



THE CZECHOSLOVAK SPECIALIST



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Winner of Numerous Philatelic Literature Awards

A.P.S. Unit 18

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Past-President's Corner

Yes, you read correctly. I am no longer president. That honor now belongs to Richard Palaschak. Thank you Richard for sharing your considerable management skills.

But since Rich was not at the last Board Meeting in Minneapolis, I am putting together this report.

First, I would like to put in a word of thanks for several of our long-time members who are completing long periods of duty or have served us in exemplary ways.

-- Edwin Lehecka has helped manage the Society for more than 30 years as Chairman of the Expertization Committee (10+), Book Sales Manager (10+), and finally Treasurer (18). Since I know that you can add, you will see that he held two of these jobs at the same time for a period of years. As testament to his exceptional service and abilities, his tenure in these positions was extensive. Ed, thank you again for your valued service for so many years.

-- Philip Rhoades has been our Secretary since the summer of 2005. Without taking anything away from our previous Secretaries, Phil set a new standard in his performance and innovations in conducting the business of Secretary. Just to give you a couple of examples:

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MEMBERSHIP BENEFITS

Here is a list of all benefits to which S.C.P. members in good standing are entitled.

1. A sales circuit is operated by H. Alan Hoover. The circuit itself has been fully written up in the May/June 2004 SPECIALIST. For complete details, contact H. Alan Hoover, 6070 Poplar Spring Dr., Norcross, GA 30092, or e-mail: h.alan.hoover@cspilately.org
2. A book sales division is run by Sam Horvath. A listing of philatelic books for sale appears regularly in the SPECIALIST. For further information, contact Sam Horvath, S8207 - US Hwy 61, Readstown, WI 54652-7056, or email: canclcek@mwt.net
3. A Society library is housed with Ludvik Svoboda, librarian. For inquiries on borrowing books, buying past SPECIALISTS or making book donations, contact Ludvik Svoboda, 4766 S. Helena Way, Aurora, CO 80015, or email: Lousvoboda@comcast.net
4. An expertization committee operates under the direction of Ludvik Z. Svoboda. Depending on the nature or substance of the item to be expertized, he will direct you to the appropriate source for expertization. Please contact Ludvik Z. Svoboda. (see address/e-mail above).
5. THE CZECHOSLOVAK SPECIALIST is the official bi-monthly publication of the Society. For inquiries on obtaining back issues, contributing original articles, advertising rates, and bound copies, contact Ludvik Z. Svoboda (see address/e-mail above).
6. Our web site (www.CSPilately.org) on the Internet provides Society information on Membership, History, Education, Auctions, Exhibits, Book Reviews, Contacting other members via e-mail, and more. The site is maintained by Marisa Galitz, 1430 Brickell Bay Drive, #907, Miami, FL 33131, e-mail: MMGalitz@gmail.com.

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

Past-President's Corner

(Continued from Page 1)

- if you have ever been involved in a meeting where there are minutes being taken that you and everyone else are depending on to accurately record the proceedings, and to then provide you with those minutes in a timely manner so actions can be accomplished, you know how frustrating it can be to wait for an extended period of time to get them. Phil made it a practice to transcribe the minutes that evening during the philatelic show and have them ready for the attendees to begin their review of them the very next day. I can remember times in the distant past, before Phil, when we would not see the draft minutes for months!

- Phil developed a storehouse of forms, letters, and lists on his computer system that was instantly ready to help you with various management taskings. As a result, when it came time recently for him to pass on his records to our new secretary, Tom Coosaboom, it was the most organized and complete portfolio that I have ever seen.

Finally, through his exceptional exhibit of the tragedy that befell the small Bohemian village of Lidice in 1942, Phil was an outstanding spokesman not only for Czechoslovak philately, but for how philately can inspire others also.

-- Mark Wilson has been a proactive and vocal member of our Society for many, many years now. Perhaps his greatest contribution has been his numerous insightful and knowledgeable articles that have appeared in the *Specialist* for over a decade now. What is most important is that the majority of the articles deal with original research on Mark's part. His contributions here are even more amazing in that he taught himself how to read Czech in order to do research in original Czech publications -- many of which he has translated so that non-Czech readers can have the benefit of this knowledge. He was also our webmaster for a number of years instituting innovative ideas to bring in new members. While librarian he cataloged the majority of our extensive collection and made the volumes easily accessible to our members. Using his librarian and computer talents, he scanned all of the 1939-1999 *Specialists* into an Interactive Index that contains not only all of these issues, but allows you to interrogate and find the articles that you are seeking. This Index DVD is the envy of philatelic societies. Continuing with his interest in the library, he volunteered for and performed the vital task of moving our library from Baltimore to its present location in Denver [more about this move later]. Mark has never been shy to let you know of his opinion -- he can be considered a real diamond in the rough. We have been very lucky to be the beneficiaries of his talents.

* * * * *

Since I brought up the library move, a few words about this major change. For various reasons, it became necessary for the Society to move its library to a location where we have better access. It was decided to move it to the Rocky Mountain Philatelic Library (RMPL) in Denver (about 7 miles from my house). Mark Wilson volunteered to go to Baltimore (from his new home in Phoenix), buy special book boxes, rent a truck, pack the boxes, load them, and drive the truck to Denver. In Baltimore, Mark had the help of our member Richard Palaschak, and also two of his personal friends from when he lived in Virginia, John Tavenner and David Sackrider -- neither of which even collect stamps.

THE CZECHOSLOVAK SPECIALIST

For your information, the cost of moving the library jumped by a lot from the original estimate of about \$1,800 about three years ago. This time it cost \$3,020.86. The biggest expenses were truck rental (\$1,453.60) and gas (\$787.54). Fortunately for us, the Phil Melamed Foundation picked up this expense. They are also paying a \$600 per year stipend to the RMPL for keeping our library there. Thank you Phil Melamed Foundation.

I am the new librarian. I hope to have the library ready to be doing business (i.e., borrowing of books by our members) by this fall. An updated catalog of what is found in our library will appear on the Society website this fall also.

Also, in conjunction with the review and consolidation of the library holdings, there will be a list published in the Fall *Specialist* of those books and loose *Specialists* that are available for purchase at very reasonable prices. The list of loose *Specialists* is quite extensive.

* * * * *

Now some information about our Board Meeting and participation at Minnesota Stamp Expo 2011.

While our membership has dipped, it has stabilized at just over 250. Due to the reduction in the number of *Specialists* publications from 6 to 4 per year, our financial status has remained very good. This means NO danger of dues increase.

A major factor in the cost and availability of the books we offer for sale continues to be the shortage of people willing to bring some books back for us from the Czech Republic in their baggage. Mailing them adds about \$4 to the price of each book. If you are planning a trip to the Czech Republic, please contact our Book Sales Manager, Sam Horvath (see the back cover) for guidance on how you can help (even if it is for only a couple of books).

John Pojeta, our new Membership Committee Chairman, reported on the activities of his committee towards attracting new members. If you would like to help or have suggestions or ideas, contact John at e-mail: shells1957@gmail.com or 301-424-1492.

Our future meetings are:

2012: BALPEX, Baltimore, Sept. 2-4

2013: WESTPEX, San Francisco, Apr. 26-28

2014: NOJEX, New Jersey, May 23-25 (probable dates?) --

this is the Society's 75th anniversary.

If you get a chance to look at a copy of Scott's Vol. II 2012 catalog, you will notice that there are a LOT of changes in values (upward) and changes in the information provided on Czechoslovak and Czech Republic stamps. Most of this is due to the participation of a number of our members who have volunteered to help Scott's make the Czechoslovak/Czech Republic sections more up to date and realistic in their values shown and the information provided. A similar effort is going on with the Slovakia/Slovak Republic information yet to appear.

The Board decided that with the use of the Internet and e-mails being so prevalent, it is now a requirement that all future members running for the Board must have Internet/e-mail access.

The Society has a shortage of members who have exhibits prepared to be shown at our conventions. We are going to be preparing and providing guidance to help our members prepare exhibits of their materials. Watch for information on this area in future *Specialists*.

The Board elected Richard Palaschak to be President, Chris Jackson to be Vice-president, Tom Cossaboom to be Secretary, and Marisa Galitz to be Treasurer.

We came away from Minneapolis with mixed reviews. Arguably the only real bright spot was that thanks to the effort of our book sales manager, Sam Horvath, we sold \$696.50 in books. To my knowledge, we managed to entice only one new member to join. We had a wonderful Czech dinner on Thursday night in downtown St. Paul with Don Pafko (Honorary Slovak Consul) and his wife Jeanette as our guests. The success of our member's exhibits left much to be desired (for whatever reason):

- Jay Carrigan -- Carpatho-Ukraine 1944-1945; Vermeil
- Earl H. Galitz -- Bulgaria in the First World War; Vermeil
- Alfonso Zulueta -- Bohemia and Moravia in the Austrian Empire, 1850-1918; Silver
- Jaroslav Verner -- Mail of the Czechoslovak Legions in France; Silver
- Jaroslav Verner -- Czechoslovakia: Air Mail of the First Republic; Silver

Single frame:

-- Jay Carrigan -- Polish DP Camps in Germany - The Lübeck Complex; Silver
 AAPE Gold Award of Honor:

-- Alfonso Zulueta -- Bohemia and Moravia in the Austrian Empire, 1850-1918

SCP -- Alfons Mucha Award [the best Czechoslovak exhibit]

-- Jay Carrigan -- Carpatho-Ukraine 1944-1945

Auxiliary Markings Club -- Award of Merit

-- Earl Galitz -- Bulgaria in the First World War

Military Postal History Society Award

-- Earl Galitz -- Bulgaria in the First World War

Ludvik Z. Svoboda

ADVERTISEMENT

FOR SALE
SET OF BOUND *SPECIALISTS*

This is almost a once-in-a-lifetime opportunity to acquire a complete set (including the much sought after earliest years) of bound volumes of *The Czechoslovak Specialist*, 1939-2010. I will not break up the set.

The first person to contact me with a firm commitment to pay \$500 plus media mail shipping costs will get the set. Be advised that the shipping costs (postage plus insurance) could possibly amount to as much as \$100 (hopefully less).

A percentage of the purchase proceeds will go as a donation to the Society.

Charles Chesloe
 PO Box 100
 Willow Springs, IL 60480
 Tele: 708-246-2393

NEW CZECH STAMP ERROR DISCOVERED -- TO BE A FORGERY!!!

by Savoy Horvath, Ludvik Svoboda

In the Spring 2011 issue of the Specialist, p11, we reported on the apparent discovery of a color error (red missing) on the 2008 Beauty of Flowers/The Rose, Sc. 3365/Pof. 543 stamp. Even the new 2011 POFIS Czech Republic Specialized 1993-2011 catalog listed this as a production error, giving it a high value. Of course, for it to have been included in this catalog as an error, other examples of it must have already been found in the Czech Republic (they did not yet know of the discovery here).

Now we see that the 5/2011 [May] issue of the Czech national philatelic publication Filatelie carried a story by a recognized Czech philatelic expert, František Beneš, that the error was a forgery. He states that two pairs of the error stamps were submitted to him for analysis. In viewing them under magnification in both normal and ultraviolet lighting, they showed signs of manipulation. The red photogravure color was greatly diminished or absent, while the basic black recess print was undisturbed. Since the gum and paper on all of the stamps was not disturbed, the agent used to remove the color could not have had a water base.

The expert then tried some experiments on normal stamps to see what may have been used to remove the red color. He immersed a stamp in a common Czech household spot cleaner for 10 minutes, then blotted it several times with a paper towel, and noticed that color was disappearing or had disappeared.

In a final irony, this very same expert was the editor of the Czech catalog that first identified this stamp as a production error.

We will of course report any new developments in this intriguing story.



Philatelic News and Views

1. From Tom Coosaboom (Secretary):

-- I would like to ask our members to keep me advised as to your current e-mail address and telephone number if you already gave it to the Society before (but even if you did not). My e-mail and postal address are on page two of this issue. I will be asking for this voluntary information again during the dues cycle in November. We will not give this information out to anyone else.

2. From Rex Dixon (Publications Officer, CPSGB):

-- For the many of you who will remember our former member and auctioneer, I regret I have to advise you of the death of John Whiteside, a fount of all knowledge. For more information contact RexDixon@btinternet.com.

Announcement -- WARNING**STOLEN STAMPS**

by J.L. Klein

Recently I saw an announcement in a philatelic magazine that again a stamp exhibition will take place in Japan.



This of course brought back to me the very unpleasant experience I had when -- participating at Tokyo Philanippon 1991 -- two of my stamps, a 50/50 Postage Due error overprint and a 4 K granite paper POSTA 1919 were stolen. [See Mar/Apr 92 Specialist, pg 1, "Two Major Czechoslovak Rarities Disappear at PHILANIPPON"]

■ STAMPS STOLEN AT PHILANIPPON, TOKIO 5 YEARS AGO:

The following stamps "disappeared":

- 4 K Pošta Československá 1919 overprint on granite paper, unused;
- 50/50 h Postage due error overprint, used.

An award of DM 5.000.— will be paid to the person who will be successful in returning these stamps to the owner.

■ BRIEFMARKEN WELCHE IM JAHRE 1991 IN TOKIO VERSCHWANDEN:

- Eine 4 K Pošta Československá 1919 Überdruck auf Faserpapier, ungebraucht,
- ein Exemplar des Fehldrucks 50/50 DOPLATTI, gestempelt.

Wer dafür sorgen kann, dass diese zwei Marken dem Inhaber wieder zugestellt werden, wird eine Belohnung von DM 5.000.— erhalten.

■ Uvedené dvě nejvzácnější čs. známky, které byly před pěti lety odcizeny z expozitů na Světové výstavě v Tokiu, nebyly dosud nalezeny.
Osoba, která by uvedla stopu neznámého pachatele a známky by byly nalezeny, obdrží odměnu ve výši 5000,— DM.

Information to / Berichte an/ Informaci je třeba podat na:
J. L. KLEIN, Stoepaan 9, Apt. 1, 2243 CV WASSENAAR, Netherlands

The philatelic press warned against buying one of these stolen stamps but both stamps never appeared at auction. Experts like Pavel Pittermann, Jan Karasek, Fischmeister, Hefer, a.o. promised to be alert, but many of them are no longer amongst us. As many of the younger collectors will never have heard about this theft, I think it will be useful, even after twenty years, to warn eventual buyers.

Enclosed [is] a photocopy of an advertisement in a 1996 issue of Merkur Revue. I sent the same letter to our British, German, Czech and Dutch stamps-friends. Maybe these two philatelic treasures once show up . . .

[Ed. Note: If any member possibly has information about either of these stamps, please contact the Editor, see page 2 for contact information.]

FOR BEGINNERS
The Philately of Czechoslovakia
(Part 5)
by Phillips B. Freer

POSTAL STATIONERY

In general, there is not the widespread interest in postal stationery of the world that there is in postage stamps. There are exceptions. Czechoslovakia is one of them. Why? Perhaps because, with the possible exception of postal cards, it is still possible to acquire a complete collection of Czechoslovak postal stationery, including all varieties that exist in the country's letter cards, parcel dispatch cards, change of address cards, telegrams, envelopes, letter sheets, aerograms, pigeon-grams, etc., at an affordable price. Or perhaps it is because the postal stationery of Czechoslovakia offers many rewards in its numerous interesting categories that fascinate the ever-growing mushrooming group of collectors that the country has recently attracted. But before delving into the subject itself, it might be appropriate to explain to the novice -- a beginner in Czechoslovak philately -- just what Postal Stationery means.

Postal Stationery may be described as any form of paper issued by postal authorities which allows for a written message to be transmitted through the mails from addressor to addressee and on which the cost of mailing is printed in the upper right-hand corner. The emphasis is on the word "printed" because that is what distinguishes it from any other kind of mailing. The cost of mailing is printed on the paper usually in the likeness of a postage stamp. The paper may take any of the forms listed in the paragraph above. The cost of mailing is the basic rate

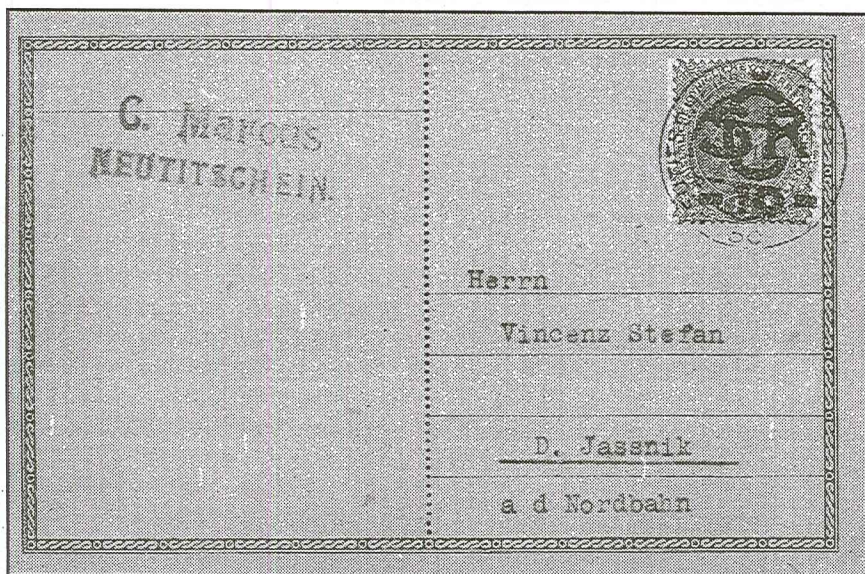


Fig. 1

current at the time of issuance for that mode of delivery. The rate may change, generally upward, in which case either a new cost is printed on the form or the old cost is revalued by overprinting with the new denomination.

Ordinary postal cards were issued for domestic use or for neighboring foreign countries. For each category, they were issued as single cards, although double cards with reply cards attached were also available. The earliest Czech postal cards issued in 1918 were Austrian and Hungarian cards overprinted with "ČSR" and the denomination "10". They were first used in December 1918 and were valid until October 14, 1919. There are several varieties of this overprint. An example of these overprinted postal cards is seen in Figure 1.

The first truly Czechoslovak postal cards were imprinted with the classical Hradčany stamps designed by Alfons Mucha (see Figure 2). Subsequent cards bore the imprint of the "Chainbreaker" stamps, Masaryk stamps, and others. Incidentally, the card seen in Figure 2 is one-half of a double card from which the reply half has been removed.



Fig. 2

Perhaps the most prolific area of postal stationery are the envelopes with printed stamps. The deluge began in the early 1970s and includes envelopes for both surface and airmail use. These envelopes are of considerable current interest in both the United States and abroad because of the varied subject matter they encompass and because they are so colorful.

Like postage stamps, postal stationery is valued, or catalogued, on the basis of "mint" and "used" condition. A postal card, an envelope or any other form of postal stationery is "mint" when it appears exactly in the condition as issued by postal authorities, including revalued overprints. But once something is added to it such as a message, a handwritten address, a postage stamp or a cancellation, the piece is no longer "mint". It would then be deemed as "used".

During the 1920s and even later, some businesses issued envelopes with their names and addresses printed on the address portion of the envelope. These

would have to be considered "used" covers even though they actually never passed through the mails, just as a cover that was favor-canceled but never mailed to any addressee is a "used" one. On the other hand, some businesses actually printed advertising cachets to the left of the address portion of a postal card or envelope.



Fig. 3

In Figure 3, a card which has an imprint of a 20h Hradčany stamp was canceled and mailed to an addressee in Vienna in July 1920. Clearly it is a "used" card. But suppose it had not been canceled, no address typed on it and no message placed on the reverse side. Would it still be a "mint" card despite the advertising cachet on the left? Yes, it would qualify as a "mint" card because anyone totally unrelated to that business enterprise could write a message and mail it to whomever they chose. The post office would have to accept that card, assuming the rate was correct, and cancel it. At that point it would lose its status as a "mint" card.

Advertising cachets are private in origin. They may advertise a private business, an annual meeting of a particular government bureau, or a philatelic congress. Figure 4 shows an airmail envelope with a 6k imprint of the top portion of a balloon and an imaginative cachet on the left. The cancel indicates the letter went by balloon mail on September 16, 1978. Cachets such as these are always found on the left side opposite the addressee lines. Most of them are similar to the cachets found on first day covers. However, starting around 1930 and continuing until 1969, pictorial cards were in vogue. For a single printed image of a stamp, the Ministry of Posts would issue many cards with different photographic subjects. Figure 5 shows one of these cards. This same card was issued showing eight different scenes. Other pictorial cards included subjects like mountain views, towns and cities, architectural structures, sporting events, etc. In one particular case, a set of cards contained several hundred different pictures.

First day covers were mentioned above. Are they classed as postal stationery? No, they are not. You will remember that postal stationery was defined as

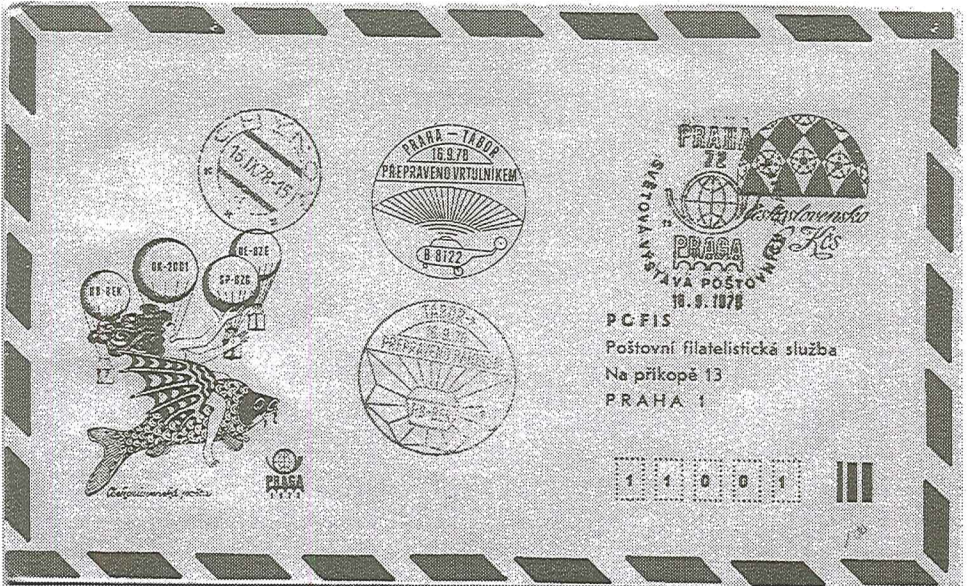


Fig. 4

“any form of paper issued by postal authorities . . . on which the cost of mailing is printed in the upper right-hand corner.” First day covers are envelopes to which stamps are attached and which are then canceled on the day the particular stamp or stamps are first issued; usually the cancel is a special commemorative cancel. For many years the Czech Ministry of Posts issued first day covers, many of them

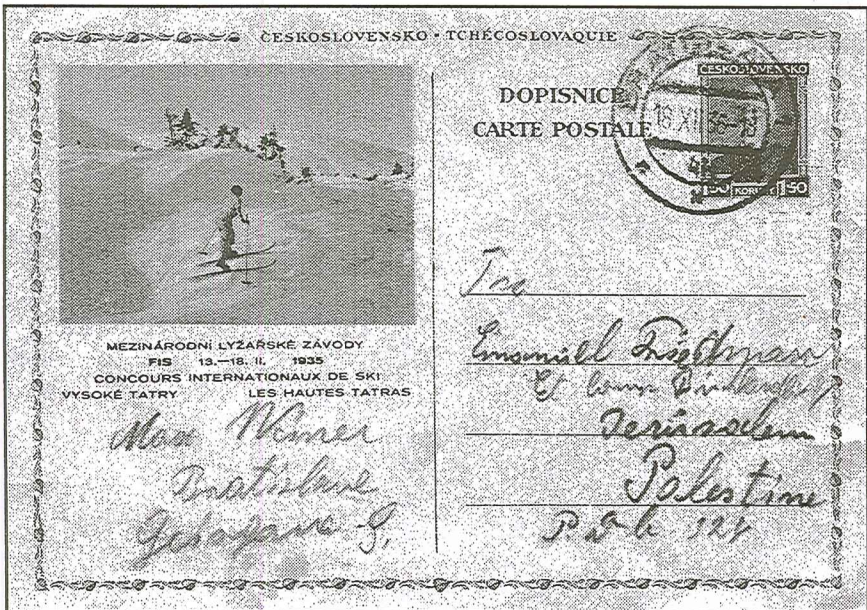


Fig. 5

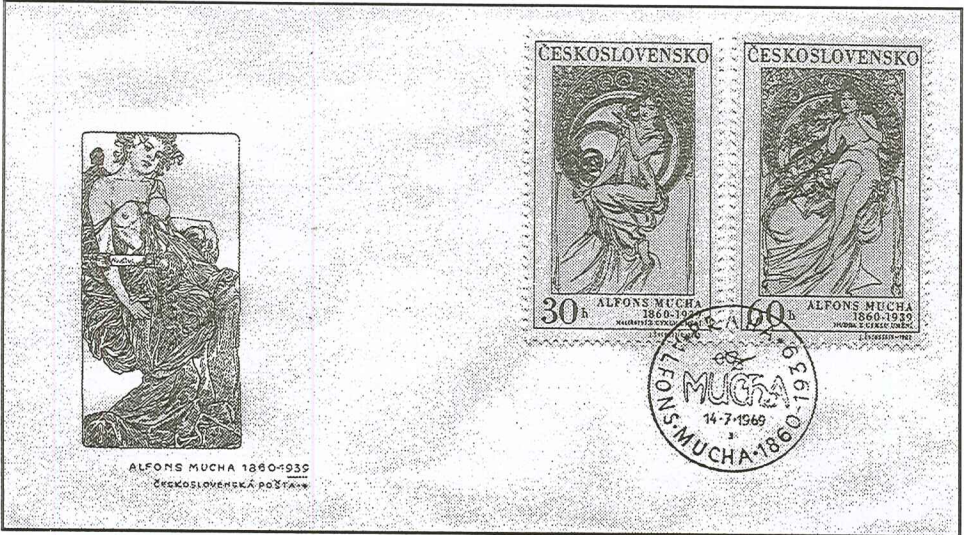


Fig. 6

with artistic and beautiful cachets. An example is seen in Figure 6 which was issued on the 30th anniversary of the death of Alfons Mucha.

In the early 1970s the Society for Czechoslovak Philately decided to expand the Czechoslovakia section of the Higgins and Gage Priced Catalogue of Postal Stationery of the World. In cooperation with the late Edward G. Fladung of Higgins and Gage, Inc., the Society undertook to issue a supplement to that section. Wolfgang Fritzsche, former circuit manager, was in charge of compiling the material which was published as the May 1974 issue of the Czechoslovak Specialist. Today, almost twenty years later, a second supplement is being prepared by members of our editorial staff in cooperation with a few philatelic experts in Prague. This new supplement, when completed, will update the nation's postal stationery in catalogue form up to the end of the united era when, on January 1, 1993, the country peaceably split into the Czech Republic and Slovakia.

This catalogue will contain an innovative system of numbering. There will be but one number for each individual item and that number will list the face value, description of item, catalogue price, and illustration. Gone will be the concept of listing each illustration under a number different from the item itself. The editorial staff firmly believes this will simplify the user's search in finding whatever he or she is looking for.

A FINAL WORD

Topicals, Thematics, and Exhibiting

In previous chapters I have discussed the various aspects of collecting early issues of the Czechoslovak Republic and some of the elements of design and printing of stamps which refer, for the most part, to forming a traditional stamp collection. However, there are other areas which collectors of Czechoslovakia may be interested in. For example, there are topicals and thematics.



the definitive plates are made for the final flat-plate printing. This is a long and laborious process not only on the part of the engraver, but also on the part of the printer because the presses for this type of work are not automatic but have to be operated by hand.

Four examples of stamps produced by the steelprint method are illustrated here. Of course, the real beauty of these stamps cannot be fully appreciated unless they are seen in color. Scott No. 1484 is a reproduction of a self-portrait by Henri Rousseau. The engraver was Jiří Švengsbir. Scott No. 1507 is "The Conjurer" by František Tichý. Scott No. 1546 is called "Cabaret Performer", a painting by František Kupka, and Scott No. 1552 is named "Josefina", painted by Josef Manes. Both of the last two were engraved by Jiří Švengsbir. Masterpieces like these can be the basis for a beautiful exhibit of modern stamps.

A topical collection is, of course, a collection of stamps built around some specific topic, i.e., sports, railroads, art, music, flora, or fauna. The stamps of Czechoslovakia abound in topical subjects, and topical stamps have, in the past few years, become very popular with many collectors.

I believe that some of the world's most beautiful stamps comprise reproductions of famous paintings issued by the Czechoslovak Ministry of Posts and Telecommunications. The process by which these stamps are printed is of considerable interest. The older photogravure process was discarded and, instead, a planographic steelprint in four to six colors was used. When, for example, six different colors are employed, six different color plates have to be engraved. Once the different color plates are finished, the engraver makes trial prints on a small press in order to judge the correct color intensity and to make desired changes in the engravings. Once the engraver is satisfied with the end product, all trial prints are destroyed, and the plates for the single stamp are sent to the printer where



There are an infinite number of topicals besides "Art" as mentioned above. The collector is cautioned not to make the topical so broad and all-encompassing that it goes off in all directions and becomes rather cumbersome. For example, a topical like "Railroads" can be confined to locomotives or cabooses. In the area of sports, try to limit yourself to a specific area like hockey or gymnastics. In music, you can specialize just in opera or in musical instruments. Besides, searching for stamps covering a limited area can be both challenging and rewarding.

There are other subjects in which the collector might wish to specialize: Postal History of Czechoslovakia, its postal stationery, overprints, airmails, or even "Back-of-the-Book Material". The possibilities are limitless. Whatever it is you need, always remember that other members of our Society will be happy to help you in any way possible.

Apart from topicals, there are also thematic. A thematic collection concerns itself with a particular theme in which all the stamps, covers and perhaps other pertinent material are concerned with a central theme. For example, in Czech philately, the theme might be the life of President Masaryk or the Sokol movement. As an example, a friend of mine has a thematic collection called "Anniversaries of the United Nations". For its 20th anniversary he shows a page of three stamps commemorating other anniversaries of the United Nations and shows these as well.

Having decided what it is you want to collect in the way of Czechoslovak philately, what do you do with that collection? In the evenings or on weekends, do you get it out and browse through it? Presumably, all of us do that, and we get a lot of satisfaction out of looking at the result of our labors. However, I would like to suggest a way we can get even more satisfaction out of it and that is to prepare an exhibit. Your immediate reaction may be, "No way will I enter my stamps in competition!" But, please bear with me and read further. An exhibit, whether or not you choose to enter it in competition, tells a story. To tell the story you choose particular stamps and collateral material; you arrange the material in a particular way in a logical sequence. In other words, you are not just an accumulator. If you do decide to enter an exhibit, perhaps first in a local show, do not be discouraged if your first efforts are not awarded a prize. I well remember the first time I exhibited many, many years ago. I worked very hard on the exhibit and entered it in a national show -- that was back in the times when there was no requirement that specimen pages be submitted prior to acceptance and there were seldom any judges' critiques. I received no award, not even a certificate of participation. Naturally, I was disappointed. But I spent a lot of time looking at other exhibits, and I acquired a lot of ideas for improving mine. I continued with the same exhibit and finally won a bronze medal. Soon judges' critiques came into vogue, and I attended as many as I could. Over the years my same exhibit kept improving. Eventually I won a gold in national competition and a silver in international competition.

So, whether or not you decide to enter into competition, decide on a particular subject or phase of Czech philately and experience the satisfaction of telling a story with your material. Whatever that story may be, you will have created something which is entirely your own.

Good luck! But remember, it is not just luck. It also involves research and study, plus inspiration and some hard work.

Book Review

Professional Literature
LIST OF REVOLUTIONARY REPRINTS 1944-1945
 trans. by Bob Hill

Members of the Union of Czech philatelists can get their hands on a new professional publication. Its author is a long-time collector and scholar, former member of the SČF board and founder of the Východočeského sdružení club of philatelists: the philatelist and journalist Karel Holoubek of Hradec Králové. Since 1945, he has studied the post-war Czechoslovak revolutionary overprints on stamps and letters, including those on German, Hungarian, and Slovakian issues as well as the Protectorate. His knowledge is not only of the overprints but also the temporary cancelers, cachets, newspaper labels, and the stamp issues of: Skalica; Olomouc (eagle); Slavkov and foreign overprints. He is interested in and engages in research of this historical period not only from a postal philatelic perspective, he gained truthful testimonies of this time, and is an avid collector.

This is despite the fact that our philatelic officials have questioned the integrity and interests of collectors of these stamps, considering them undesirable. Many of the issues arose from the decision of the official organs such as 'Národní výbor' (National Committees) at a local or regional level within the meaning of the Constitutional Decree of 12th April, 1944 in accordance with the Official Gazette No 18 / 1944 of the Czechoslovak Government in exile in London.

Karel Holoubek persevered and his research is based on: dozens of personal statements and letters of contemporaries at home and abroad; help and advice provided to him by members of the Czechoslovak Society of Great Britain in the form of articles in the newsletter Czechout; feedback on his articles published in the journal American Czechoslovak Specialist.

This is not a professional review, only the first information about this latest publication. Expert reviews will be written by qualified professionals. In addition I would just add that the original Holoubek work was called "Revolutionary reprints 1944-1945". The philatelic literature class at the World Stamp Exhibition PRAGA 2008 under the auspices of the International Philatelic Federation FIP and the International Association of Philatelic Journalists AIJP awarded this a silver medal. It is therefore good that this publication [is] finally released in March 2011, at his own expense and in cooperation and help of his family. The book has 312 bound A4 pages and numerous black and white illustrations and charts. The author considers this work as definitive although he is ready to update the book and include the results of other research and foreign collectors. This publication is the result of lifelong collecting enriched and supplemented by additional evidence. Book published by Karel Holoubek, copyright, Hrubínova 1454, 500 02 Hradec Králové

Lumír Brendl, Chairman of the SČF (April 2011)

[Ed. Note: This review was originally published in INFORMACE 2/2011.]

Book Review

**Travelling Post Offices in
German-Occupied Sudetenland, an Anthology**

by Tony Goodbody and Cyril Kidd

CPSGB, Monograph No. 24, 2010

The title of this monograph promises to discuss an area of Czechoslovak philately to which little English-language literature has been devoted. Following the cessation of the Sudetenland in 1938-39 the German post office established a number of railroad post office (RPO) routes in the new territory.

This monograph is an excellent reference to the cancellations of the Sudetenland railroad post offices. The illustrations include those of the initial temporary and later permanent cancels. Because the border between the Sudetenland and the Protectorate of Bohemia-Moravia wandered across rail lines, the authors decided to restrict the scope of the study to those lines which had one or both terminals in the Sudetenland. A few exceptions were made for two Breslau-Vienna routes and the Nurnberg-Pilsen routes.

The monograph includes a list of Sudetenland RPOs. Unfortunately, the list of routes does not contain the train (Zug) numbers. Also missing from the monograph is a good map of the Sudetenland RPO routes. While such a map would require the addition of a number of pages, it would be of immense help to the reader. Even so, this monograph provides a very good starting point for any RPO collector interested in the Sudetenland.

Tom Cossaboom

[This Monograph is now available through our book sales -- see the last page of this issue.]

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Letters to the Editor

1. Hi Lou:

I enjoyed seeing my article "Mucha's Stars" on page 24 of the Spring 2011 issue. However, for some reason the bibliography entries appear under the illustrations and not at the end of the article, likely confounding some readers, and the text meant for the illustrations is completely absent from the article.

The actual text for each of the three illustrations is as follows:

Fig. 1: Monografie 1, page 81.

Fig. 2: Detail from Figure 1.

Fig. 3: Hradčany 400h stars.

And the article's bibliography should read:

Wilson, Mark. Hradčany captioned design: Evidence for a single master die. *Specialist*, Winter 2010, p25.

Wilson, Mark. Correction and new discovery: The very first Hradčany stamp. *Specialist*, Fall 2010, p10.

Kubát, František. Hradčany. Monografie československých známek. Díl 1. Prague, 1968.

I hope someone takes me up on the challenge of mapping the Hradčany stars.

Mark Wilson

2. Hi Lou:

I am having a POFIS catalog number problem. In the Winter 2011 issue, the article by Ctibor Sobotka about the Congratulatory Bouquet printing error cites its POFIS number as 459. On the Česká Pošta website, No. 459 is the 2006 Special Olympics stamp and the Congratulatory Bouquet stamp is No. 462. Since I use that website to add recent Czech stamp catalog numbers to my Indices of the *Specialist*, this discrepancy caused me to become concerned.

I did some comparisons of POFIS and the post office website. My research indicates that many of the numbers on the website disagree with the POFIS catalog numbers, but even worse, the stamp designations are sometimes incorrect. For instance, on their website the Post Office indicates stamp No. 7 is "Millennium of the Strahov Monastery". Putting aside that "Millennium" and "Monastery" are both misspelled, the website got the building celebrated on the stamp wrong: it is the Břevnov, not Strahov, Monastery. This error appears only on the English language site. However, I have not compared other errors I found on the English language site with their Czech language site. Be advised the English language site has hundreds of errors.

I report this not only as a warning to others using the site, but because I used that website to supply numbers in my Indices to the *Specialist* for stamps printed after 2004. I am not sure when I will have time to go back and fix these errors, certainly not until after I obtain one of the new POFIS Czech Republic catalogs. In the meantime, caution is required when searching or using the indices for Czech Stamps after 2004.

I read that back in the days of Czechoslovakia, there was a law that all catalogs had to use the same number for a stamp. Perhaps that law died with Czechoslovakia. Perhaps you can explain why the POFIS catalog and the website

numbers disagree. Are the numbers assigned differently or are these discrepancies simply more errors?

Mark [Wilson]

[After raising these issues with Sam Horvath, he contacted our member, Karel Holoubek, in the Czech Republic and then responded.]

Karel states that the Czech Post uses different criteria in compiling their catalog, then for instance POFIS. Czech Post determines the position of issues in their catalog according to the day of print and issuance, whereas POFIS places the issue or a stamp by the day it went on sale. Each catalog editor has a different point of view. So the numbering in Michel does not follow Scott numbering system nor do Gibson or Yvert, therefore one has to decide for himself what numbering system one wants to follow.

Sam [Horvath]

[Then Mark went on to write:]

Thanks to you lending me your POFIS CR 2011 catalog, I have repaired the faulty POFIS numbers in the Index on my website. Most of the numbers were OK until the 600s were reached. There, things really fell apart. I suspect the difference in numbers is a recent change and that the earlier ones were errors.

Wish I could correct the published DVD [the Interactive Index], but that is impossible -- they were write-once discs.

Mark [Wilson]

[He goes on in another letter:]

In another letter, I explained that I had to re-examine the Czech Republic POFIS catalog numbers in the Index because the numbers on the Czech Post website differed from those in the POFIS catalog. I found out that the "New Issues" authors had done a wonderful job of reporting all of the new Czech Republic issues. Well Done!

However, I could not find Scott 2926 (POFIS 47)(Fig. 1) in any of the New Issues columns. I may have missed it, but just in case, here is an image and the technical details of the stamp.

12th Pan-Sokol Rally. Denominated 2 Kč and issued June 15, 1994. Designed by Zdeněk Ziegler and engraved by Miloš Ondráček, illustrating the Sokol Flag designed by Josef Mánes. Printed by rotary recess printing combined with photogravure in sheets of 50 stamps. Measurements; 23x40mm. Colors: gray, ocher, blue, red, and dark red.

As soon as this letter appears, I can add these missing numbers to the Index.

Mark [Wilson]



Fig. 1

A BEGINNER'S INTRODUCTION TO PLATING: THE HRADČANY

by Mark Wilson

Plating is an aspect of philately many -- including myself -- find truly interesting. By *plating* is meant the task of reconstructing a pane of stamps from individual stamps, or blocks and strips of stamps. Since assembling 100 stamps in random order would be neither challenging nor interesting, the object of plating is to end up with a reconstructed pane where every stamp finds its way back to its original position.

One might well ask, "How can anyone learn to locate the precise original location of any individual stamp in its parent pane?" For some stamps, the answer to that question is never. Plating depends on our being able somehow to distinguish each individual stamp in a pane from every one of its neighbors. Luckily, the process used to create the early Czechoslovak issues, among them the Hradčany, produced stamps that fulfill this requirement.

These early issues were printed using a technology called typography or letterpress. For various reasons we need not go into here, this somewhat unrefined printing technique produced within a pane stamps that suffered from inconsistencies: the end product was not perfect but was instead flawed. That is, random accidental flaws in the printing plate were reflected in the individual stamps. Thus, there was the possibility or even a high likelihood that every stamp would stand out from its cohort in some tiny, flawed, way.

Under certain circumstances, these differences may be used to identify the original position within a pane that the stamp occupied. As it turns out, certain flaws are often uniquely found only on stamps from a single specific position in a pane. If one knows which flaws occur where, by properly positioning stamps so identified, one may then reassemble the stamps of an entire pane into their original sequence.

While it is possible to reconstruct a pane of stamps without reference to the literature, such a project would require many, many, overlapping strips and blocks to accomplish. Since single stamps are far more commonly found, their assembly into a reconstructed pane requires a bit of assistance. That assistance may be found in plating guides. Guides for every denomination of the Hradčany issues may be found on my web site www.knihtisk.org. These guides are free for anyone to use and read, but may not be printed to paper. The guides illustrate every stamp from every pane for every denomination of the Hradčany in terms of its plate position.

Figure 1 shows a standard layout for a pane of 100 stamps with each position numbered. As an aside, while in English we might abbreviate *Plate Position* as *No.* or *Pos.*, one may often encounter the Czech language abbreviation *ZP*, which might be roughly translated as a location within a field. For instance the term *ZP 6/II* indicates the stamp is from plate II and occupied the box numbered 6 in figure 1.

Within a plating guide, the specific flaws for each stamp position are described using terms like *dot*, *spot*, *line*, *gap*, and other similar words. These words acquire a specific meaning when applied to the flaws found on copies of Hradčany stamps. Unfortunately, that specific meaning is sometimes rather broad or

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Figure 1: Plate Position Numbers (ZP)

confusing. This article is intended to help beginners understand what the terms mean when used in this context.

The Hradčany issue was monochromatic -- the printers always employed exactly one ink color for any specific printing. However, that ink was applied to a white background -- the color of the paper -- so all flaws may be described in terms of their color, either white or the color of the ink used for that denomination. Most often, flaws are described in terms of the color of the ink.

For instance, the word dot always means an extra roundish colored marking. However, dots can vary in size from tiny specks to largish balls, so one must keep in mind that the word dot is broader in meaning than its normal English usage. The white counterpart to a colored dot is a spot. Spots, like dots, are roundish in shape and vary in size. Both spots and dots tend to be regular in shape.

Areas of irregular color or lack of color (irregular white areas) are called splotches, blotches, and sometimes marks. The terms are applied inconsistently to both white and colored irregularities. A mark may be irregular or resemble a line. Sometimes these lines may be straight, doubled, broken (dotted lines), or curved. Sometimes a mark may resemble a wedge or a triangle.

A gap is an unexpected break in the design. Such breaks may be caused either by a lack of ink forming a white gap, or by a bridge across a normally white area formed by too much ink.

On occasion, stamps display white scratches, sometimes across several stamps. These are the result of careless handling of the plate. Other damage can be seen: dents in the edge of the plate or marks made by the nails or screws that held the plate in position on the press. John Velek describes stamps on a plate of the blue 25h disfigured by someone's wiping the plate with a rag soaked in acid.¹

The various parts of a stamp's image are usually named as landmarks for plate flaws. For instance, a flaw might occur in the top or bottom frame, in the fifth spiral, or in the value tablet. Rarely plating guides will use compass directions or

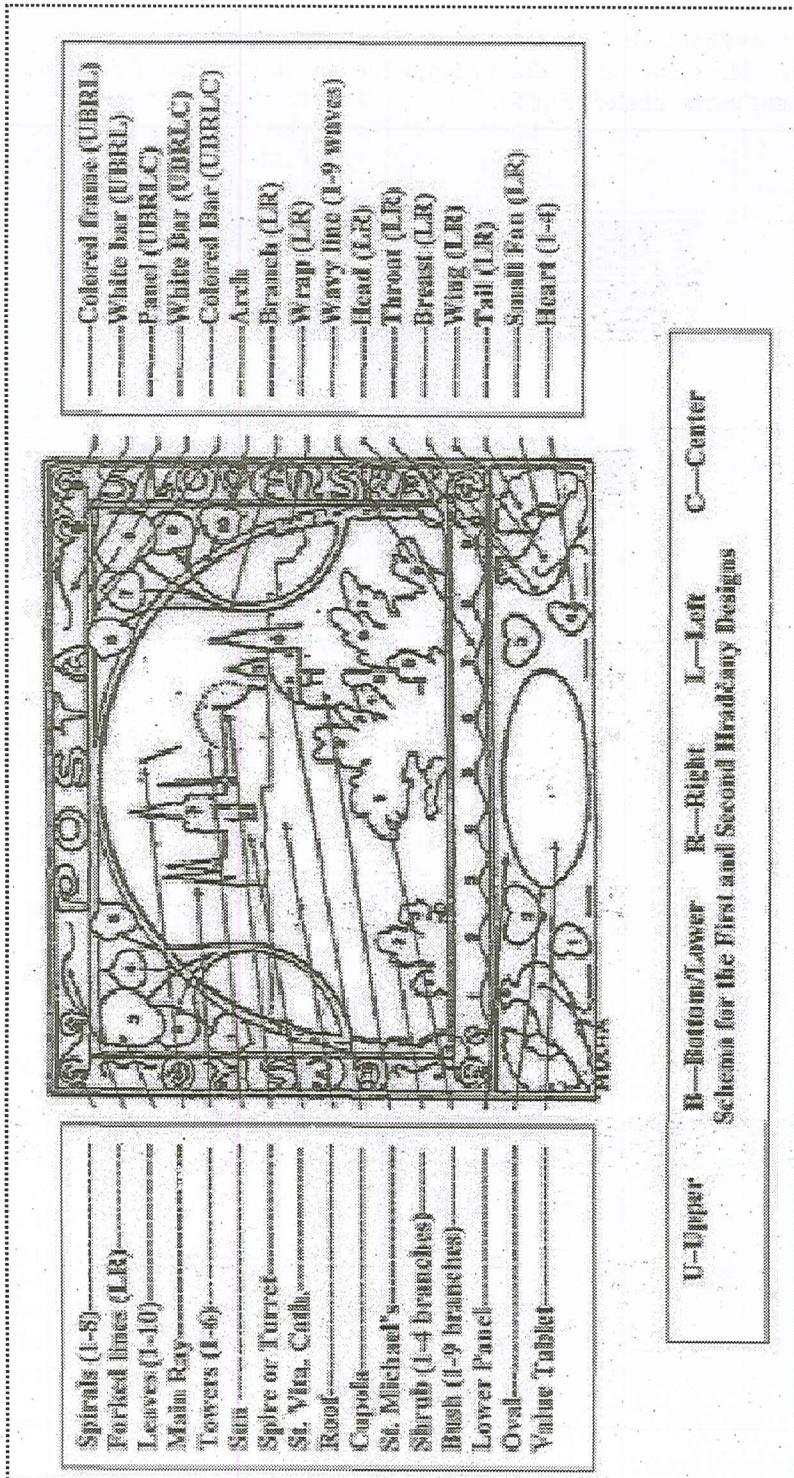


Figure 2: Hradčany Landmark Features

a clock metaphor to describe a flaw's location (*east of the second tower or on the oval at 2:00*). Most plating guides will provide an illustration of a stamp with its component parts labeled (Fig. 2).

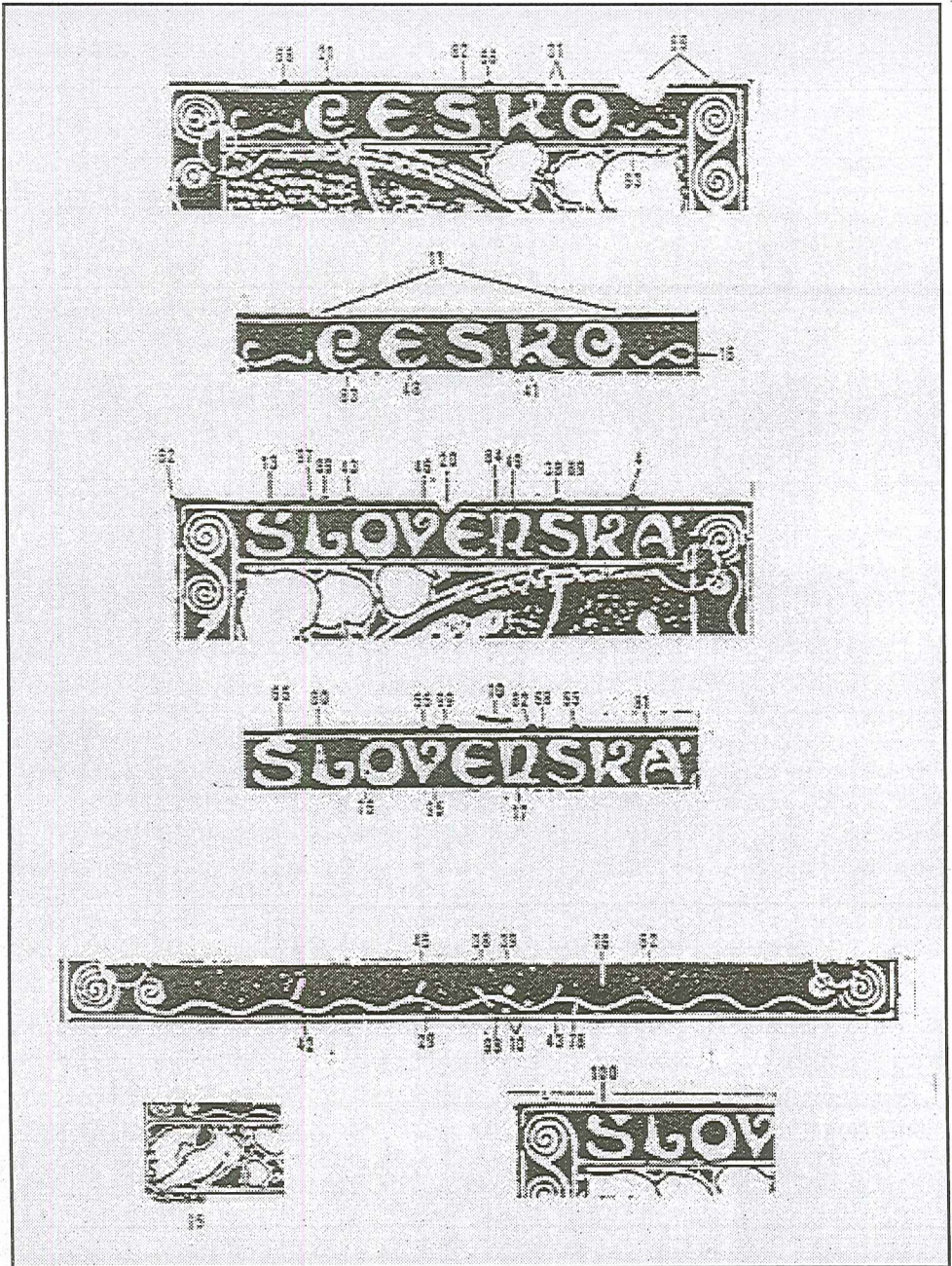


Figure 3: A Visual Index

The best guides contain indices for each plate. That is, when one finds a flaw, one turns to the index to discover possible candidates bearing that flaw. The least useful of these are verbal indices that gather, for instance, all the dots into one list, all the spots into another, and so on. For instance:

- Flaws around the main ray
 - + No main ray
 - I - 7, 91
 - II - 66, 91
 - + Short main ray
 - I - 53
 - II - 10, 59, 78, 83, 89
 - + Deformed main ray
 - I - 3 (wavy), 55 (bent to the right)
 - II - 26 (bottom extended), 39 (break in middle)

Far more useful are visual indices -- drawings that compile all the flaws around a specific feature of a stamp (Fig. 3).

To fully enjoy the art of plating, one need not wait until enough exemplars have been gathered to complete a full pane of stamps. A great deal of pleasure can be found simply in identifying the stamps at hand. Plating is a fun way to enjoy your duplicates. Try identifying a few stamps: the satisfaction you can derive is unbelievable.

¹Velek, John. Czechoslovakia: plating the stamps of the first issue. *Czechoslovak Specialist*, June 1951, p. 73.



New Issues

CZECH REPUBLIC by G.M. van Zanten

1. On April 6, 2011, the Ministry of Industry and Trade issued a 10 Kč commemorative stamp depicting the king of comedians -- Vlasta Burian (Fig. 1). Josef Vlastimil Burian, better known as Vlasta Burian (Apr. 9, 1891 - Jan. 31, 1962) was a Czech stage and film actor and director, singer, sportsman, businessman, author and imitator. His boundless spontaneity and urge to win turned him into a real star on the Czech film and theater scene. One of the most popular Czechoslovak stars between the two world wars, he was unjustly sentenced for Nazi collaboration. Winner of the King of Comedians award, movies starring him are still widely popular among Czech audiences. Born



Fig. 1

the son of Antonín Burian, a tailor, Czech patriot and amateur actor in Liberec, and his wife Marie, Vlasta Burian spent the first ten years of his life in Liberec, before the family decided to move from the mainly German populated town with little sympathy for his father's patriotic activities to Prague's Žižkov. As the son of a devoted actor, he grew up within a circle of people interested in theater and heard many related stories since his childhood. Although he was a keen sportsman, excellent football player, AC Sparta Prague Football Club goalkeeper, cyclist, professional tennis player who regularly competed -- and often won -- in a number of championships and tournaments, most of his sporting activities gave way to theater. Burian's career as a comedian first started at private parties, but by talent, he gradually gained access to public performances. Burian married Nina Červenková, who loved him, was his greatest fan, and supporter in the hardest times of his life. An amusing entertainer in public, he privately suffered from melancholy, changes in mood and manic depression. This was the main reason for his frequent seclusion at his villa in Prague's Dejvice. Burian's career and

popularity came to an abrupt turn in 1944 with the closure of his private theater by the Nazi authorities, followed by its nationalization, and Burian's arrest by the Czech authorities after the war, for allegations of collaboration with the Nazis. After an intervention by Foreign Minister Jan Masaryk he was released and further investigated at large, and eventually found innocent by the court. The intervention drew negative publicity from the public and press, and he was re-arrested, put into a show trial, and sentenced (short imprisonment and payment of 500,000 Kčs). Virtually all of his property was confiscated, and when released from prison he was prohibited from re-opening his theater or performing in public for the next five years.

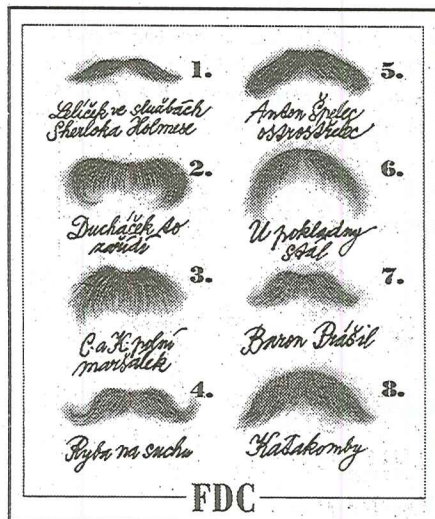


Fig. 2

He had to start doing hard manual labor, beginning in a mining firm in North Bohemia. Eventually he began performing again, but the term in jail and persecution broke his health; formerly an active sportsman in outstanding physical condition, he became an old man. Tended by his faithful wife Nina, he died at home of a pulmonary embolism. The stamp -- showing Burian at different stages of his life -- was designed by Pavel Sivko, engraved by Jaroslav Tvrdoň, and produced by the Post Printing House in Prague by rotary recess print in black-blue combined with photogravure in gray-blue, red and blue in printing sheets of 50 pieces. A FDC in black shows various moustaches from Burian's films with appropriate titles (Fig. 2).



Fig. 3

2. On April 6, 2011, the Ministry issued a 10 Kč commemorative stamp with a theme honoring the 200th anniversary of teaching at the Prague Conservatory (Fig. 3). On the stamp is shown a figure of a dancer holding a fan in her left hand, her right hand is looped with a ribbon, and beside her are drawings of three masks. The Prague Conservatory, established in 1808 as a school for professional training of orchestral musicians, ranks among the oldest European schools of its kind. A proclamation, issued by music-loving Prague aristocrats on April 25, 1808, became the primary stimulus for its foundation. Funds contributions resulted in the

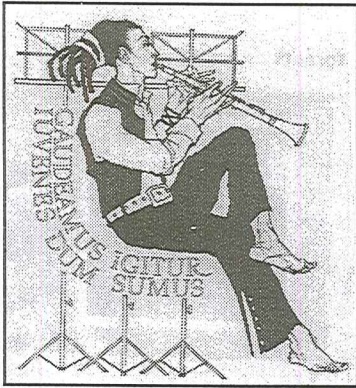


Fig. 4

opening of the first classes in 1811 in temporary premises at the Dominican monastery of St. Giles. Singing lessons were added in 1817 to the already existing courses in orchestral instruments. The school significantly contributed to the development of Prague's musical life with concerts provided by the school orchestra which attracted the praise of renowned composers, such as Weber, Wagner, Berlioz, and Liszt. The golden age of the school came in 1884 when it moved to the newly completed Rudolfinum building. In 1891 the school managed to secure Antonín Dvořák, first as a composition teacher and later as the school director (1901-1904). Dvořák formed a large number of leading composers and performers, such as Josef Suk, Oskar Nedbal, Franz Lehár, Otakar Ševčík, Jan Kubelík, Rafael Kubelík, Bohuslav Martinů, to name a few. Over the subsequent years it made several moves, ending up at its present location on Prague's Old Town Na Rejdišti street. In 1919 a drama school was added, and after WW II, a dancing department was formed. In 1986, a popular music department was established to provide courses in two major subjects, singing and composition. The school's major commitment over its two-century-old history was to play a very significant role in the development of the music education of the Czech population. The stamp was designed by Marina Richterová, engraved by Martin Srb, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in pink, ocher, olive-green, and black in printing sheets of 50 pieces. A FDC in black shows a seated female figure with legs crossed playing a clarinet against a background of music stands (Fig. 4).

3. On May 4, 2011, the Ministry issued a 20 Kč commemorative stamp in the EUROPA series entitled Forests: Alluvial Forests (Fig. 5). The stamp shows an imaginary Central European country with alluvial forest that has a river flowing through it. An alluvial forest is a hardwood forest found on low levees, ridges, and terraces with a high level of underground water within the floodplain of streams and rivers. This type of forest grows in areas that



Fig. 5

are slightly elevated above floodplain swamp and are usually flooded for a portion of the growing season. Formerly a normal biotope, it has been disappearing with the growing number of river realignment projects. The largest alluvial forest in the Czech Republic grows at the confluence of the Morava and Dyje rivers. The presence of a stream or river, or a high level of underground water leads to a lower amount of oxygen in the soil and subsequent reduction processes. The products of the processes contribute to the typical bluish color and special smell of the so-called gley soil. Primary trees found include poplar, oak, ash, elm, alder, willow and lime. The mix of plants found in alluvial forests depends on the shadow prevailing in the lower layers of the forest. Creepers and ground ivy try to penetrate into the upper layers by vining stems. Light-demanding herbs -- flowering before leaves bud on the surrounding trees -- give the forest a so-called spring aspect. A mix of grass species and other shadow-demanding herbs cover the ground in the summer. Patchy moss covers a maximum of 10% of the ground. Soil fauna in alluvial forests is relatively rare due to the high amount of water in the soil, although earthworms and harvestmen can be found. Amphibians are frequent in the wet areas. A variety of bird life is present from small to the largest -- the sea eagle. The stamp was designed by Adolf Absolon, engraved by Martin Srb, and produced by the Post Printing House in Prague by offset with a linear drawing adjusted by color print where the black color has been replaced by the black-green color in printing sheets of 6 pieces. A FDC in black shows a scene from an alluvial forest (Fig. 6).

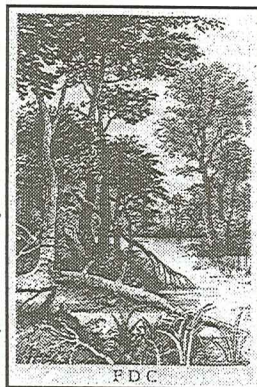


Fig. 6

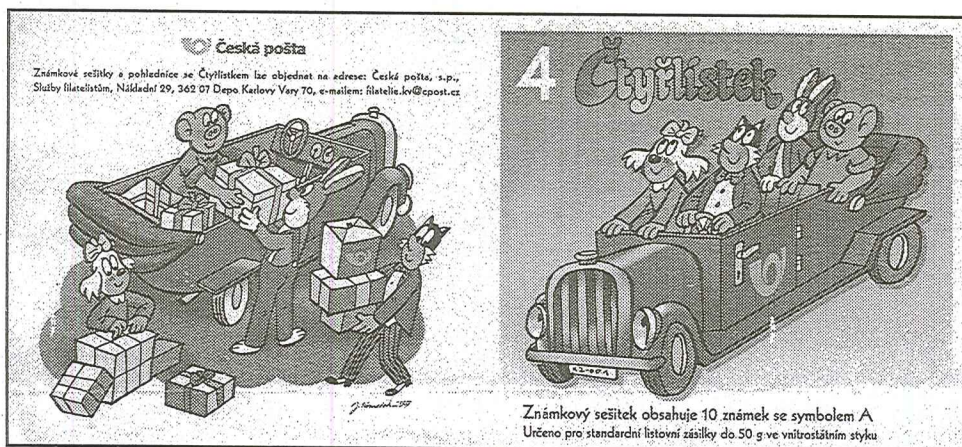


Fig. 7

4. On May 4, 2011, the Ministry issued a self-adhesive stamp booklet with definitive postage stamps with imprinted letter "A" from the edition of the original Czech comic book Čtyřlístek (the four-leaf-clover)(Fig. 7). The theme of this stamp booklet is a pig named "Bobík"(Fig. 8). He is sitting on the grass, playing guitar



Fig. 8

and singing a love song. The Bobík stamp is the final one of the series of stamps featuring the Čtyřlístek comics characters. The stamp was designed by Jaroslav Němeček -- the creator of the cult comic book series Čtyřlístek. The stamp was produced by the Post Printing House in Prague by multicolored offset in self-adhesive definitive stamp booklets of 10 pieces. A FDC in multicolored offset shows Bobík sitting on a stump by a campfire, playing guitar and singing songs. His companions, a hedgehog and a mouse, are roasting some tidbits over the campfire. Clutching a letter in her claw, a mother owl with young are perched on top of the guitar.



Fig. 9

5. On May 27, 2011, the Ministry issued a commemorative souvenir sheet containing one 34 Kč stamp showing the violinist Johann Gerstner which is a joint issue with Slovenia for the 160th anniversary of his birth (Fig. 9). On the souvenir sheet is a figure of Gerstner holding his violin and bow against a background of a violin, above it are the emblems of the towns Žlutice and Ljubljana. Johann (Hans) Gerstner (Aug. 17, 1851, Žlutice -- Jan. 9, 1939, Ljubljana) spent most of his life in Ljubljana where he left a deep mark in the local community, although the memory of him and of his special merits is rather marginalized and suppressed. Gerstner was taught music theory and how to play the violin in Žlutice, where he also took flute and singing lessons. In 1864 at thirteen he was admitted into the Prague Conservatory -- at that time one of

the best music schools -- to study violin. He soon was recommended for various performance positions which gave him the opportunity to play top contemporary Czech compositions, often directly from the original music sheets. He also played violin in the local German Opera Orchestra conducted by Bedřich Smetana. As a fresh graduate Gerstner took up the job of director of the Slovenian Theater and violin teacher at the Philharmonic Society's Music School in Ljubljana. Teaching was at the core of his activities in Ljubljana. During his 48 year career there as a teacher and performer, he formed more than a thousand violinists and gave more than 700 concerts and 150 concerts of chamber music. He gave his last public performance in 1929. He married Josefina Gnezda who gave him three children -- all three were talented musicians. His son, Hans Jr., took violin lessons from Otakar Ševčík and followed in his father's footsteps. Despite Gerstner's merits and a medal that he received from Emperor Franz Joseph in 1902, he spent his old age in destitution and poverty. He died in 1939. As a skilled violinist and teacher Gerstner paved the way for the development of the art of violin play in Slovenia. But his contribution and unselfish dedication were not sufficiently appreciated, possibly due to his German origin because at the time of his life in Ljubljana the Slovenian population greatly disliked Germans. During

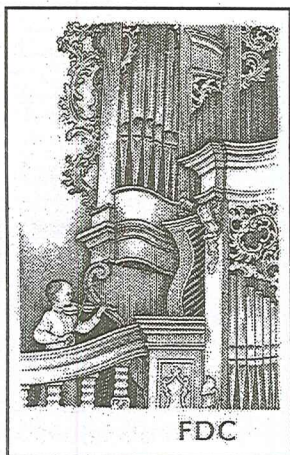


Fig. 10

his life in Ljubljana he did not gain a position he was entitled to, despite his great contribution to the development of Slovenian culture. The souvenir sheet and its stamp were designed by Karel Zeman, engraved by Jaroslav Tvrdoň, and produced by the Post Printing House in Prague by recess print from flat plates in black combined with offset in blue, red, yellow, and black. A FDC in light brown shows Gerstner as a little boy standing at the organ in the church of Žlutice and playing violin (Fig. 10).



Fig. 11

6. On May 27, 2011, the Ministry issued a letter-denominated definitive stamp with imprinted letter "Z" in the Folk Architecture series (Fig. 11). This latest stamp with the letter "Z" is dedicated to houses constructed of wood. In the foreground of the stamp are depicted two timbered houses from North Bohemia, behind them is a timber-frame house from the West Bohemian border area, and in the background is part of a small-sized Wallachian cottage. The stamp was designed by Jan Kavan, engraved by Bohumil Šneider, and produced by the

Post Printing House in Prague by rotary recess print in black combined with photogravure in gray-green in printing sheets of 100 pieces. A FDC in dark green shows themes of folk architecture from the North Bohemian region. The first house is from Sobotka, behind on the left there is a

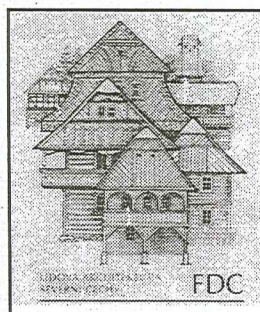


Fig. 12

timbered cottage from the Jičín area, and on the right is another from the Turnov area. Others are behind these (Fig. 12).

7. On May 27, 2011, the Ministry issued a 2 Kč definitive stamp from the series The Beauty of Flowers titled "The Chrysanthemum" (Fig. 13). The stamp was designed by Anna Khunová, engraved by Bohumil Sneider, and produced by the Post Printing House in Prague by rotary recess print in green-black combined with photogravure in yellow, red, and dark green in printing sheets of 100 pieces.



Fig. 14

8. On June 1, 2011, the Ministry issued a 10 Kč commemorative stamp in the "For Children" series honoring Zdeněk Smetana, Czech animator, screenwriter and graphic designer (Fig. 14). He was born July 26, 1925 in Prague. He worked in the *Bratři v triku* film studio and as a director in the *Krátký film Praha* film studio, received more than fifty awards at both national and international film shows and festivals, including a Golden Lion, Golden Bear, British Academy

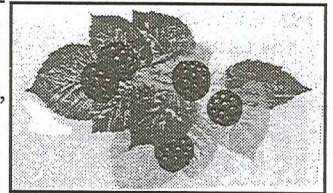


Fig. 15

Film Award, created a large number of characters and helped animate popular Czech TV bedtime stories, such as *Pohádky z mechu a kapradí* (featuring *Křemílek* and *Vochomůrka*), *Rákosníček*, *Štaflík a Špagetka*, *Radovanovy radovánky* and *Malá čarodějnice* (The Little Witch). He also illustrated several children's books. On the stamp are depicted the Little Witch and a raven. Aged no more than a couple of centuries, the Little Witch is still too young for a fully qualified professional witch. Despite her poor command of magic, she's dying to see the fabulous annual witches' Sabbath soon to be held on an isolated mountain. Abraxas, her old raven, tries to dissuade her, but she won't listen! Hidden in bushes on the mountain, she finds it impossible to stand back and joins the dancing witches. The witch-in-chief commands the culprit to become a "good" witch in no longer than a year's time! The Little Witch understands it to mean that she is supposed to conjure the good, and not be good in conjuring the bad, and immediately starts increasing her proficiency as a "good" witch. She conjures bundles of wood to help poor old women, helps an ill-treated horse, adds a charming smell causing euphoria to a poor flower girl's paper roses. But her good doings do not fail to leave heartburnings in a Little Witch's colleague, and when the Little Witch breaches the strict ban on Friday conjuring and helps two small children one Friday, she is punished with a heavy frost and snowstorm. She is able to turn the bad into a good magic, however, and the calamity ends in a merry carnival and snowmen-building fun. By then it is time for the next Sabbath where the Little Witch is about to pass the qualification examination consisting of three tasks. The stamp was designed

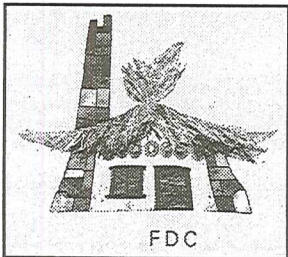


Fig. 16

By then it is time for the next Sabbath where the Little Witch is about to pass the qualification examination consisting of three tasks. The stamp was designed

by Zdeněk Smetana, graphical arranged by Otakar Karlas, engraved by Bohumil Šneider, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in brown, blue, red, and yellow in printing sheets of 30 pieces. Besides these sheets, philatelic booklets with 8 stamps and 2 labels were issued. On the label is a motif from a fairy story -- a blackberry twig (Fig. 15). The label in the same size as the stamp is printed by rotary recess print in black combined with photogravure in brown, blue, red, and yellow. A FDC in brown-black shows the cottage of the Little Witch (Fig. 16).

9. On June 1, 2011, the Ministry issued a 26 Kč commemorative stamp entitled "Execution of 27 Protestant Leaders on the Old Town Square" (Fig. 17). In 2011 we

commemorate the 390th anniversary of the execution of 27 Czech Protestant leaders on Prague's Old Town Square. The mass execution of June 21, 1621 became a symbolic end of the series of events that began with the second defenestration of Prague on May 23, 1618, central to the start of the Thirty Years' War in 1618, and ended with the Protestant armies' defeat at the Battle on White Mountain near Prague, November 8, 1620. The execution was to become a shocking and frightening performance intended to prove to contemporary Europe that the Habsburgs were not impressed by the



Fig. 17

leading Protestant aristocracy's revolt and that no rebellion, staged by Protestants, was able to jeopardize their authority. It led to a stronger position of the Habsburg dynasty on the Czech throne and suppression of any form of resistance on the side of a potential opposition. The execution started at five in the morning. The city gates were closed and the Imperial Army, led by General Albrecht von Wallenstein, filled in the Old Town Square. No interventions were necessary, however, as no riots accompanied the surprisingly quiet execution of each of the leaders. A scaffold, about twelve meters long and twelve meters wide, was erected and covered with black cloth. Resident hangman Jan Mydlář, appointed to conduct the executions, was already waiting with four swords. The executions lasted until ten o'clock. As an Ultraquist, Jan Mydlář gave the prisoners a chance to pray according to their religion before dying. They filed for death in the order of birth, personal merits, and age. Lords came first, Jáchym Ondřej Šlik had his right hand cut off and then was decapitated, Václav Budovec and Kryštof Harant were decapitated. Seven knights followed, of which Bohuslav of Michalovice also had his right hand cut off before decapitation. The executions of members of the burgher class were to follow with Jan Theodor Sixt of Ottersdorf. As he was preparing to get on his knees, his nephews, brothers Platejs, arrived with the news that Vice-Regent Karl I, Prince of Liechtenstein had suspended the sentence. Sixt was taken back to the prison and later acquitted. Many other families, especially wives of those sentenced, who had bribed influential politicians with huge sums of money and family

jewels, anxiously awaited a similar act. Five burghers were beheaded. Jan Jesenský had his tongue cut off before decapitation. The beheaded body was quartered and each quarter displayed on a stake located on one of Prague's main streets. Jesenský's heaviest punishment had several reasons. Firstly, as a diplomat representing the Czech aristocracy he had tried to convince Hungarian aristocrats at the Pressburg (today's Bratislava) assembly to pull away from the Empire. Secondly, in his political philosophical tractate *Pro vindictis kontra tyrannos* he defended a nation's right to overthrow its ruler if he does not act in the nation's interest; this work made him the ideologist of the Czech Protestants' uprising. The two German prisoners had the right hand cut off before decapitation. Leonard Ruppel's hand was attached to a pillory while he was still alive. Members of the Moravian Church were hanged (it was the most disgraceful way of death for them). The other burghers were beheaded. The bodies of the main leaders were quartered; the quarters as well as twelve heads were publicly displayed at different places. Prague's town hall official Mikuláš Diviš had his tongue nailed to the gallows for one hour as a punishment for his welcoming speech on Winter King Friedrich von der Falz' arrival to Prague. He was lucky because he suffered no damage to the main nerve and was able to speak again after an extended period of time, according to contemporary sources. The beheaded bodies were issued to the families who buried them with all rituals. The hangman put the twelve heads into iron baskets and displayed them on the Old Town's Bridge Tower. After numerous

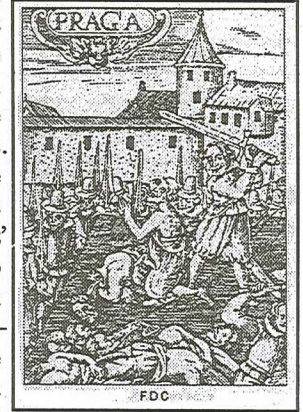


Fig. 18

appeals by Countess Šlik to Karl von Liechtenstein, the skull of her late husband Jáchym Ondřej was removed in May 1622 and laid with the rest of his body. The other eleven heads had remained on display until the Saxon invasion in November 1631 when they were removed and buried with all honor in Týn Church on Old Town Square. But when the Saxon army withdrew in May 1632, the skulls mysteriously disappeared after the assumption of control over Prague's town hall by Imperial officials. A set of cobblestones, installed at the place where the scaffold (dismantled after the execution and given to Prague's Monastery of Merciful Brothers) stood, commemorates the execution site and the sad end to the Czech Protestants' uprising. The stamp was designed by Zdenek Ziegler, engraved by Václav Fajt, and produced by the Post Printing House in Prague by recess print from flat plates in black combined with offset in red in printing sheets of 4 pieces. A FDC in violet depicting an enlargement of the upper right of the stamp image that shows an execution being carried out by the headsman Mydlář (Fig. 18).



Fig. 19

10. On June 1, 2011, the Ministry issued a 21 Kč commemorative stamp entitled "100 Years Since Jan Kašpar's First Public Flight" (Fig. 19). On the stamp is depicted Jan Kašpar with an aircraft in the background. Jan Kašpar (May 20,

THE CZECHOSLOVAK SPECIALIST

1883, Pardubice -- March 2, 1927, Pardubice) was a Czech engineer, aviation pioneer, most renowned member of the first group of Czech aviation builders and pilots. His pioneering long-distance flights made him particularly famous. A mechanical engineering graduate from the Imperial and Royal Czech Technical University in Prague, Kašpar successfully completed a one-term program at a higher car school in Germany and took up a job with Basse&Selve in Altena, Westfalia in 1908 where his interest in aviation began. After a short time he returned to his native Pardubice and set up an aviation

building business with his cousin. Kašpar's first construction was a monoplane after the Antoinette monoplane manufactured by French designer Latham. While he was still building the monoplane, he heard the news of Louis Blériot's first flight across the English Channel on July 25, 1909. The news made him buy a Blériot XI (serial number 76) for 18,000 francs after he had found himself unable to take-off his own model. Kašpar's first successful flight, covering 2 kilometers at a height of 20-25 meters, came on April 16, 1910. After this he made a series of longer and higher flights in his own aircraft and also passed a pilot examination. Kašpar's highlight event, the famous Pardubice--Velká Chuchle flight (May 13, 1911), covered 121 kilometers at about 800 meters above the ground in 92 minutes. The aircraft, donated by Kašpar to the Technical Museum of the Czech Kingdom (today's National Technical Museum in Prague) in 1913, is still on display. Kašpar's next famous event was the first long-distance passenger flight. The Mělník--Chuchle flight lasted almost 42 minutes. The passenger was Jaroslav Kalva, editor of the *Národní politika* daily. Impoverished and suffering from mental disease, Kašpar committed suicide in 1927. The stamp was designed by Pavel Sivko, graphically arranged by Bedřich Housa, engraved by Jaroslav Tvrdň, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in yellow, red, violet, and gray-brown in printing sheets of 50 pieces. A FDC in black shows a greatly detailed drawing of the cockpit and engine portion of his aircraft (Fig. 20).

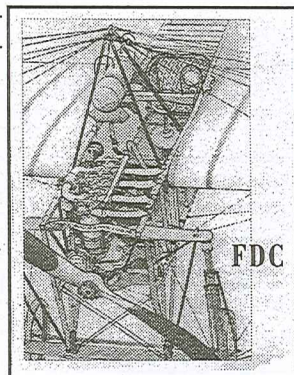


Fig. 20

11. On June 15, 2011, the Ministry issued a 10 Kč commemorative stamp entitled "Young Animals -- *Cricetus Cricetus*" showing a family of an European hamster (Fig. 21). The European hamster (*Cricetus Cricetus*) is a species of hamsters related to voles. Some authors classify hamster, voles, and mice as a single family. The European hamster is a medium-sized, stout-bodied animal with short legs. The tail is short and furred. It is often taken for a marmot, but unlike a marmot, the European hamster is more colorful, with yellow to orange brown dorsal fur with black ends, and a dark brown to black chest and belly. The top head fur is reddish, with white or yellow patches behind the ears and on the nose. It changes its rather thick coat color once a year.



Fig. 21

Another prominent feature includes very large cheek pouches. It is a nocturnal species that is an excellent runner and jumper. It lives in separate burrows, nesting chamber, hibernating chamber, food and storage chambers and droppings chamber. It hibernates in the winter up to 2 meters deep. Females can have 2 - 5 litters each year, having 3 to 12 young in each litter. Its diet consists of grains, plants, and insects. It is native to a very large area from Siberia to western Europe. In the Czech Republic -- since the 1970s/80s when it almost became extinct here -- its presence has been steadily increasing. The stamp was designed by Libuše and Jaromír Knotek,

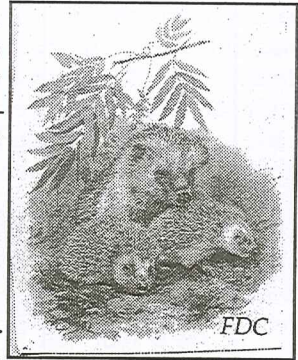


Fig. 22

engraved by Martin Srb, and produced by the Post Printing House in Prague by multicolored offset with the linear drawing in printing sheets of 50 pieces. A FDC in brown-black shows a mother and two young hedgehogs (Fig. 22).



Fig. 23

12. On June 15, 2011, the Ministry issued a 25 Kč commemorative stamp on the occasion of the European Florist's Championship Europa Cup 2011 which is taking place in the city of Havířov (Fig. 23). The stamp depicts ikebana, consisting mainly of red callas. Like the Olympic games, the top prestigious EUROPA CUP competition in floral design takes place once every four years in one of the member countries of FLORINT, the European Federation of Professional Florist Associations. The federation was formed in Strasbourg in 1956, and the first of these professional florist competitions was held in 1967. This year's competition will be held August

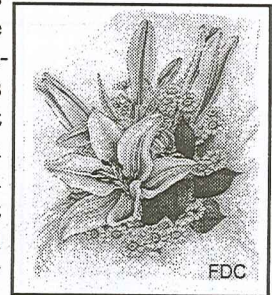


Fig. 24

31 - September 5, 2011 -- for the first time in the Czech Republic. The competitors will come from 24 European countries and will be competing in a number of different themes. Jaromír Kokeš, 2010 Czech Master Florist, will represent the Czech Republic. The stamp was designed by Vlasta Matoušová, engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by multicolored offset with the linear drawing in printing sheets of 50 pieces. A FDC in blue-black shows an ikebana mainly of lilies (Fig. 24).

Stationery

13. On June 1, 2011, the Ministry issued a commemorative postal card with an imprinted letter-denominated "A" postage stamp honoring "15 Years Since the Establishment of the Senate of the Parliament of the Czech Republic" (Fig. 25). On the imprinted stamp is depicted the logo of the Senate. On the left part of the card is shown a photo of the Wallenstein palace. This year we commemorate the 15th



Fig. 25

anniversary of the establishment of the Senate of the Parliament of the Czech Republic. The Senate was established in the Constitution of the Czech Republic in the year 1992; the first elections to the Senate were held in November, 1996. The Senate has 81 members, elected for six years, every two years 27 new senators are elected (i.e., 1/3 of the Senate). The main powers of the Senate are: discussing and

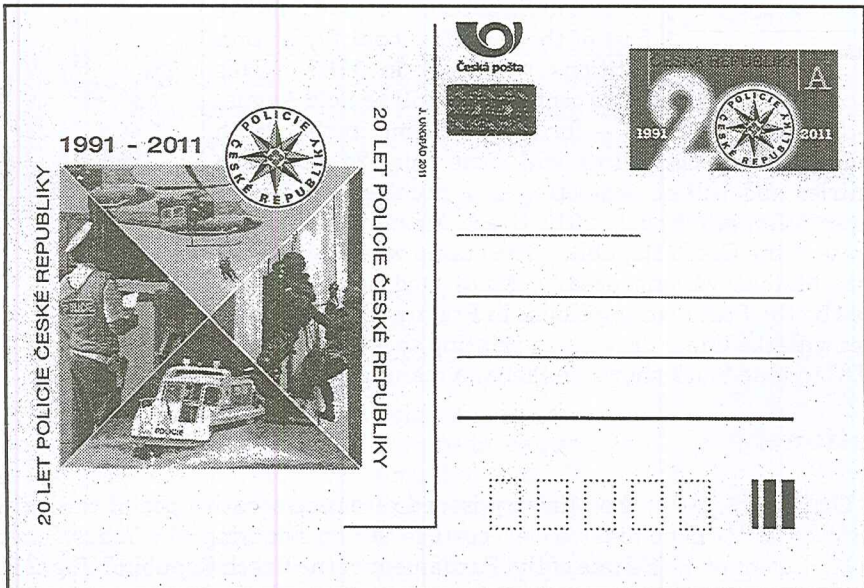


Fig. 26

approving of laws, decisions of war, decisions on the disposition of the armed forces, ratification of international treaties, consenting to appointment of judges of the Constitutional Court, and together with the Chamber of Deputies the election of the President of the Republic. The Senate is located in Prague's Lesser Town in three ancient palaces: Wallenstein, Kolowrat, and the Small Fürstenberg. The stamp and postal card were designed by Pavel Sivko and produced by the Post Printing House in Prague by colored offset.

14. On June 15, 2011, the Ministry issued a commemorative postal card with an imprinted letter-denominated "A" postage stamp honoring "20 Years of Police of the Czech Republic" (Fig. 26). On the imprinted stamp is depicted the logo of the Police of the Czech Republic, placed in the zero of the number 20. On the left part of the card is shown a collage of photos symbolizing the various police branches and the police logo. On June 21, 1991, the Czech National Council approved the creation of the Police of the Czech Republic. Since January 1, 2010, the police consists of 14 regional directorates. The stamp and postal card were designed by Jan Ungrád and produced by the Post Printing House in Prague by colored offset.

15. On June 15, 2011, the Ministry issued a commemorative postal card with an



Fig. 27

imprinted letter-denominated "A" postage stamp honoring the "575th anniversary of the Basel Compacts" (Fig. 27). On the imprinted stamp is depicted the coat-of-arms of the town of Jihlava and behind it a silhouette of Jihlava's church. On the left part of the card is shown a drawing of the declaration of the Basel compacts in Jihlava. The Basel compacts are the result of an agreement between the Basel council and the representatives of Hussite Bohemia in 1436. Their most important

point was the avowal of the right of communion of the chalice for the members of the Czech Hussites. The Compacts remain among the basic juridical documents of the Bohemian State until the era of Georg of Poděbrady, when Pope Pius II in 1462 refused the request of Georg of Poděbrady to recognize the Compacts for the reason that it was negotiated for the oldest generation of Hussites only, and the Roman Curia did never admit them therefore for the following generations. But Georg of Podbrady did not accept the Pope's decision, and despite his poor international position he remained the so-called "king of two kinds of people". After the acceptance of the Compacts in Bohemia there was a religious settlement formed. In the 16th century, the ideas of Martin Luther and later of John Calvin penetrated into Bohemia which strengthened the sense of ultraquists to belong to Rome. The Compacts had validity until 1568 when they were canceled by the emperor Maximilian II on the pressure of the Bohemian Protestant nobility. The stamp and postal card were designed by Pavel Dvorský and produced by the Post Printing House in Prague by colored offset.

16. On June 22, 2011, the Ministry issued a set of 8 picture postal cards with motifs of church monuments in the Czech Republic. Each card is issued with an imprinted letter-denominated "A" postage stamp with Coat of Arms. The photographs on the cards were by Aleš Veselý (Brno) and Roman Maleček (the remaining seven). They were printed by multicolored offset by the Post Printing House in Prague.

-- Prague: the Minorite cloister founded in 1232 with the Church of St. James the Greater

-- Bechyně: the former Franciscan cloister founded in the 13th century with the Church of the Assumption of the Virgin Mary

-- Kolín: the monastery of Capuchins with the Holy Trinity Church is the early baroque building from 1666-71

-- Kosmonosy: the former Piarist's monastery with the Finding of the Holy Cross Church

-- Brno: the former Dominican monastery founded between 1228-30 with the St. Michael Church

-- Šternberk: the former Augustinian cloister founded in the 14th century with the Church of the Annunciation of the Virgin Mary

-- Horní Lomná: the monastery of the Order of Barefooted Carmelites built in 1894-96 with the neo-gothic Holy Cross Church

-- Znojmo: Louka, the former Premonstratensian monastery with the Church of the Assumption of the Virgin Mary and St. Wenceslas founded in 1190 and completed in the Romanesque style in the middle of the 13th century.

SLOVAKIA

by Gerald M. van Zanten

17. On May 6, 2011, the Ministry of Transport, Posts, and Telecommunications issued a 0.90€ commemorative stamp in the EUROPA series entitled "Forests -- National Park Poloniny" (Fig. 28). The National Park Poloniny is the eastern-most Slovak large protected area. It lies on the Slovak-Polish-Ukrainian border. The

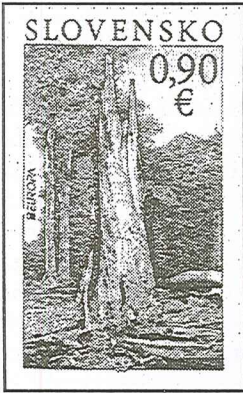


Fig. 28

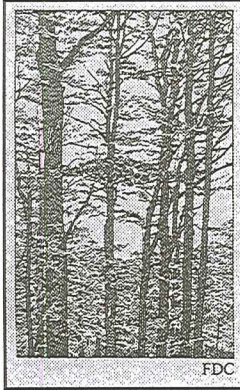


Fig. 29

forests are dominant in the national park -- they cover more than 90% of the area. The most precious ones are the natural preserves to protect the old forest community. They are unique as so-called primeval forests where everything flows in an integrated circle that represents the peak of natural ecosystems. Primeval forest development has three stages. The circle of life starts with growth (forests younger than 150 years), continues to the mature optimum stage (forests of age 150-250 years), and then the decline of large trees during the stage of decay

(forests older than 250 years). The main wood species of the Carpathian forests are the European beech and the white fir. Beech trees more than 40 meters high are 200 to 250 years old, while slim, more than 50 meter high firs can be 300 to 500 years old. These old forests are interesting for the number of various precious and endangered plant and animal species they harbor. The stamp shows an image of the remnant trunk of a once proud large tree. It was designed by Karol Felix, engraved by František Horniak, and produced by the Poštovní Tiskárna Cenin Praha using recess printing combined with offset. A FDC in black shows the upper part of a stand of trees (Fig. 29).

18. On June 3, 2011, the Ministry issued a letter-denominated "T2" definitive stamp with coupon for additional printing (Fig. 30). The art work of the stamp originates from the national art competition The Month of Children's Creativity. The competition's topic was "I Will Draw a Flower" Children's Stamp. The national art competition is dedicated to both physically and mentally handicapped children regardless of age. The first chairman of the competition was prestigious Slovak artist, Professor Karol Ondrejčka. After his death, his position was taken by Professor Dušan Kallay. In 2010, the competition included artwork by five thousand children from almost 400 special and integrated elementary schools, children's homes, and welfare/re-education



Fig. 30

institutions. Within twelve years of the competition's existence, which started with the publication of the children's magazine *Fifík*, children have painted, drawn, modelled and embroidered nearly 70,000 works of art. The significant artwork activities sponsored by the magazine *Fifík* enable children to present their talent nationwide as well as at the international level. The stamp was designed by Natália Gončárová, graphically arranged by Adrian Ferda, and produced by

Poštovní Tiskarna Cenin Praha using offset. The shown coupon commemorates the "20th Anniversary of the Periodical *Fifík*".

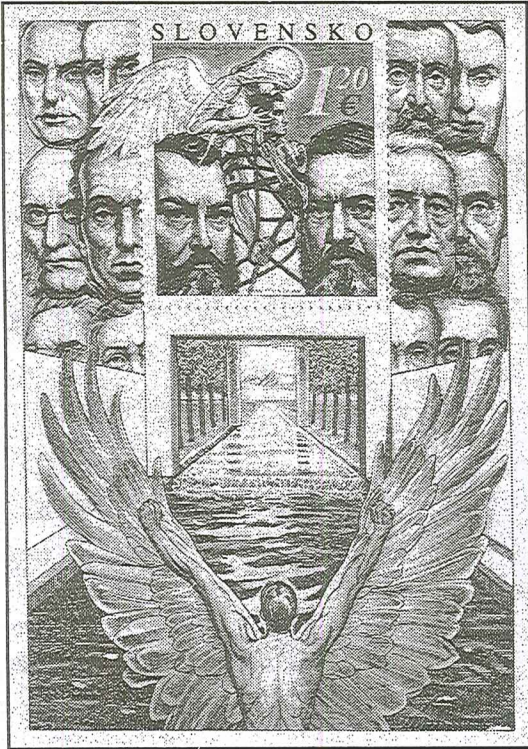


Fig. 31

The miniature sheet is decorated with portraits of many patriots who were present at the assembly in Martin, and a winged figure (national figure) walking forward, into the future free Slovak land. The souvenir sheet and stamp were designed by Igor Piačka, engraved by Rudolf Cigánik, and produced by Poštovní Tiskárna Cenin Praha by recess printing combined with offset. A FDC in dark brown shows an eagle (as the symbol of freedom and independence) protecting the assembled representatives of the nation (Fig. 32).

19. On June 6, 2011, the Ministry issued a commemorative souvenir sheet with a 1.20€ stamp dealing with one of the most significant events of modern Slovak history -- the declaration of the Memorandum of the Slovak Nation on June 6/7, 1861 at the national assembly in Martin (Fig. 31). It was the second Slovak nationalistic program (the first one was the Demands of the Slovak Nation of 1848). This so-called Vienna Memorandum was supplemented with the Privilege (constitution) for the Slovak area in which the constitutional position of the Slovak nation within the Monarchy was determined. On the stamp are depicted portraits of Š.M. Daxner and J. Francisci (the main organizers of the Memorandum assembly) and a symbol of Slovakia consisting of a young man with an angel representing freedom, tearing her chains.



Fig. 32

20. On July 1, 2011, the Ministry issued a set of two commemorative stamps in the Technical Monuments series entitled "Veteran Motor Cars". The stamps were produced by Poštovní Tiskárna Cenin Praha using rotary recess printing.

-- Aero 30: 0.40€ (Fig. 33). The Prague aviation factory Aero paradoxically entered the automobile industry in times when many -- even renowned -- automobile industries started to involuntarily drop out under the influence of the develop-



Fig. 33

ing economic crisis. Looking for an alternative production program to overcome stagnation, the company management decided to bet on production of the popular small car ENKA by the engineer Břetislav Novotný, who under the name Aero 500 had already presented himself to the public at the Prague Motor Show of 1929. This small, simple, lovely and (thanks to a two-stroke engine) also highly dynamic vehicle quickly gained popularity not just among the public but also among numerous auto racers and travelers who undertook many races as well as travel expeditions to the most remote places on the planet. Then a sporty-type Aero 30 was designed with a dynamic bodyshell with a characteristically long engine bonnet (therefore the nickname Czech Jaguar), powered by a two-cylinder two-stroke engine transferring its power to the front wheels. In 1936 a more efficient Aero 50 appeared with a two-liter engine and a lovely four-seat bodyshell. Aero automobiles were also popular in Slovakia for their simplicity, endurance as well as for their favorable price, and they were regularly appearing and winning at various sporting events throughout the late 1930's. Post-war attempts to revive automobile production was not successful. Production then turned to aviation products only, which was transferred from Vysočany to Vodochody in 1953. Nowadays, Aeras belong to favorite collection objects of Slovak antique auto enthusiasts. The stamp was designed by Marián Komáček, engraved by František Horniak, and produced by Poštovní Tiskárna Cenin Praha using rotary recess printing in sheets of 50 pieces. A FDC in dark brown was produced.

-- Aerodynamic Tatra 87: 0.80€ (Fig. 34). Tatra, which nowadays has no contemporary names other than the "Eight", was manufactured from 1936 - 1950. At that time its performance as well as its beautiful shape, dazzled the world. For decades this car has been fascinating motoring fans as well as artists, architects,

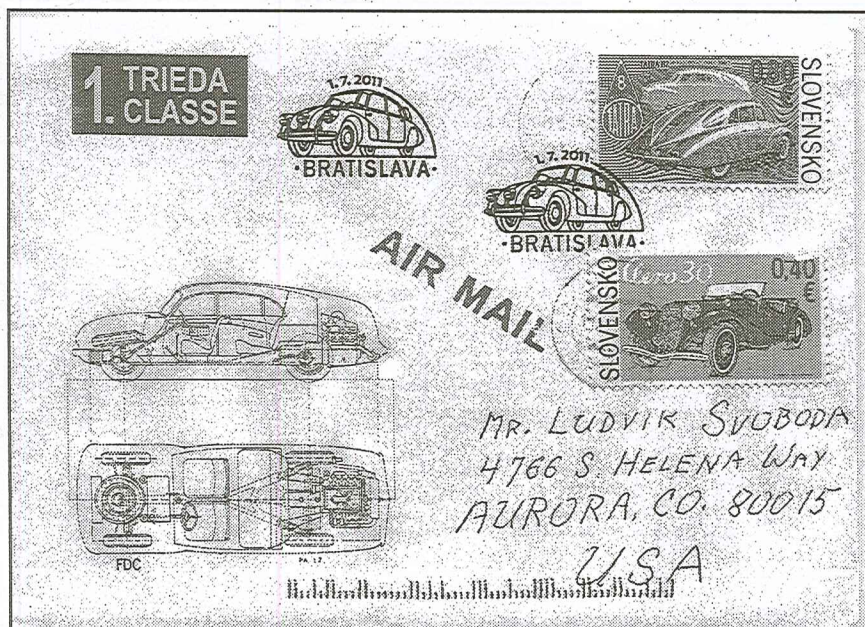


Fig. 34

and those who can find harmony and beauty in technical art. It is a typical example of the high-tech industry of pre-war Czechoslovakia. Its arrival on the automotive market caused a stir not only by its classic flat-shaped stabilizing fins on the back of the hood, but also the characteristic three beams on the front mask, covered rear wheels, and compact body shell. Compared to the contemporary automotive world, this was a completely different concept. The vehicle had an eight-cylinder, air-cooled engine stored behind the rear axle, which thanks to its excellent features along with the aero dynamic body was able to bestow speeds of up to 160 km/h. A completely unique use of the vehicle was an expedition involving the fascinating adventure of two engineers, Hanzelka and Zikmund, during their three-year journey through Africa and South America which they undertook in a Tatra 87. Overall, 3023 cars were produced which were exported to many countries of the world. The stamp was designed by Peter Augustovič, engraved by Lubomír Žálec, and produced by Poštovní Tiskárna Cenin Praha using rotary recess printing in sheets of 50 pieces. A FDC was produced.

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THE CZECHOSLOVAK SPECIALIST

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