

THE CZECHOSLOVAK SPECIALIST

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CZECHOSLOVAK PHILATELIC SOCIETY OF NORTH AMERICA

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EDITORIAL

Your editor found this Christmas season a very happy one. Two friends of long standing, both students of Czech stamps, who have neglected to write for a long time, sent Christmas greetings and letters. They told of the work they were doing which isolated them from stamps, friends and families. Both deprecate the promiscuous issues coming from Czechoslovakia and are ready to stop their collections with the stamps of 1950. One is very anxious to get back to his study of cancellations, the other will continue to delve into those issues which are most often counterfeited. We welcome them back into active participation of the enjoyment of our hobby.

We thank the many members who have sent us Christmas and New Year greetings. It is impossible, both from financial and time standpoints, to answer each individually and assure you we appreciate your kind thoughts.

These early days after the holidays seem so unreal. After the hustle of the Christmas rush in the stores and in the Post Office (the latter we understand much too well), the days seem so strange. Truly, this year we had much extra work around the home; we shoveled more snow this year than in the past three years combined; we spent more time and money heating the old homestead; we spent more time (and money) to cure our cold. Yet the air of constant hurry is vanished and we look forward to brighter days. We do not like warm weather all year round, but we welcome with joy the approaching balmy days.

Our librarian sent us an advertising folder of Czechoslovakian postcards for sale by EDITH HURLEMANN, PIETERLEN, SWITZERLAND. As a rule we do not lend our pages to free advertising (who is that laughing?) but the material offered seems so complete and the prices asked are so reasonable that we feel sure we are doing a service to our members when we acquaint them with this firm. Of course, mentioning the Specialist may help us.

With the last issue of the Specialist most members received an envelope ready for mailing, addressed to the treasurer. All you have to do is make out a check or purchase a money order, enclose this into the envelope and mail now! Your editor is anxious to know how many members pay their dues, how much money is collected and then he can budget himself for 1951. We have material for 16, maybe 20 page Specialists, but, alas, the treasury is barely able to put out the customary 12 pages. Prices have gone up on everything; it is possible we, too, may have to increase our dues by eliminating the \$1.00 membership class, raising the regular membership to \$2.00 and the associate membership to \$5.00. The patron members may be asked for—oh, we'll wait and see. Bookbinding these days is an expensive proposition. So, don't dis-

appoint your officers and you'll not be disappointed.

We are sure many of our members noticed the "new look" of the January Specialist. From now on all Czech names will be spelled correctly in Czech (as far as our knowledge goes); all Czech inscriptions on stamps or cancellations will be printed with all necessary supersigns. This will simplify matters for us; we need not resort to anglicizing or germanizing place names and the members will have a better clue to what they seek. Our printer added new linotype mats and as a result your Specialist has improved.

For once we have no new issues to report. It is true that postcards are reaching us in ever increasing numbers but not many collectors are interested in this field and therefore we do not feel we should devote too much space to it. While many stamps that reached us from Praha are very fine (Svolínský's Praha series and some of the recent portraits), many are ugly and the propaganda motifs behind them make them uglier. We suggest to the Post Office Department that eliminating these labels would create more friends for the Czechoslovakian stamps. At present, many old friends are giving them up.

OUR PRAHA LETTER

In my letter last month I wrote of the Praha show. This month I shall explain the government exhibits; the collectors' material does not merit much attention. A supplement to Postal Bulletin #44 entitled "Přehled a popis expozitů Československé Pošty, N. P., na celostátní Výstavě, Praha 1950." (A Descriptive Catalog of the Exhibits of the Czechoslovakian Post, a National Enterprise, at the National Exhibition, Praha—1950), contains this foreword:

"With this brief guide to the exhibits of the Czechoslovakian Post, a national enterprise, two objectives are sought. Primarily it is to afford the visitors to the exhibition a reliable and clear explanation of all frames here assembled. It is just as important to show the studious side of philately and in this guide this phase is given especial consideration.

"No more welcome opportunity can be found for a study of stamps, be it postal, ideological, historical, topical or technical, than a philatelic exhibition, where, by means of a careful selection philatelic research can be furthered and successfully accomplished.

"The Czechoslovakian Postal Service realizes its greatest contribution to modern philately is in disseminating and supporting philatelic knowledge, which has bypassed the road of selfish amassing of stamps and leads to collective cooperation in which monetary gains cease to be a motivating power. In its place comes an idealistic index, sketched by solitary individual students of the past and transferred for fulfillment to workers of the present. If we wish to portray the most striking picture of modern philately, it is the colossal growth of small worker collectors who are ready to build a new and lovelier philately, delivered from the monetary interests and bringing to them a joyful recreational satisfaction in the many collecting branches and in the most widespread circles. A strictly philatelic study and evaluation of stamps does not alter anything in the political, economical or cultural exposition, as propaganda means are aimed at the construction of socialism, the welfare of the workers and world peace.

"The collections of the postal museum are gradually being re-grouped, re-worked and enlarged, to give them this new goal and which with their humble selection are aimed to assist in the completion of a true picture of Czechoslovakian philatelic studies from the first stamp of 1918, which for a period of more than three decades has independently enriched stampic creations."

It would be a tremendous task to describe and explain every frame and the reader would soon tire of it all. I shall limit myself to a more or less de-

tailed description of the first frame and then to a very brief sketch of the other frames.

Frame no. 1. Accepted designs. This first frame proves that in the field of artistic creativeness the early masters, Mucha, Brunner, Benda and Orovský, did truly wonderful work. It is unfortunate that the technical productiveness of "Unie" was incapable of bringing out the richness of the ideals of the authors.

1. Alfons Mucha, design for the two stamps "Hussite priest." Wash drawing with value (100) and the text "droit á la Coupe" (right of the chalice). The author entitled the work "Master Jan Hus." Size 125x149 mm. Completed arrangement slightly modified.

2. Jakub Orovský, first design of the so-called "Legion" stamps, frame in wash, vignette a pencil drawing. No value shown. 240x197 mm.

3. V. H. Brunner, design for the series "Liberated Republic," india ink drawing with value (150), original with figure 30. 277x336 mm.

4. Jakub Orovský, second design for "Legion" stamp, india ink drawing, figure (50) and inscription. Below a photo in size of stamp as trial sample. 211x243 mm.

5. Jakub Orovský, design for series "Husbandry and Knowledge," wash drawing, no value. 174x147 mm.

6. Alfons Mucha, design for special delivery stamp, pen drawing with white lead, figure (5). 132x93 mm.

7. Alfons Mucha, design for first newspaper stamp, pen drawing with white lead, inscription and figure (30). 103x103 mm.

8. Alfons Mucha, design for first Hradčany stamp (type e), pen drawing with white lead. 110x94 mm.

9. Alfons Mucha, same as above but (type a). 123x105 mm.

10. Jaroslav Benda, design for "Dove" stamp, white lead drawing on black paper with figure (2). Design later somewhat modified. 111x129 mm.

11. Alfons Mucha, design for postage due stamps, pen and white lead drawing, figure (1000). 96x114 mm.

12. Karel Vik, design for the 10.Kcs Bratislava stamp of 1936, wash drawing without value. 214x255 mm.

13. J. C. Vondrouš, design for the "Little Entente" stamp of 1937, wash drawing. 214x255 mm.

14. Vladimír Silovský, design for "Plzen" Exposition stamp of 1938, pencil drawing. 292x232 mm.

15. Karel Vik, design for the 1.60Kcs Kutná Hora stamp of 1937, wash drawing. 152x177 mm.

16. Photographic reproduction of scene used in mirror picture as design for the 4. and 5.Kcs air post stamps of 1930.

The above sketchy description of frame #1 shows the richness and educational value to the specialist of every frame. We shall continue our rounds.

Frame no. 2 shows accepted designs of the post war stamps. As the new stamps have been produced chiefly by the engraved process, the specialist does not feel the need of explanations so necessary with designs of the first issues. However, it does help clarify the importance of the engraver's work, his corrections or additions or alterations which are not obvious on the finished stamp.

Frame no. 3 presents the competitive designs submitted for the issue "Lidice." Here the exhibit tries to show that even more artistic designs may not necessarily be adaptable for a postage stamp. In the earlier days, essays were engraved and pulled; now a photograph in stamp size suffices to show how the finished product will appear.

Frame no. 4 shows "black prints," the last stage before the printing of the stamp itself. In most cases a very fine glazed or chalk paper is used to

bring out the finest and sharpest detail of the stamp design. On one large auxiliary setting of 100 stamps it is evident that the same design could be used for another value with only the substitution of numeral. In this frame we find the value "25" which later was used for the "20," by the pasting over of the new value and changing the control figures in the bottom margin. Black prints, coming from the first stage of printing (as differentiated from black prints produced during the stamp printing operation and most often found on a coarser paper), are an endless basis for a thorough study of these stamps.

Frame no. 5 is identical except that it presents a study of the 140h and 160h "Liberated Republic" design and intended for postal cards and the pneumatic post.

Frame no. 6 presents "printer's waste." The modern collector knows these are to be called "pseudo-printer's waste" because they have nothing in common with true waste. This material was purposely printed for collectors in 1919. But, despite this, a careful study of this material helped bring to light the many printing variations at a time when no records were kept. The original sheets (most often consisting of four panes) were for the most part quartered and have thus lost their documentary value. Gutter pairs or blocks are infrequently found and these, when brought to light, help to complete the first steps of our stampic history.

Frame no. 7 shows true printer's waste; creases, folds, other imperfections, in fact, everything that is removed by the controls in the printing shop.

Frame no. 8 shows the various stages of the engraver's work in various colors. These are usually printed on india paper from the original die and are therefor masterpieces of the engraver's art.

Frames no. 9 and 10 are much like the previous except that the color trials predominate and give an inkling why certain colors are chosen for certain stamps.

Frame no. 11 is devoted to color trials only.

Frame no. 12 shows complete unsevered and unperforated sheets of the recent issues.

Frames 13, 14 and 15 show the result of simultaneous printing of two stamps of two different colors. This, of course, is from flat bed presses only.

Frame no. 16 shows such printing of newspaper stamps of 1937. Printing from 6 plates, all one color; 6 plates employing two colors and 6 plates using three colors.

Frame no. 17 is a fine accumulation of "rarities." Here we find gutter pairs of both the "Nitra" stamps, 200h "Olympic Congress" watermark position 8, Vejprty fakes, 50h "Liberated Republic" in both colors with the "egg" variety, 1Kcs Masaryk type II with watermark position 6, 20h "dove" tete-beche complete sheet, 15h light green and 25h light brown of the "Legion" issue, 600h "Husbandry and Knowledge" comb perforated $13\frac{3}{4} \times 13\frac{1}{2}$.

The interesting feature of all these items is that they show nothing, do not impart on iota of philatelic knowledge and are valued only in the dubious field of supply and demand.

In frame no. 18 we find matrices used in the overprinting of the Pošta Československá 1919. The sudden discovery of these original matrices will help to a better study of this issue which has heretofore been based in many cases on pure guess work.

Frame no. 19 shows complete sheets of Pošta Československá 1919. The sheet material here proves that the Austrian Postage Due crown values were overprinted only from 20 subject plates.

Frame no. 20 is an example of a collection of Czechoslovakia.

Frames no. 21, 22 and 23 present the studies which finally gave us the Praha block of four showing the four historical periods of the Mother of

Cities, the design of the sheet stamps for the Praha show and finally the same design in an imperforate block of four.

Frame no. 24 contains commemorative and memorial cancellations of the years 1919-1939 while the next

Frame no. 25 presents those of 1945-1950.

The last frame, no. 26, is devoted to entires: a sheet of 32 post cards printed in blue and another in brown.

Pardon me for writing at such length but I am sure you and your readers will find this interesting.

(Editor's note: We have had several comments from members who are pleased to hear from the author of the Praha letter but do not want to agree with the author's political notes. Let us be charitable. Wasn't it Voltaire who said: I do not agree with a word you say but I'll fight to the last drop of my blood to preserve the liberty for you to say it. Furthermore, what proof have we that our author feels as he writes?)

EXHIBITION AUCTION

A very well attended meeting of the Chicago group promises much good for the coming show and auction which will take place Saturday and Sunday, April 14th and 15th, 1951, at the Olympic Bldg. basement hall, 6236 Cermak Road, Cicero, Ill.

Members who want to exhibit at this show should ask the exhibition chairman, F. J. Kovarik, 2502 So. Kedzie Ave., Chicago 23, Ill., for blanks. Heretofore we didn't think it worth while to insure the exhibits; while we were fortunate and never lost a stamp, some members think our luck may run out and want the exhibitors to acquaint us with the value of their material so we could get ample coverage. We may ask exhibitors to help defray part of these expenses.

In the past, winners of awards at our exhibitions were presented with ribbons. The Chicago members feel that this antiquated custom should stop and voted to purchase medals or other suitable awards. As in the past, the Grand Award, the J. W. Lowey Memorial Plaque, will be donated by the New York Group. This award can be won only once; but to compensate former Grand Award winners, a championship award was made last year. As there are now four former Grand Award winners, the group decided on three awards in the championship class. We trust that our members outside the Chicago area will compete. There will be six awards for Czechoslovakia, three awards for other than Czechoslovakia, the Grand Award (for Czechoslovakia only) and the three championship awards. Help make this the biggest show yet.

Last year the gang had a midnight supper Saturday night and each Chicago member present contributed a small sum. At this meeting the members voluntarily raised the assessment 25% because they realize it is worth while, for a jolly fine time was had by all.

We all know that for the past three years a charity auction was held for the benefit of the Society's treasury. In the last issue of the Specialist we told you that the drain on the Chicago group's pocketbook was too heavy and we want this auction to pay this year's expenses as well as at least partly to pay last year's deficit. We promise when our goal has been achieved, we shall again devote all our efforts to increase the treasury. So, if you feel you want to help with a donation toward the successful accomplishment of our endeavor, send your donation material to the auction chairman, George Kobyłka, 3453 W. 23rd St., Chicago 23, Ill. The auction catalog will be sent to all members with the April Specialist and we trust you will bid generously.

The Chicago group voted to become Charter Member Group of the Philatelic Museum in Philadelphia. We all know that the Museum is an unique

philatelic attempt; there are many Philatelic Museums all over the world but all are government owned and sponsored. This Museum is connected with the Temple University in Philadelphia but it is governed by collectors for collectors and is not an agency of any pressure group. The Chicago group has no treasury and so a voluntary subscription was held among the members present to pay our first annual membership.

Last, but not least, we shall again have a special Czechoslovak issue of the magazine STAMPS. Mr. Lindquist and his fine staff never failed us and with their cooperation, our Society is definitely on the philatelic map in America.

The success or failure of this venture depends entirely on your active support.

NEW MEMBERS

435. W. Stuart Clark, 12 Adelaide Rd., Surbiton, Surrey, England.
436. L. V. Miller, 60 Proctor Blvd., Hamilton, Ont., Canada.

CHANGE OF ADDRESS

102. R. L. Spofford, 6175 N. Wolcott St., Chicago 26, Ill.
368. John D. Morrissey, 653 Chapman St., Edwardsville, Ill.

Various cancellations or stamps of Czechoslovakia in exchange for your stamps. Lad. Kropáč, Praha-Dolní Liboc 234, Czechoslovakia.

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The Czechoslovakian Crisis in Philately

By William D. Kuhns

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(Continued from last issue)



Stamps of Bohemia and Moravia portraying scenes dear to the hearts of Czechs

German influences, nevertheless, were being reflected on the stamps of the Protectorate even during the very early days of the occupation. Four semi-postals were issued in 1941 to recall the 150th anniversary of the death of the Austrian composer, W. A. Mozart. It will be remembered that prior to World War I, Bohemia was under Austrian administration, and it was at Prague in 1787 that the original performance of Mozart's opera, "Don Giovanni" took place. Now while it is hardly likely that an independent Czechoslovakia would have found occasion to mark the career or death of an Austrian musician, Bohemia as a Protectorate of the Reich, which after 1938 included old Austria, appropriately did so.

For additional evidence from the philatelic angle, of the Germanization of Bohemia and Moravia, let us make note of the semi-postals released between 1940 and 1943, bearing surtaxes devoted to the German Red Cross. The 1941 group of two items also marked the birthday of Mr. Hitler, thus establishing in the Protectorate a practice long since adopted in Nazi Germany proper.

The year 1942 brought an overprinted pair of stamps to mark the third anniversary of the formation of the Protectorate. The Nazi eagle and swas-

tika, together with the appropriate dates, were superimposed upon two of the 1939 definitives, portraying structures sacred to the Czechs—the Cathedral at Prague, and that at Brno. Another gauge of the extent to which Bohemia was being brought within the German fold is to be found in the long pictorial set with the likeness of the Fuhrer himself, and with the additional inscription, "DEUTSCHES REICH" dominating the stamps at the top, while at the bottom, to be seen only incidentally or at second glance, as it were, is the designation in tiny letters, "BOHMEN und MAHREN" and "ČECHY a MO-RAVA." The subordinate position of the Protectorate is thus proclaimed through the medium of postage stamps, to the world.



The first "Deutsches Reich" and "Grossdeutsches Reich" stamps.

In 1943 there was a decided turn to German sources for the subject matter of the Bohemian stamps, with the appearance of three items to commemorate the 130th anniversary of the birth of Wilhelm Richard Wagner, much of whose music is said to represent the ultimate expression of the Teutonic spirit. And Hitler's birthday issue for this year depicts him gazing down from a high point overlooking Prague, which was certainly a practical way of expressing his mastery of the city.



The Wagner issue.

But there appeared another stamp in 1943 which represents the supreme expression of Bohemia's subordination to Germany. This is the black "mourning" stamp marking the death of Reinhard Heydrich, so-called "Protector" notoriously known, however, as "The Hangman," who had been assassinated at Lidice. This stamp portrays his death mask, but significant indeed is the fact that "DEUTSCHES REICH" inscription appears at the top, while below, the dual form of the Protectorate's inscription is modified to include the German form only. Bohemia was well along the way to complete Germanization if the story told by this stamp, 100 per cent German as to subject matter and inscriptions, means anything at all. Supporting evidence of this kind is one of the Red Cross stamps of 1943 upon which there appears



The Heydrich deathmask.

the German eagle enfolding a shield inscribed with the arms of Bohemia and Moravia. A modified version of this motif was used again the next year on a stamp released to mark the fifth anniversary of the Protectorate. Facts which the press noted from time to time in regard to the stringency of German rule in Bohemia are indeed supported by such contemporary philatelic developments.



The strange wedding of the Czech and Moravian Arms with the Nazi emblem.

But a further step in the process of converting the Czechs to the new order must now be studied. There had gradually come to exist within the Reich the concept of an all-inclusive political unit known as "Greater Germany." Hence it is no surprise to find that an inscription denoting this, "GROSSDEUTSCHES REICH" began to appear on Nazi stamps in 1943, and upon the adhesives of the German-administered "General Gouvernement" of Poland. The new term also made its debut upon the postal paper of Bohemia and Moravia. What could be more in line with the actual state of affairs as regards the Protectorate than to discover "GROSSDEUTSCHES REICH" proclaimed triumphantly at the top of the 1944 semi-postal commemoratives to mark Hitler's birthday, and upon subsequent issues until the time of Czech liberation in 1945? Bohemia had indeed become a part of the so-called "Greater Germany."



The Hitler Birthday Issues.

Had the war not come to an end in the spring of 1945, it is likely that there would have been further philatelic changes in line with the Reich's continuing Germanization of Bohemia. Perhaps the monetary values on the Protectorate's stamps, expressed throughout the entire period of German occupation in terms of the old Czech currency, would have been altered, as the customs union with Germany became effective, to pfennigs and marks. It is also possible that the postal paper of Germany would have been circulated in Bohemia, perhaps at first with a suitable distinguishing overprint, and then ultimately with no special designation whatsoever. And by that time, of course, Bohemia and Moravia would have become integral parts of Germany proper, a fate for which the provinces seemed destined, the longer Hitler held them in his grip.

Before turning briefly to the stamps of Slovakia, let us observe several incidental points relative to the Bohemian issues. For example, the practice of printing ornamental tabs in conjunction with certain of the stamps of the Republic, was continued during the German occupation, a lovely example of this being associated with the Mozart commemorative issue. Furthermore, Bohemian postal paper continued to be designed largely according to the specifications used for the earlier Czech issues, and consequently they bear a close resemblance thereto. But a new classification of postal paper—official stamps—customary in Germany itself, was introduced in 1943, and continued after the restoration of the Republic. This is at least one philatelic legacy left by the Germans to the new Czechoslovakia.



The only stamp issued for Carpatho-Ukraine. Swallowed by Hungarians in 1938 and by the Russians in 1945.

As observed in the first part of this article, Slovakia managed to maintain a tenuous independence of Germany, a fact indicated philatelically in the consistent use of either one of two political inscriptions, i.e. "SLOVENSKA POSTA" or "SLOVENSKO." The portrait of Father Hlinka, a champion of the separation of Slovakia from the Czech Republic, and of Father Tiso, German puppet president of the little country, adorn the postal paper of the war period. Evidence from a study of the subject matter used on the stamps of Slovakia, suggests a determined effort on the part of the authorities to emphasize the separate and distinctive character of Slovakian culture from that of the neighboring Hungarians and Czechs, a condition which does have considerable basis in fact. Thus we find portrayed the likenesses of Ludovít Stur and Martin Razus, nineteenth century advocates of Slovakian autonomy from Hungary, while a semi-postal issue of 1943 glorifies the Slovak language and peasant type. But the totalitarian ideals which were imposed upon, and which dominated the tiny puppet state are surely reflected on a group of semi-postals of 1942, propagandizing the "Hlinka Youth," a fascist-patterned organization of young people, similar to those of Germany and Italy.

Allied victory at the end of World War II made possible the restoration of the Republic of Czechoslovakia under the Presidency of Dr. Edward Benes.



The first stamps of the Slovak state.

Again the stamps from this country appeared with the familiar title inscribed "CESKOSLOVENSKO," which had not been used since 1939, and these faithfully carried to the world the message of Czech national unity and independence. Curiously, the Linden Leaf design used on the early definitives of the Protectorate were re-issued under the designation "CESKOSLOVENSKO" rather than the original "CECHY a MORAVA" and "BOHMEN und MAHREN." How much is signified by this simple change! Transition from German slavery to national sovereignty and freedom once more! The portrait of President Benes graced the postal paper of the restored nation as in the era before Munich.

(To be continued)

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