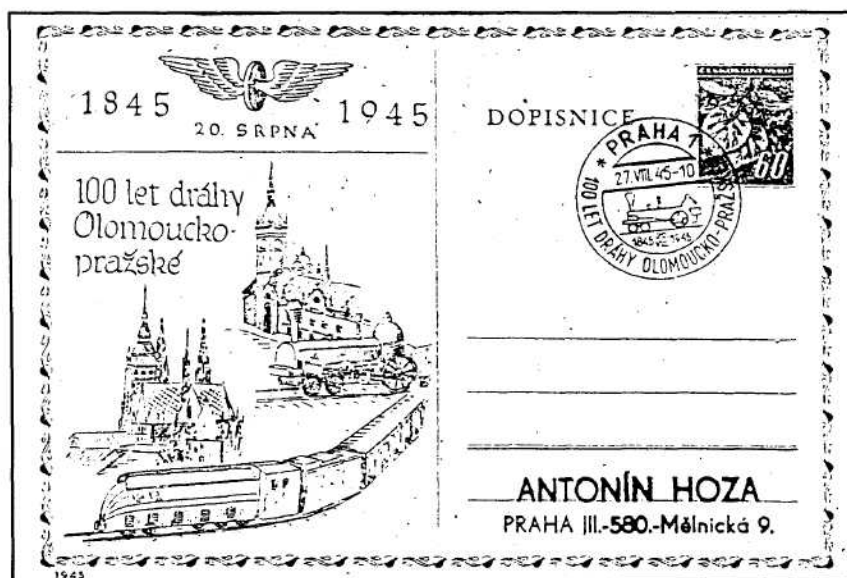


Fig. 4

TROJAN CATALOG TRANSLATIONS

by Frank Garancovsky

(Ed. Note - The New Trojan Katalog of Czechoslovak Stamps has become so popular with many of our members, they are now using it in place of all other catalogs. However, discovering that it is written only in Czech, numerous persons have inquired about some of the explanations for the various Types of distinguishing marks. To enable our members to better understand their meaning, Frank Garancovsky has undertaken to translate some of those explanations. This therefore, is only a partial listing based on inquiries received to date and is not intended as a complete translation of all explanations contained in this Katalog.)

Listings from the Trojan catalog are followed by the appropriate Scott catalog numbers. Trojan catalog numbers also correspond to former Pofis listings. Translations are supplemented with Trojan illustrations and text from the Specialized Catalog of Czechoslovak Stamps. Caution is suggested when comparing the stamps or souvenir sheets with translated details. In many instances a referred dot, line, or other fault may appear significantly smaller than expected. A good illuminated magnifying glass of at least 8x or 10x is highly recommended.

<u>Trojan</u>	<u>Scott's</u>	
1091x	870a	This 30th violet value is a misprint placed in circulation during July of 1959. The fault lies only in the gum which is a yellowish to golden, smooth gum with horizontal ridges. The misprint should be expertized by a proper expertizing authority.
A1308	1175	Twelve varieties.
	Type I	Orange dots at (a & b) are missing. Ray (c) is missing and ray (d) is substantially shortened.
	Type II	The orange small star (r) is missing. Ray (d) is shortened.
	Type III	There is an orange dot (f) at top of the top arc of the circle. The letter in word VESMÍRU centers on the inside of the right leg of the letter N in the word KVĚTEN (g).
	Type IV	The ray at (h) is missing. The orange dot at (i) is overdrawn and the orange dot at (j) is missing.
	Type V	The rays at (k & l) are missing.
	Type VI	The ray at (d) is shortened and ray (m) is missing. The orange dot at (j) is missing.
	Type VII	The ray at (n) is missing and ray (o) is shortened.
	Type VIII	The rays at (h & p) are missing and ray (o) is shortened.
	Type IX	The ray at (o) is shortened. The letter V in the word VESMÍRU centers directly on the inside of the right leg of the letter N in the word KVĚTEN (g).

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<u>Trojan</u>	<u>Scott's</u>	
		Type X The ray at (r) is missing and ray (o) is shortened. The letter V in the word VESMÍRU centers directly on the inside of the right leg of the letter N in the word KVĚTEN (g).
		Type XI The ray (n) is missing and the ray (l) shortened.
		Type XII The ray (n) is missing.
A1400	1264	Additional arrangements in the illustrated oval surrounding the stamp, yielded 8 types of this souvenir sheet which are perhaps distinguishable with the characteristic differences in the drawing of the three individual rays A,B,C, as illustrated. The prices for individual s/s are alike.
		Type I In the lower portion, the rays a & b are not the same length; At ray c, level with the ending of ray b, a small line or dot juts out to the left.
		Type II In the lower portion, the rays a & b are not the same length; the drawing of these in the lower section are doubled or thicker. There are also two dots that connect rays a & b. (Reproducing the illustration at 150% increase in size will greatly enhance the faults for comparison).
		Type III Rays A & B ending at the lower area are level at about the same level distance between both rays but are slightly shorter than those of type IV.
		Type IV Rays A & B endings in the lower at about the same level. The distance between both rays is greater, but the rays are longer overall than those of type III.
		Type V Rays A & B are not the same length in the lower section. Ray B is doubled in thickness, appearing as reinforced.
		Type VI Rays A & B are not the same length in the lower section. Ray A is substantially diverted from ray B, and all 3 rays appear as the same thickness.
		Type VII Rays A & B are not the same length in the lower section. The upper part of ray C is nearly parallel with that of ray B.
		Type VIII Rays A & B are not the same length in the lower section. The upper part of ray A almost reaches the spike of ray B. Ray C, along its full length, is a total aberration from ray B.
		(Note: Besides magnifying the illustration at 150% when comparing these varieties, pay particular attention to the shapes of these rays. They will appear as straight and severed in places. Also be mindful of the 3 dots relative to the A,B,C.)
1519	1382	Type I The foot of the numeral "1" of the value is straight. In Type II, the foot of the numeral "1" is slanted.

<u>Trojan</u>	<u>Scott's</u>	
1587	1447	Type I. The top arch in the first 'K' of the inscription Československo is one solid line. In Type II, the top arch of the letter 'K' of the inscription Československo is duplicated with a narrow line.
1824	1682	Type I. The color of the sky in the 1kc value is a greenish blue. In Type II the sky is blue.
1828	1686	Type I is without an additional engraved line in the upper cheek area along the white line cutting through the vertical lines. In Type II the reengraved plate provided a horizontal line or blob across the vertical lines immediately above the white line cutting into the vertical engraved lines.
1878	1736	Type I is without the more significant change in the pictured Kčs portion of the stamp. In Type II the letters Kčs are in a recessed color shaded gray green. The zero in the value tablet is also in a pale color ochre.
1927	1785	The 60th value in Types I & II : As noted elsewhere, a strong illuminated magnifying glass is needed to identify the characteristics of this stamp.

EMBLEM	TYPE I	TYPE II
The UNICEF emblem; The thick long line over Československo; The small frames within emblems.	Violet/Blue	Black
Background Lining	Short Weak Lines	Continuous Lines

<u>Trojan</u>	<u>Scott's</u>	
2024	1878	The 3.60kcs value in Types I & II. The background in Type I is lined and in Type II it is quadrilled.
2954	1910	The 1kčs value in Types I & II. The background is a green blue while in Type II it is gray blue.
2066 2066a	1920	These were issued in two formats. 2066 was issued in a sheet of 25 stamps whereas 2066a was issued as a sheet of 16 stamps and 9 printed coupons or tabs.
A2175 A2175a	2042	President Ludvik Svoboda Types I, Ia, II, and issue as perforated and imperforated. Type I. 1. The framing outline along the right cheek from just above the right eye and down to the chin, the line is very pronounced. 2. The drawing of the ribbon medal lines are parallel. 3. There are no extraneous small lines within the hair drawing. 4. Before the word VELIKÝCH, there is a vertical line. Type Ia 1 and 2. These first two items are identical. 3. In the drawing of the hair there are 2 smaller lines within these basic hair lines.

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Trojan Scott's

4. On the left cheek near the nose there is a vertical line, 1 or 2 mm. long. (In the imperf s/s, this can also be found omitted).

Type II 1. The framing outline along the right cheek is much lighter and begins immediately at the base of the right eye.

2. On the first ribbon medal drawing, the last 2 vertical lines are bent to the right.

3. There are no extraneous lines within the lines drawing.

4. After the letter 'Y' in the word NIKDY, there is a very small dot. (This plate fault is only found in plate 2).

2201 1953 Arising from the plate fault, the blue color of the 3kcs value, there are nicks that are found in all 4 positions of the (PL) miniature sheet. The types are distinguishable in accordance with the number of nicks found on columns A,B,and C.

A. Over the lined water area between the shawl and Leander's head.

B. The lock of hair above the shoulder left of the hair.

C. Between the skirt and shawl of Hera over the leg of Leander.

Plate Pos	Type	Number of Nicks		
		A	B	C
ZP1	II	2	2	3
ZP 2	III	1	2	4
ZP 3	IV	1	3	3
ZP 4	1	1	2	3

2215 2080 Anti-smoking types I & II: Type I has no distinguishing markings. Type II, plate position 5; there are 2 ringlets under the right eye in the head.

2288 2151 In the 5th Cleopatra stamp, the drawing of the hair above the forehead and on the crown of the head of Cleopatra displays a marked difference in the number of lines seen crossing over the basic hairdo. All 4 types are found in the (PL) miniatures sheets of 4, and all are in position 1.

PLATE POSITION	TYPE	NUMBER OF LINES	NOTE
1	2288 I	9	
1	II	8	
1	III	7	4 Full undisturbed lines in the first section above the forehead.
1	IV	9	

<u>Trojan</u>	<u>Scott's</u>	
2314	2177	The 3.60kčs values Types I & II. There were two printing formats used in printing this stamp, one of which contains Type II in position 3. In Type I, primarily there are 3 half circles directly beneath the decorated necklace. In Type II there is a horizontal engraved nick within the first half circle or ringlet.
A2333	2196	The 20 kčs s/s, types I & II, Logos of "PRAGA 78". Type I: The spiral endings are complete in the PRAGA logo next to the "1" and "8" of the year 1978. The red wing feather of the dove is longer in the Hradčany design between the two logos. In the Type II, the spiral endings are open or incomplete, and the wing feather is shorter in the Hradčany design.
A2434	2308	S/S types I & II: In Type I, the angle between the slanted overprint and the bottom German inscription is higher than 30 degrees. The text of the overprint is not lined up with the lower left and the upper right corners of the shaded labels. In Type II, the angle is slanted 30 degrees and the text of the overprint does line up corner to corner with the shaded labels.
A2493	2368	The 2kčs nuclear power station Types I, II, III, IV: Differentiating types of varieties alongside the contrasting drawings of the visible electric wire, lining up from the cooling tower top to the Československo inscription, and right from the value entry. All types are found in the (PA) counter sheet in the fourth column of stamps.
		Type I There are 97 stamps on the sheet where the wire is not retouched.
		Type II The center wire is doubled at the lower end as a parallel line.
		Type III The center wire is doubled at the lower end with a non parallel line.
		Type IV The center wire is as in Type III, but then it gradually extends to enter the electric block.
A2520	2392a	Types I&II The center attic of the design. Type I, has one solid light line at the roof top between the left and right statues.
		Type II The top roof line doubly thick between the two statues of the center attic.
A2586	2455a	S/S Types I & II
		In Type I at the lower right in the last parachute stage of the reentry phase; between the flaming exhausts of the braking system, there is no gold line projection.
		In Type II at the same location, there is a small gold line extending below the capsule. Another variety of Type II, has the flame appearing as doubled.

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<u>Trojan</u>	<u>Scott's</u>	
A2747a	2609	Three varieties: A 2747 contains a perforated stamp and two perforated tabs. A2747a is a complete imperforate s/s. A2747b is perforated the entire outer perimeter with no perforations between the stamps and tabs.
A2747b		
2772	2634	The 1kcs Czech Lion Art Issue, Types I & II. In Type I the red background is lined one way, while in Type II the red background is quardrilled.
L6	C9	Airmail surcharge 250/400 Type I & II: Type I: The inside of the zeros of the 400 in the value tablet are both narrowed. Type II: The inside of these zeros are wide.
OT 3	P16	Newspaper stamp with commercial overprint, Type I & II: Type I: 1. The design of the letter "S" in "POŠTA" is completely framed in color. 2. The outline of the fifth tail feather is continuous. 3. The letter "S" in "ČESKO" is not deformed. Type II: This type is only found in position 1,2. 1. The letter "S" in the word "POŠTA" is open at top. 2. The outline of the fifth tail feather is broken. 3. The letter "S" in the word "ČESKO" is deformed at the top end.
DL1- D14	J1- J14	There are many printing errors, plate faults and other varieties in the designs of these stamps. It is possible to distinguish varieties of paper including colors of gum. All known perforations are of private origin.
Vzorec	Speci- mens	Unissued stamps with a black overprint "VZOREC" are found both perfed and imperfed. The overprint appears along either the right side or left side vertically facing either up or down.

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THE CZECHOSLOVAK MUSIC SCENE FRANTIŠEK ONDŘÍČEK (1859-1922)

by Gerald van Zanten

František Ondříček came from a family of mainly violinists, his father and grandfather both were violinists as well as conductors.

Grandfather Ignác lived from 1807 to 1871, and was born at Krušovice. He studied under the village schoolmaster Pergler in whose band he also played. He moved to Prague in 1839, where he had his own band from 1855 to 1870. He died in February 1871.

His son Jan was born at Bělč in May 1832, he was one of Ignác's most musically gifted children. He studied theory under Dvořák. He toured Bohemia with the Czech theater manager Švanda, and gave lessons in piano and violin. Jan had 15 children, the best known of which was František, the subject of this outline.

František was born in Prague on April 29, 1857, yet another violinist. He was the subject of the 60h stamp in the set of six composers issued for the Prague Spring Festival of 1957. The design of the stamp was by Max Švabinský and the engraving was done by his good friend Jindra Schmidt; a total of 2,380,000 stamps were printed (Fig. 1).

František played with his brothers in his father's ensemble from an early age. Between 1873 and 1876 he studied the violin. Being an accomplished musician, he drew the attention of Wieniawski, the Polish violinist (1835 -1880), who supported him during

two years spent at the Paris Conservatoire, where he left with the Première Prix. In 1882 he went on tour, performing in Brussels, London, Prague as well as Vienna. He gave the first performance of Dvořák's Violin Concerto in A minor in Prague on October 14, 1883 and in Vienna on December 2, 1883. The English premiere was also given by him in April 1886; the review in the "MUSICAL TIMES" was most favorable:

"The concerto was very finely played, beauty of tone, truth of phrasing, and the facility of execution being revealed in the highest degree throughout the work, the close of the piece producing a perfect storm of applause, and the performer being recalled amidst much enthusiasm."

Figure 2 shows us a rather younger image of him, while the painter Václav Brožík (1851- 1901) did a painting of him in 1893, which portrait is the subject of the 1.20 Kčs stamp in the 1974 Art series engraved by J. Herčík (Fig. 3).



Fig. 1



Fig. 2

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František died on April 12, 1922 and is buried at the Vyšehrad cemetery where his grave is marked with a bust by Otakar Španiel (Fig. 4) His brother Emanuel (1880-1958) also a violinist, gave concerts, but after 1912 devoted all his time to teaching. In Boston and New York, he founded the Ondříček Studios of Violin Art where his sisters Mary and Augusta also taught.



Fig. 4

We have selected this particular miniature sheet article to offer to our readers because, with one exception, it is the first time that the Czech nation has honored Emma Destinn by issuing a stamp exclusively in her memory. The only other stamp of her appeared in a set of three issued in November 1953 and that set commemorated 75 years of Prague's National Theater, where Emma Destinn first sang.)

The Ministry of Commerce of the Czech Republic issued a proclamation on May 2, 1996, in line with the announced joint theme of postage stamps EUROPE - FAMOUS WOMEN, announcing the release of a commemorative stamp with the portrait of Emy Destinn, having the nominal value of 8 Kc.

The author of the design is P. Orišková; the engraver is B. Housa.



Fig. 3

THE EMMA DESTINN MINIATURE SHEET

by František Hutýra

translated by Henry Hahn

(Forward by the Editor - In the Czech-language philatelic publication ZPRAVODAJ, 1996, no. 65, the author has written a series of brief articles comparing the markings on various miniature sheets issued this year with the same stamps issued in regular sheets, noting that the markings are not always the same on both nor do they appear in the same positions. This brings to light a new philatelic printing phenomenon.

The stamp was printed by rotary steel-engraved plates in black, combined with two-color recess printing in violet and light violet. On the printed sheets (TA) are found four miniature sheets (PL) each containing ten subjects. The distinguishing of miniature sheet (PL) variations is a subject of specialization. The marking of the miniature sheets (PL) by letter does not correspond to their position in the full sheet.

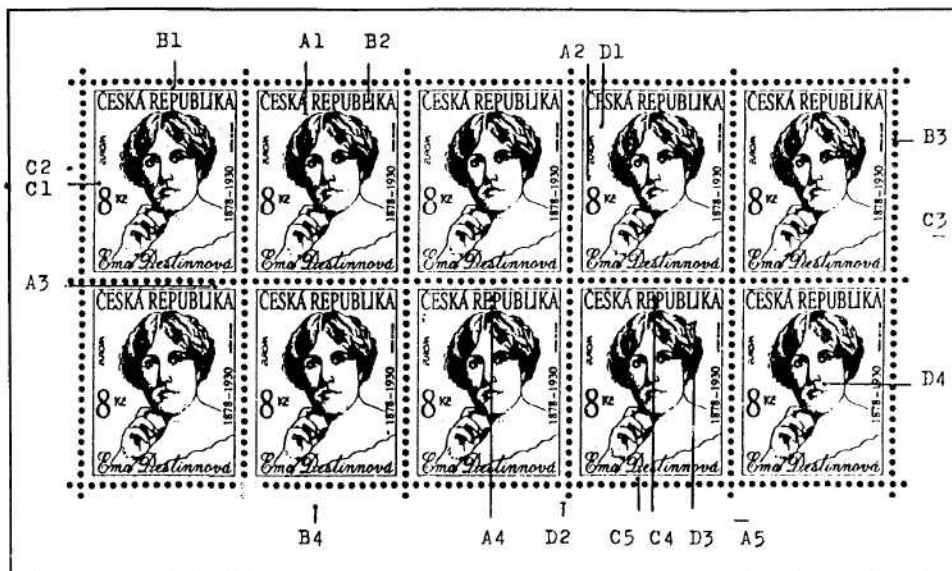


PLATE "A"

- A1 ZP*2 - black spot beneath the right heel of letter "A" in the word ČESKÁ
 A2 ZP4 - linear stroke above the numeral "8" at level 11 from bottom (level 11 means 11th perforation opening)
 A3 ZP6 - black spot above the letter "K" in the word REPUBLIKA above the frame of the stamp

PLATE "B"

- B1 ZP1 - horizontal line above the letter "P" in the word REPUBLIKA in the perforation
 B2 ZP2 - horizontal stroke between the letters "LI" in the word REPUBLIKA
 B3 ZP5 - to the right of the letter "A" in the name ORIESKOVÁ there is a stroke in the perforation
 B4 ZP7 - black spot 6mm frame under "De" in DESTINNOVÁ (beneath the perforation)

*ZP stands for "známkové pole" (miniature sheet position)

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PLATE "C"

- C1 ZP1 - black spot to the left above the numeral "8" in the 8 Kc denomination
- C2 - black spots to the left outside perforations at levels 11 and 12 from bottom
- C3 ZP5 - black horizontal stroke 9mm to the right of right frame, at level 5 from bottom
- C4 ZP9 - black spots between the letters "EP" in the word REPUBLIKA
- C5 - horizontal line under the letter "D" in the name DESTINOVÁ in the perforation

PLATE "D"

- D1 ZP4 - 2 black spots through the letter "E" in the word ČESKÁ at level 5 and 6 from top and 3mm from the left frame of the stamp
- D2 ZP8 - black spot beneath right corner of stamp, 5mm below perforation
- D3 ZP9 - horizontal stroke on the right
- D4 ZP10 - horizontal stroke (cross) beneath left nostril and 10mm from the right frame of the stamp

In the miniature sheets, additional plate faults may be found. We request that collectors examine their miniature sheets and confirm the plate faults we have designated.

SOME OBSERVATIONS ON STAMPS OF THE PROTECTORATE BOHEMIA AND MORAVIA

by Miroslav Vostatek,
Translated by Henry Hahn

When I was nine years old, I already collected stamps and was experiencing the occupation of our country. At first there were overprints on the stamps of former Czechoslovakia and eventually, in 1939, a series of Protectorate stamps appeared with motifs of Czech and Moravian towns. Undoubtedly, these stamps possessed high artistic and engraving qualities, and I enjoyed examining them. I consider these a pinnacle of our stamp creativity. It therefore angered me for all forty years of Communist occupation during which time they were considered Nazi-Fascist issues.

The sudden occupation and loss of freedom gave rise to strong feelings of national identity, for which support was searched in various places, even in philately. In particular, people looked for real as well as imaginary symbols in the Czech and Moravian towns set. The stamps, illustrated below, are the work of our foremost artists, i.e. J.C. Vondrouš, V. Silovský, K. Vik,



Fig. 1

whereas the Karlstein 50h as designed and engraved by Bohumil Heinz. The others in the set were engraved by the outstanding engraver K. Seizinger.

In the case of the 50h Karlstein, there was much talk of it containing cryptograms. For example, in the clouds on the left side of the castle wail, there was to have appeared a portrait of our last President, Dr. Edvard Beneš, which I have attempted to draw as shown in Figure 1.

But the main interest was in the cliff below the castle building. There, it appeared,



Fig. 2

were to have been three figures sculpted into the cliff. These were to have been the likenesses of M.R. Štefánik, Thomas G. Masaryk, and General Jan Syrový. The last one was Chairman of the Government just days before its downfall and dissolution in the tragic year 1939. As a lieutenant in the Battle of Zborov during WWI, Syrový lost an eye. It appears that his sculpted likeness wears a helmet, and one can identify a black band across the eye. The first figure is reminiscent of Štefánik's characteristic French general's hat, and the second figure shows Masaryk's white beard. Briefly, one could see in the stamp anything imagination dictated.

A thus far unexplained phenomenon occurred in the 5 K stamp with its design of Charles Bridge. Any explanation by the reader would be welcome. At the time, three denominations showing Charles Bridge were issued; the 20K appears in two shades. The designer of the stamps was J. C. Vondrouš, and the engraver was Bohumil Heinz. In the design on the left side near the upper part of the tree, second branch, one can clearly see the monogram "MO" or possibly

"HO". These letters do not represent the name of the artist or engraver. So what do they mean? (Fig. 2).

I have read about these matters presenting opposing views, and it was concluded that it is all fantasy without factual foundation. Bohumil Heinz, as a young and promising engraver, died during WWII. Later on, there were different problems and different concerns, and for forty years one could not write about them. After all this time, we who love these stamps are entitled to draw our own conclusions. For example, when the 40h, the Karlstein 50h, the 60h and the Jindřichov Hradec 50h are placed side by side in a certain position, they form a map of what had been the former Czechoslovakia (Fig. 3).

If the designer in his time had wished to create such images, he would have assumed the risk of being exposed and put to death by the occupation forces. In any event, he would have had to carefully hide his cryptograms. It is wrong to assume that the German administrators were stupid; the truth was just the opposite.

Finally, such speculation is interesting, and collectors who know of the Protectorate period only through literature, may be amused by this report.

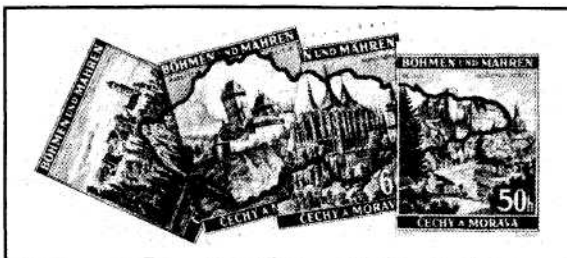


Fig. 3

Book Review

REVOLUTIONARY STAMPS AND OVERPRINTS 1944/1945

Local Issues

by Juan Santa Eugenia Grau

This book is a corrected and expanded work, superceding the original, published in 1978, entitled "Overprints of the Liberation Territory of the Republic of Czechoslovakia 1939-1945", a somewhat misleading title since the book was limited to stamps overprinted in 1944-1945.

The new book, designated by the author as the fifth edition, was published in paper cover, except for a limited number of hard, linen covered copies, designated for the author's voluntary contributors and assistants. The 204 page book, printed by photocopy on one side of each sheet, is primarily in Spanish, though the Introduction and minor portions of the book are in Spanish, Czech, French, German and English. The end of the book includes a philatelic vocabulary in the foregoing languages. The basic identification of the overprinted stamps is in accordance with the Yvert et Tellier Catalog.

In his Introduction, the author states that the book is not a catalog, but rather a compilation of all the stamps and overprints relating to the liberation of Czechoslovak territories occupied by the Germans since 1938. He has corrected many of the errors which appeared in his 1978 edition.

The listing of the overprints is alphabetical in accordance with the location of each overprint. While this section is entirely in Spanish, the basics, except for notations and explanations, are easily understood by the English-speaking reader. For each overprint there is an illustration and the following information: Country of stamps, Yvert et Tellier Catalog number(s), subject depicted on stamp(s), number in set of stamps or pieces of postal stationery, color of overprint, and set number within the overprint town. Included are most overprinted stamps of the Protectorate, Slovakia, Germany, Hungary, and labels, as well as some unusual overprints on Czechoslovak issues (in Jasina) and a French issue (for Czech mail from France).

Difficulties identifying overprints are largely solved in a separate chapter in which overprints are classified by type or principal feature of the overprint. By scanning the unknown overprint through this chapter of illustrations, one can identify the overprint by location and page number. Though this feature was also included in the 1978 editions, the new edition includes superior illustrations and an expanded listing.

A separate chapter is devoted to overprinted souvenir and commemorative sheets, hand sketched overprints, and overprints of unknown origin (of which there are many). Also included is an illustrated chapter cross-referencing the stamps by catalog number in Yvert, Zumstein, Michel and Scott. The final chapter is devoted to fantasies and fraudulent overprints.

There is no doubt that this comprehensive study of the 1944/45 "Revolutionary" overprints will expand interest in these local issues. It might have been even more useful if it were also a catalog, with pricing based on rarity, though this would be an almost impossible task owing to the lack of control over the number of each issue overprinted and used for postage, legally or illegally.

While many of the overprints were produced through the joy of liberation and often authorized by local administrations, agencies, or stamp clubs, and often used for postage, the stamps remain generally unpopular among collectors. As the author points out in his Introduction, the speculative motive of many of the overprints has not escaped anyone.

Despite the above, the subject is one of the more interesting and highly entertaining byways of Czechoslovak philately. What is particularly striking in the writing of this book is that its author, Mr. Santa Eugenia Grau, is a Spaniard with little or no knowledge of the Czech language. Yet, he is undoubtedly the most able researcher

in this difficult field, and his superb work will forever remain a bible to collectors of the 1944/45 "Revolutionary" overprints.

-- HENRY HAHN

For The Beginner

DESIGNERS AND ENGRAVERS

The designing and production of postage stamps is a fascinating business, at least it was in the former republic of Czechoslovakia. During the period from 1918 to 1993, many of the most beautiful stamps in the world, from any artistic viewpoint, were issued by the Czech Republic. Other countries have, from time to time, issued individual stamps of great beauty, but the Czechoslovak Republic has consistently issued beautiful, artistically designed stamps.

When the postal authorities decide that a new stamp or set of stamps is necessary, a stamp designer submits a proposed design. In some cases, several designers may submit suggested designs. In any event, a design is finally agreed upon and chosen.

In 1918, when it was decided that the new Republic should issue its own stamps, suggestions for the design of the new stamps were called for. A total of at least ten designers submitted suggested designs. The design submitted by Alfons Maria Mucha, a graphic artist of world renown, was accepted. His design was the well-known portrayal of Hradčany Castle in Prague, Scott Nos. 1-55.

Alfons Mucha is probably the most widely known of all Czech stamp designers. He made several trips to the United States. In addition to his design of the Hradčany stamps, Mucha designed the Hussite Priest stamps, Scott Nos. 74-75, as well as Special Delivery, Newspaper, and Postage Due Issues. For those desiring to read the details of Mucha's life and his works, there is a remarkably beautiful book titled "The Complete Graphic Works of Alfons Mucha", written and compiled by Marina Henderson, Anna Dvořák and Jiří Mucha and published in New York by Harmony Books.

In 1986, Scott No. 2639 was issued celebrating Stamp Day. Pictured on the right-hand side of the stamp is stamp designer V. H. Brunner. On the left are pictured two of the stamps he designed in 1930, the famous, unforgettable Chain-Breaker issue, Scott Nos. 68-73.

Cyril Bouda was a famous painter and graphic artist. He is probably best known to Czech philatelists for his design of Scott Nos. 1070-1079 picturing Czechoslovak towns and cities for PRAGA '62. His son, Jiří Bouda, followed in his father's footsteps. In December 1989 he designed and engraved a stamp, Scott No. 2769, for the Day of Czechoslovak Postage Stamp. It shows a picture of his father, Cyril, together with art tools and falcon.

Another designer was Mirko Hanák. He was not a stamp collector himself. Originally he wanted to paint murals, but his love of hunting led him to the depiction of the animals he hunted by graphic techniques. An example of his work is seen on a series of stamps he designed, Scott Nos. 1211-1216, depicting various wild animals.

Finally, the designer who never designed a stamp was named Franz Cleyn. Born in 1582 near Prague, he died in London, England. He was a great painter and engraver. What he did do was to create designs for tapestry weavers, and one group of designs he made illustrated the tragic love story of Hero and Leander. These tapestries were hidden during the war, but were later discovered and are now in the municipal art gallery in Bratislava. An unusually skillful engraver, Miloš Ondráček, was able to reproduce the scenes from the tapestries on six Czech stamps. They were Scott Nos. 1950-1955.

Once a particular stamp design had been approved, an engraving of the design is made. Several of the most outstanding stamp engravers in the world were Czechoslovak

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engravers. Such men as Švengsbír, Herčík, Seizinger, and Heinz are outstanding examples of the practitioners of the art of stamp engraving.

The first engraver of a Czech stamp was Eduard Karel. The stamps, issued in 1920 seventy years after the birth of Thomas G. Masaryk, were Scott Nos. 61-63 and bear a portrait of the President. These stamps were designed by Max Švabinsky.

Bohumil Heinz was an outstanding engraver and Karel had been his teacher. However, for quite some time Heinz was unable to get steady work in Czechoslovakia so he went to work for Thomas de la Rue & Co. in England. Later he returned to Czechoslovakia and did the engraving of many Czech stamps, including the Dvořák stamp, Scott No. 199, Štefanik stamp, Scott No. 208, Purkyne stamp, Scott Nos. 232-233, Fügner stamp, Scott Nos. 246-248, and many others.

Jiří Švengsbír, who has done many of the engravings for Czech stamps, in explaining his methods of work, said that he first makes several pencil sketches of the design, then a pen and ink sketch from which he does the engraving. He is quoted as saying, "A stamp is not only utilitarian, but a small work of art in its own right." He was a great admirer of Jan Amos Komenský and did the engraving for the Komenský stamp, Scott No. 793, and also for the Komenský mausoleum, Scott Nos. 791-792.

Karl Seizinger engraved over 50 different Czechoslovak stamps. He was not a native of Czechoslovakia, but was born in Germany in 1889. He first became interested in engraving when, as a very young man, he assisted an old engraver in Germany to write his autobiography. Later he fought in World War I, was captured by the English, was later released, and returned to Germany. He could not find work so he took a job engraving bank notes in Finland. After two years, he went to Czechoslovakia where he did most of his work as an engraver. Among the Czech stamps which he engraved are the First Christian Church at Nitra, Scott Nos. 192-93; the Pastoral Scene, Scott Nos. 200-201; Town Square at Olomouc, Scott No. 225; and Cathedral at Košice, Scott No. 250. He also engraved the first United Nations stamp which pictured the U.N. building in New York.

At times there was some question as to whether or not Seizinger had engraved a particular stamp. The question was always settled by the fact that he almost always placed a "hidden" mark in his engravings, the secret mark being the letter "S".

The following is a list of engravers and designers of stamps of Czechoslovakia which is available to anyone possessing the latest SPECIALIST CUMULATIVE INDEX:

Designers:

Jaroslav Benda (1886-1970)
Martin Benka (1888-1971)
Cyril Bouda (1901-1984)
Vratislav Brunner (1886-1928)
Mirko Hanák
Vincent Holzník (1919-)
Jaroslav Lukovský
Jakub Obrovský (1882-1949)
Albert Preissig
V. Silovský
Max Švabinský
Karek Svolský
K. Vik
J.C. Vondrouš

Engravers:

Václav Fajt (1952-)
Bohumil Heinz (1894-1940)
J. Herčík
Bedřich Housa
Eduard Karel (1861-1950)
Miloš Ondráček (1936-)
Jindra Schmidt (1897-1964)
Karl Seizinger (1889-1978)
Jiří Švengsbír (1921-)

-- PHILLIPS FREER

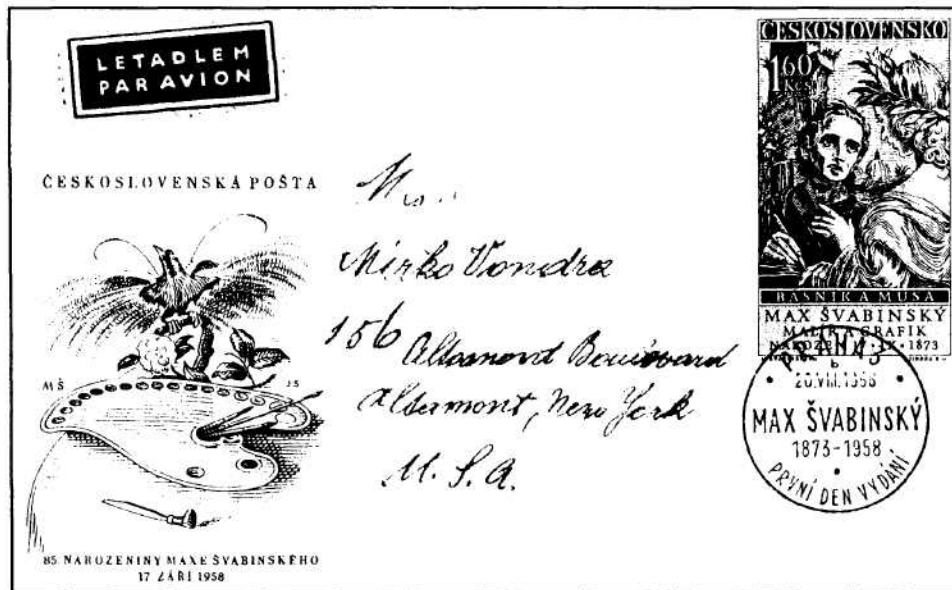


Fig. 1

Letters To The Editor

1. Dear Mirko:

In the Jindra Schmidt article (SPECIALIST July/Aug.96, pgs. 19-23), I have a problem with Fig. 9. According to the text, "...And a year later he honored his friend, Švabinský, on his 85th birthday by engraving a stamp reproducing the artist's symbolic work 'Básník a Musa' (The Poet and the Muse)." Fig. 9 shows the finished essay with Švabinský's handwritten comment in Czech.

In my view, Fig. 9 illustrates the 1960 stamp honoring the birth centenary of Mucha, whereas the text was meant to apply to the 1958 stamp honoring the 85th birthday of Mucha. Please refer to enclosed illustration (Fig.1).

Yours truly,
Gerald van Zanten

2. Dear Mirko:

The enclosed illustration may be of interest to readers of Charles Chesloe's article on Bohumil Heinz in the May/June issue on page 16. It relates to Fig. 2 of that article and is an initial die-proof struck before the addition of the country's name and denomination. It is printed in black on thick cream paper (115x105mm) with the sunken portion 77x50mm. The sunken area of this essay has been highlighted for illustrative purpose (Fig. 2). I happen to cherish this item as part of my collection.

Yours truly,
W. Alec Page

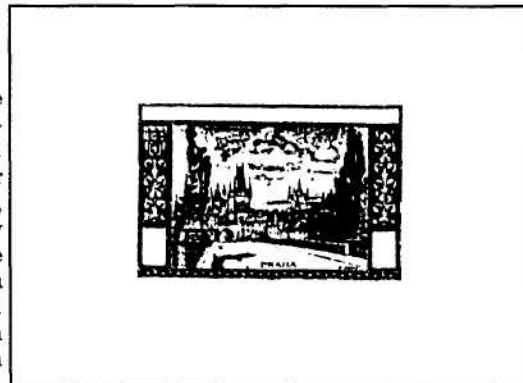


Fig. 2

Editorial Hinges

SPECIAL PROJECTS EDITOR'S AWARDS

For those who may not have noticed, Phil Freer is our Special Projects Editor. For the last few years, he has worked tirelessly on a column headed "For the Beginner". His first article under that column appeared in the July/August issue and, since then, sixteen more have appeared at various times. These articles were selectively edited and compiled in a book titled "For Beginners: The Philately of Czechoslovakia," which Freer published in 1994. The first edition was sold out the same year. A second edition followed in 1995.

In the meantime, the book was entered in literature competition at the following shows:

National Philatelic Literature Exhibition 1995 (New Zealand)

CHICAGOPEX 95 (Chicago, IL)

STAMPSHOW 95 (St. Louis, MO)

SESCAL 95 (Los Angeles, CA)

TEXPEX 95 (San Antonio, TX)

COLOPEX 96 (Columbus, O)

At every one of these shows, the book won a silver-bronze award - a somewhat remarkable achievement for a paperback 8½ x 11 inch book of only 35 pages.

Currently, Phil Freer is adding a few more sections to the book, the first of which is published in this issue of SPECIALIST. We are hoping a third edition will follow and will include whatever additional sections are written. It is a marvelous learning tool for young philatelists seeking to collect stamps of the former Czechoslovakia and now, the Czech Republic and Slovakia.

A RELUCTANT FAREWELL

In September 1987, I became editor of a 12-page monthly publication known as THE CZECHOSLOVAK SPECIALIST. There were ten issues annually and we scrounged around frantically to fill those 12 pages with meaningful articles of philatelic interest.

In May 1989, the Society published its 50th Anniversary Issue comprising a record 40 pages which heralded the beginning of a new era for our periodical. In its meeting at BALPEX in September 1990, the Board approved my request changing the SPECIALIST from a monthly to a bimonthly periodical of at least 24 pages per issue. The format was also changed with the front page a different color each year.

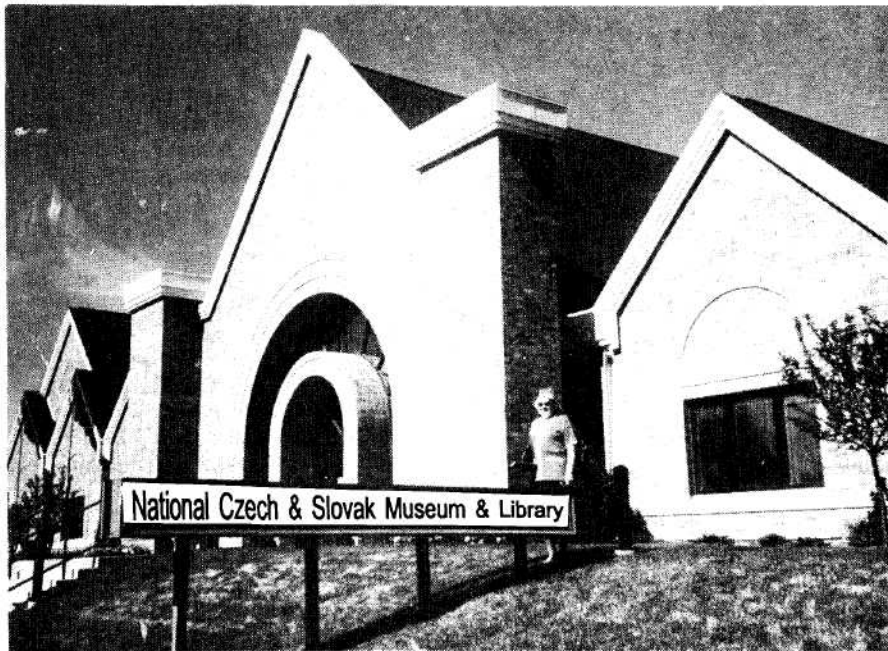
Articles started pouring in not only from our American members but also from members living abroad and even from non-members. As the issues grew larger, I grew older and found myself slowing down. This past year we published one issue of 32 pages, three issues of 36 pages and the last two of 40 pages each. While I reveled in this



Mirko Vondra, retiring editor, with wife, Anne,
author of the new SPECIALIST INDEX

accomplishment, I discovered that what had started out as part time work had now become a full-time operation.

After 9½ years, I have finally decided to retire as editor and turn my attention to more personal matters while letting others who are younger and more energetic have a chance at managing what has, in the past 57 years, become a remarkable publication. I do this with a heavy heart and with the realization that all my efforts and devotion to this task would have come to naught had it not been for the cooperation of a hard-working editorial staff, the untiring assistance of our Board and the contributing authorship of many of our concerned members. I salute them all.



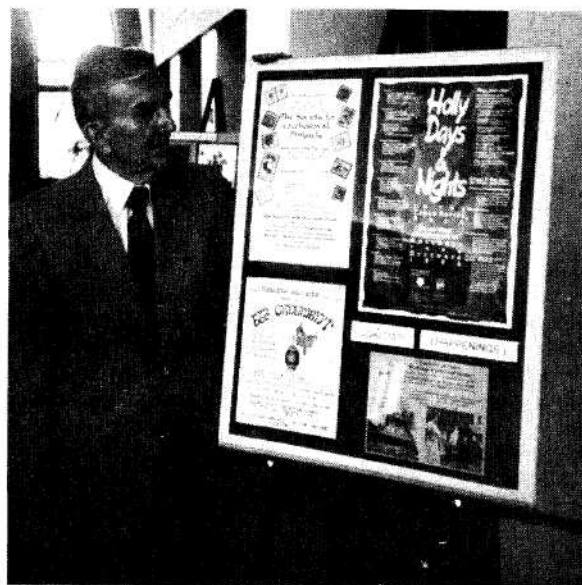
Anne Vondra in front of National Czech and Slovak Museum and Library

A TRIP TO CEDAR RAPIDS

After MILCOPEX ended, your editor traveled to the new National Czech and Slovak Museum & Library overlooking the Cedar River in Cedar Rapids, Iowa, where he and his wife met with Dan Baldwin, the director, and Carmen Langel, the Museum's young curator. We were greatly impressed with the new facility and particularly with the spacious Museum. There we found on display such beautiful items as an original Mucha poster, a large collection of mannequins dressed in various Czech and Slovak national costumes and two religious books dating back to the 16th century. These Bibles were written in the Czech language of the day but in German fraktur script. Last, but not least, were a series of glass enclosed panels containing photographic documentation tracing the history of the Czech and Slovak settlers in the Iowa area. These panels turned like the pages of a book. One of them displayed a collection of Czechoslovak stamps bearing the portraits of famous Czechs and Slovaks. There were also many other



Modern version of Pražská Brána next to Czech and Slovak Museum



Mirko Vondra examining S.C.P. poster publicizing its MILCOPEX participation at Czech and Slovak Museum

museum artifacts too numerous to itemize. A large area of the Museum has been set aside for a library of Czech and Slovak books many of which were still in storage, waiting for cataloging and processing. Mr. Baldwin explained that the librarian at nearby Coe College has agreed to aid in the cataloging of these books. Meanwhile a full-time librarian is being sought who is bilingual and can read and write Czech as well as Slovak. Also one or two volunteers are needed to staff the servicing portion of the Library.

Next we visited the Czech Village adjacent to the Museum & Library. It is in dire need of updating and modernization. Essentially there are three stores in the Village that appear to be thriving: Zindrick's Restaurant, Sykora's Bakery and the Czech Gift Shop. There is also Boženka's Wearing Apparel Store which was closed at the time of our visit, so we cannot comment on it. Other businesses in the Village seemed generally run-down, partly operational or simply closed and abandoned. Mr. Baldwin conceded the Village needed an infusion of funds and a few more store occupants to bring it up to par. He felt that once the Museum & Library were fully staffed and the street improvement now in progress completed, tourists will start appearing in greater numbers and the Village will once again thrive.

It is my opinion that one of the businesses that could help in reviving the Village would be a stamp and coin

dealership that might eventually broaden into a full hobby shop. Stamp dealers please take note! In all other respects, the National Czech and Slovak Museum & Library seems well on the way to becoming the pride and joy of Czechs and Slovaks living in this country.

We are thankful to Mr. Baldwin and Ms. Langel for sparing their time to inform us of unfolding developments at this unique facility.

NOMINATIONS AND DUES

A call for Board nominations appeared in our Sept/Oct issue on page 29. On page 39 of the same issue, a nominating form was enclosed which all concerned members are urged to fill out and mail in to Henry Hahn, chairman of the nominating committee.

Who is a "concerned member"? Anyone who has paid his dues and wishes to avail himself of the Benefits listed on page 2 of our last issue is and should be a concerned member. He or she should be concerned because the Board is the working arm of the S.C.P. Every member of the Board is charged with representing the interests of the general members. But Board members do not serve for life. They can be reelected when their term expires, and occasionally Board members resign or refuse to run again due to personal reasons. When that happens, others must be ready and willing to step in to their shoes. Nominations and elections are a practical and systematic way of keeping the Board vibrant and fully staffed.

To all members, we appeal for support. Send in your nomination form naming the candidate of your choice (with the nominee's consent, of course) along with the signature of one other member. To save yourself an extra 32 cent stamp later on, send in your check for your 1997 membership dues along with the completed form.

We are happy to announce to our members that dues for 1997 will remain unchanged as our financial condition remains strong and our membership base continues to increase. On or about January 1, 1997, our treasurer, Ed Lehecka, will be billing you for your 1997 membership dues. A return envelope will be provided for your remittance. Please treat this as you do your other bills and pay it promptly. This will save the Society both money and time in needless followups. Under the provisions of our By-laws, we are required to drop any member who has not paid his or her dues by February 28, 1997. We value your membership so please help us by keeping costs down and by remitting promptly.

SUPPLEMENT TO BILL POWELL

The article by Karel Holoubek appearing in the last issue of the SPECIALIST has already generated considerable interest and favorable comment. Since its publication, we have received from the author the following listing categorizing the illustrated cards (14 in all) plus 5 that were not illustrated. The numbers itemizing these cards do not necessarily correspond to the figure numbers appearing in the article.

First Series - yellowish paper with black print and drawn by Bill Powell in sizes 14.4 x 9.6 cm.

1. "Yank Soldiers Song" (Fig. 1). On reverse side is the music with title and text (Fig. 2).
2. "The New Pilsen Polka" (Fig. 5)
3. "All this an' 85 points too!" (Fig. 4)
4. "Yanks teach Blecha the Jumpin' Jive" (Fig. 3).

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Second Series - yellowish paper with black print and drawn by J. Lauda. These are postcards with the reverse side blank.

5. Three soldiers on a jeep passing a flag-waving boy (Fig. 6).
6. "Oběd - Dinner". Soldiers resting and eating. (Fig. 8).
7. Soldier dancing with girl, others in background. (Fig. 7).
8. "Bio v ulici - Movies in a street" (Fig. 9).
9. Armored vehicle standing while soldiers mingle with civilians. (Fig. 10)
10. "Tábor v Parku - A Camp in the Park". (Fig. 11).
11. "6 V 1945". Tank driving under banner reading "Vitáme Vás-Welcome". (Fig. 12).
12. "Setkání v Plzni - The meeting in Pilsen". (Fig. 13).
13. "Plzeň 1945 - Stráž - Patrol". (Fig. 14)
14. "Do you understand? I shall look in my dictionary!" (Fig. 15)

Third Series - rose pink or orange paper with brown print and drawn by J. Lauda. Size of cards is slightly larger than the preceding series. None of these had any illustrations submitted.

15. Volleyball game between soldiers and youngsters.
16. "On the Road". A row of telephone poles across which soldiers are stringing wires.
17. "Osvěžení v Plzni - Beer recreation in Pilsen". Soldier sitting on keg marked "Prazdroj Plzeň".
18. "Na křižovatce - On the crossing". Soldier driving delivery truck alongside two motorcyclists.
19. "Přátelé - Friends". Two soldiers with two girls in national costumes.

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Fig. 1

New Issues

SLOVAKIA

Thanks to the efforts of member Frank Garancovsky, we have finally been able to secure information on some of Slovakia's new postal material other than postage stamps issued during 1996.

1. On June 26, the Ministry of Transports, Posts and Telecommunications issued a commemorative Pigeongram bearing a printed stamp of 8sk value showing the national emblem of the country with a pigeon motif and legend in the lower left corner with this translated text: "Greetings from the participants of Kalogatia to the sportspeople of the Summer Olympics, Atlanta '96". (Fig. 1) Designed by Igor Benca, the stamp was printed by the Post Printery in Prague using monochrome recess printing. The pigeongram was printed in brown and black in offset by Kníhtlač Gerthoffer, Zohor.
2. On June 26, the Ministry issued a postal card showing a printed stamp of Devín of 2sk value and having a cachet that features a dancing figure in black with rhythmic patterns in ochre and with translated text: "Year of Slovak Music 1996" (Fig. 2). Designed by Igor Piačka, the card was printed in offset by Prompt a.s. in Bratislava.
3. On June 29, the Ministry issued a postal card showing a printed stamp of Devín with a 2 sk value and a cachet showing the original seal of the town and the translated text: "790th anniversary of the first written reference to Malacky" (Fig. 3). Designed by Zdeno Brázdil, it was printed in black and light brown in offset by Prompt a.s. in Bratislava.
4. On July 4, the Ministry issued a special commemorative envelope with an 8sk value printed stamp showing the country's national emblem and a cachet bearing a spiral design showing children's faces with the text "UNICEF" honoring its 50th anniversary. Designed by Kamila Štanclova, the stamp was printed by the Post Printery in Prague using monochrome recess printing. Designed in blue and black, the envelope was printed in offset by Kníhtlač Gerthoffer, Zohor (Fig. 4).
5. On July 4, the Ministry issued a special commemorative envelope with an 8sk value on a printed stamp showing the country's national emblem and a cachet bearing a headless winged angel with the translated text "50th Anniversary of UNESCO". Designed by Karol Felix, the stamp was printed by the Post Printery in Prague using monochrome recess printing. The design of the cachet is in blue and black and was printed in offset by Kníhtlač Gerthoffer, Zohor (Fig. 5).

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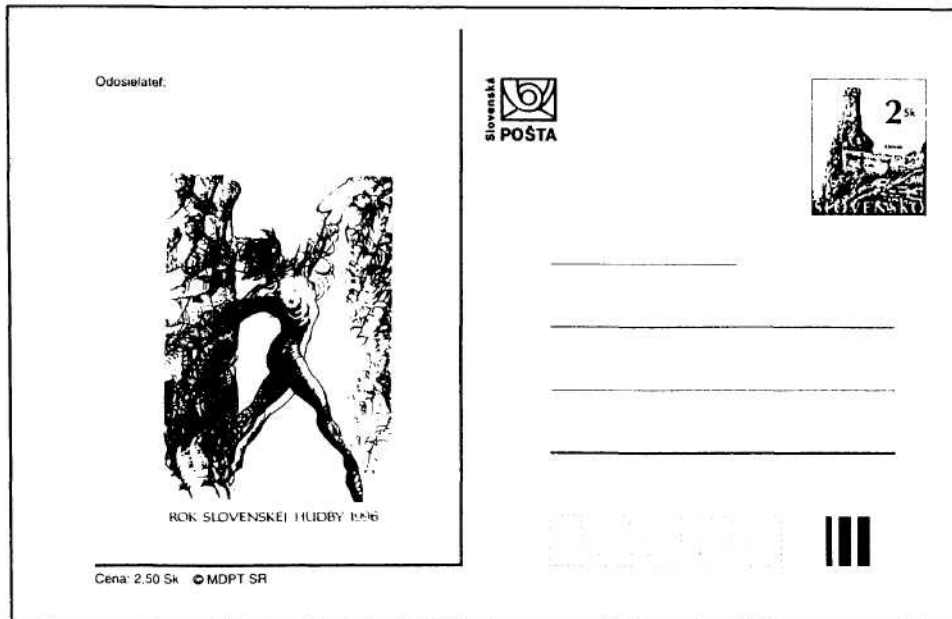


Fig. 2

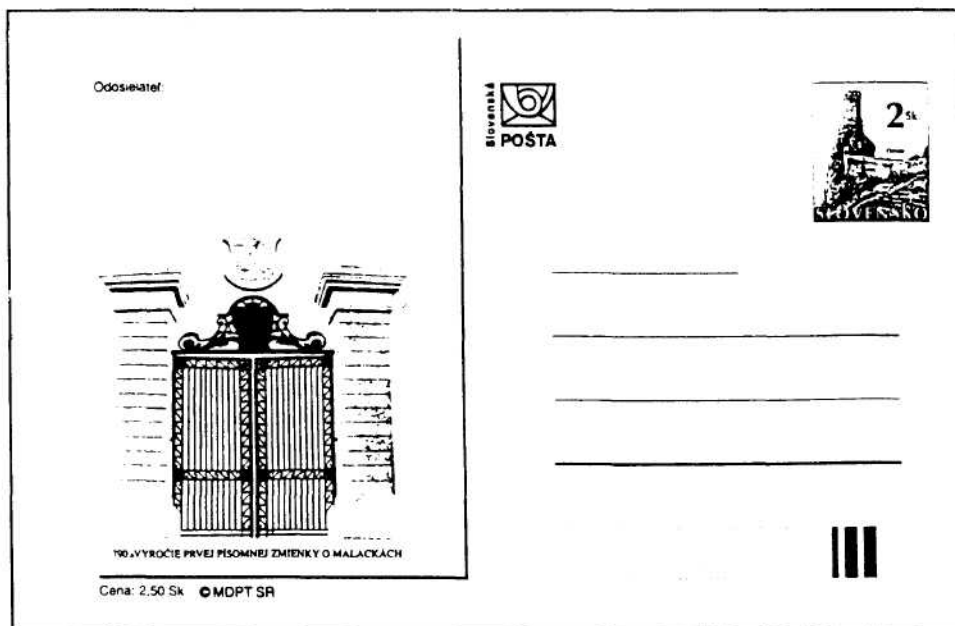


Fig. 3

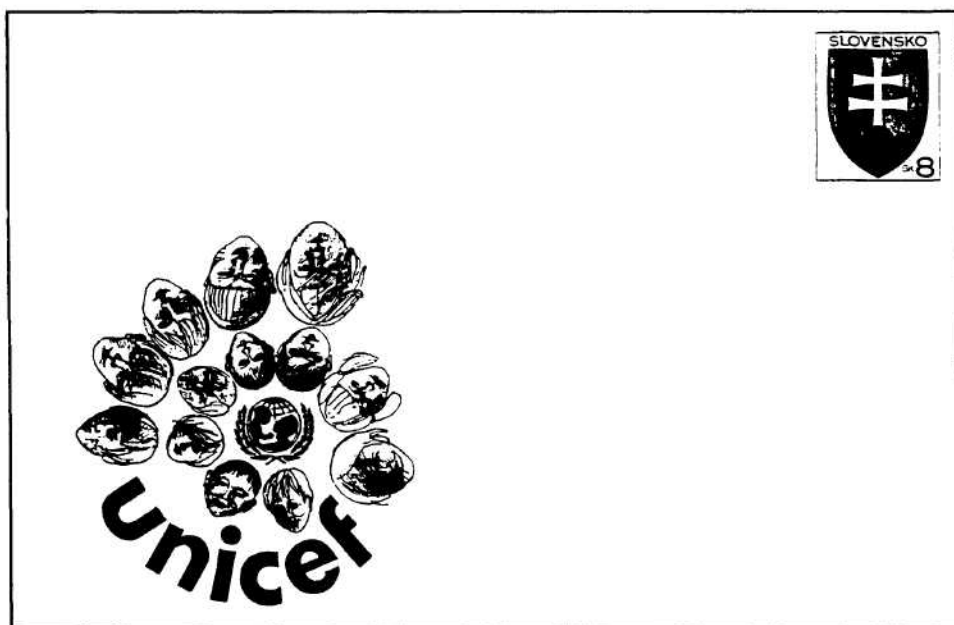


Fig. 4



Fig. 5

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6. Fig. 6 corresponds to item no. 11 described on page 36 of the Sept./Oct. issue.
7. Fig. 7 corresponds to item no. 12 described on page 36 of the Sept./Oct. issue.

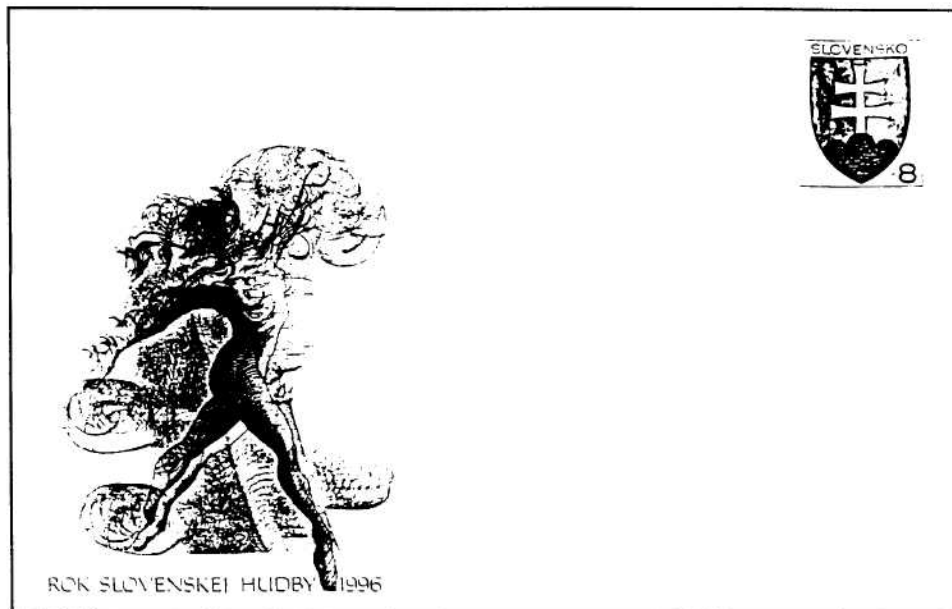


Fig. 6



Fig. 7

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