

THE CZECHOSLOVAK SPECIALIST

A publication of the Czechoslovak  Philatelic Society of N. America

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Editorial Board:

Dr. Wm. Reiner-Deutsch, Editor, P. O. Box 24, Bayside 61, N. Y.; W. Fritzsche, Canandaigua, N. Y.; C. J. Pearce, Coalgate, Okla.; J. Velek, Chicago, Ill.; J. J. Verner, Poznan, Poland. Editor Emeritus: Frank J. Kovarik.

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EDITORIAL

We wish to start off with our good wishes to past President James W. Adler upon his election to the Presidency of the Mound City Stamp Club of St. Louis. Just by chance we noted in an issue of the Specialist of ten years ago that he had held that office then also.

There is an interesting letter on hand forwarded to us by the Secretary of the War Cover Club, Mr. George D. Havas of 3956 Suitland Road, Washington, D. C. 20023, has six field post cards of the Slovak units which fought with the Germans in 1941-44. According to Havas these cards were made to order and are available either by exchange for certain commemorative postmarks on cards or covers of the Czechoslovak Army in Great Britain or may be purchased. Mr. Havas also has a WW I German field post card, actually used, twice censored, bearing Scott No. Romania 3N1 and postmarked Bukarest, 25.VI.1917. In addition he has some British WW I censored covers as well as U. S. military censorship marks on covers from WW I. Anyone interested please contact him.

We wish to express our heartfelt sympathy to Mr. Auermuller who lost his mother in July.

Quite some time ago President Matejka appointed member Horechny chairman of the Arrangements Committee for our 25th anniversary next year. We had an opportunity to spend a day with him at his home just about two weeks ago. We learned that he has been working on the problem for quite a while. First of all, he made a number of preliminary designs for a pin, which, if approved, would be presented to all surviving members of the Society who had joined it in 1939. Looking over our records we find that our Mr. Frank Stern, No. 54, is the last one so recorded. We will have the World's Fair in New York next year which may be a special inducement to combine a visit to New York with a 25th anniversary meeting. We are not suggesting this but are only thinking out loud. The World's Fair is on our minds all the time these days because we happen to live fairly close to the site and since all road improvements have been going on around here for many months we cannot forget at any time that the Fair is coming.

This morning we received a brief postcard from the treasurer informing us that Mr. Barry has been very ill in Florida. Let us hope that he will soon be his good old self again.

We published an article on the 75 h Hradčany in last month's Specialist and we have another article in this issue. It would have been more appropriate

to have the two articles in reverse order. However, we requested that the article Karásek-Verner be published in the American Philatelist quite some time ago and we were not sure when we would receive the cuts for the article for reprinting. Therefore when the brief notes on Hradčany 75 h reached us we published it immediately. The cuts arrived after the sending out of all manuscripts to the printer. At the end of the article appearing in this issue is an Editor's note of importance.

In June we published Amendments to the Constitution proposed by members of the Council for approval or disapproval by the membership. These Amendments were designed to regulate the arrangements pertaining to meetings and shows of the National Society. According to information received from the Secretary, votes in favor and none against had reached him and therefore these Amendments are herewith incorporated as specified in the Constitution of the Society.

We have been wondering for years why a few of our members are against a Constitution of our Society. In an organized society it is for the protection of the individual that laws are promulgated and enforcement agencies set up for the simple necessity of seeing to it that such laws are obeyed. In our country we have a Constitution by which we the people live. If the legislature feels that some changes would be more in keeping with the times, there are set rules by which amendments are proposed and voted upon. In the case of the U. S. A., ratification by states is required and of course, it all goes by the laws set forth. In our Society the Constitution and ByLaws are naturally in much simpler form but they are also for the sole purpose of protection of the individual and the Society. It is a democratic way of managing a membership organization like most societies are whether hobby, medical, scientific or fraternal. If some members do not like certain provisions in the Constitution or By-Laws, they always can go ahead, but only according to the rules set forth, to propose Amendments for the decision of the Membership. We have heard so often that there is no need for a Constitution but we have never seen in writing a proposal to simply throw the Constitution out and possibly retrogress to one-man rule.

We are getting the Filatelie, Hybernská ul. 5, Praha 1, regularly. This publication contains many good articles on Czechslovak philately and we have been using such articles for our Specialist for years. We are sure that our members are aware of the work performed in this connection, the translation of Czech into English, by members Verner and Skopecek.

After having mailed our manuscripts to the printer we received very sad news. Mr. Frank Stern passed away very suddenly and our old member Milo Barry did not recover from his illness. We shall write more about these former members in our issue in November.

CHANGES OF ADDRESS

405 Alexander McInnes, Broom Hill, St. Barchans Road, Kilbarchan, Renfrewshire, Scotland.

NEW MEMBERS

742 Jaroslav Kracik, v Podluži, Praha 4, Czechoslovakia.
743 Charles M. Stiffler, Jr., P. O. Box 898, El Cerrito, Calif. 94531

OMITTED FROM MEMBERSHIP LIST

66 C. H. Osbourn, 66 McLoughlin Blvd., Oshawa, Ont., Canada.

Feldpostkarte From Slovakia

B. R. Beede

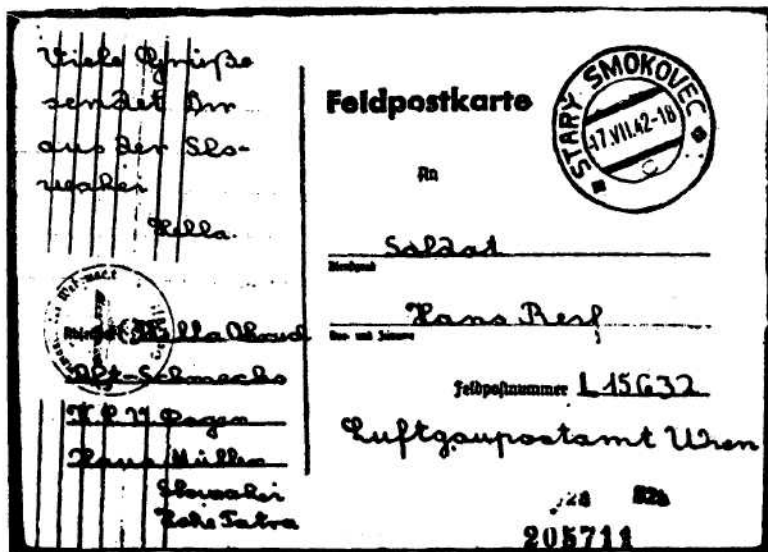
Although Slovakia was an ally of the Third Reich during World War II rather than a German occupied territory, the postal histories of the two countries did intersect at a few points as a result of the alliance. In 1939, a military mission and some German troops were sent to Slovakia. Later, in 1944 and 1945, when Slovakia became a battleground during the uprising of 1944 and the advance of Soviet forces, large numbers of German soldiers poured into the country. All of them received FELDPOST (military mail) privileges.

FELDPOST traffic, however, did not flow just one way, that, from soldiers stationed in Slovakia to friends and relatives in Germany, for many civilians also entered the country and wrote to German military personnel serving outside Slovakia. As early as 1942, about 200,000 German children were living in camps in Slovakia, because of the increasing severity of Allied air attacks on the larger German cities.*

One of these children wrote the card illustrated here which was sent to a member of the Luftwaffe (German airforce) by way of Vienna. Although Arthur Clement in his standard handbook on Feldpost mentions that Slovakian citizens who served in the German armed forces received the customary mailing privileges (correspondence both to and from Slovaks in the Wehrmacht and SS was not subject to postal fees), he does not refer to Slovakian cancels on mail to German servicemen who were not volunteers from Slovakia.

Similar camps existed in the Generalgouvernement (the name given to part of the Polish territories occupied by Germany), and sometimes special cachets were applied to mail from these camps. Were any special markings ever used in Slovakia? I would greatly appreciate hearing from anyone who can offer further information on this phase of Slovakian postal history.

*Rene Kraus, "Europe in Revolt" (New York: The MacMillan Co., 1942), p. 347.



Comment on 75 and 500h Hradčany Stamps

By Jan Karásek

Translated by J. J. Verner

Reprinted from The American Philatelist

Perhaps the most interesting group of stamps of the Hradčany issue are those from group "E" and particularly the 75 and 500h values. Both of these are known in both types, that is, Type I with an open spiral and type II with a closed spiral. The origin of the different spirals has already been examined in great detail in the Czechoslovak philatelic press during the past few years and need not be discussed here.

The 75h Stamp

Only one stamp of one plate is a genuine Type I in the 75h value and that is the 82nd stamp. This means that of 200 stamps only one has true open spiral. It is therefore important to recognize the real type of this value. Unfortunately this is complicated by the fact that a whole series of apparent open spirals appear in this value. These were formed by excessive ink in the wrong places and not because the open spiral had not been retouched (closed) as it should have been.

By comparing individual stamps of this value Josef Kálal determined in 1948 that the position of the number 75 was different in each plate position. This phenomenon is characteristic of the printing plates of the Hradčany issue. The main identification mark was the figure "7". For the reader's informa-

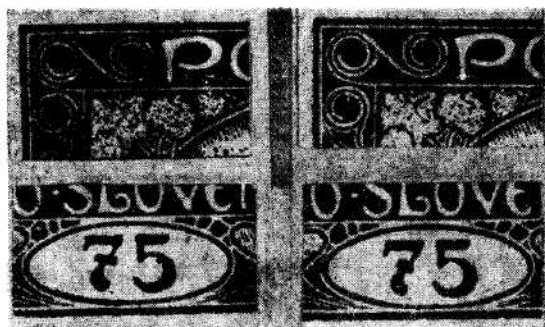


Figure 1

Figure 2



Figure 3

Figure 4



Figure 5

Figure 6

tion, and as an aid in recognizing the genuine open spiral, we include illustrations of the details used in identifying the 82nd stamp, as well as the same areas of stamps from different plate positions. These include seemingly open spirals that were in actual fact caused by improper printing which created an open spiral.

Figure 1 shows the detail of the stamp with the open spiral (plate position 82). The identifying mark is the unusually long cross bar on the "7". In this length it is found only in one position, the 82nd. As an aid in recognizing pairs with both types, Figures 2-4 depict stamps appearing in plate positions 72, 81 and 92.

Figures 5-9 depict several stamps with apparent open spirals. But which lack the long cross bar on the "7".

The 500h Stamp

The problem of the apparent open spiral is much simpler with the stamps of the 500h value. We know of two plates for this value. The stamps from the first plate all have open spirals (Type I). Most of them also have yellowish to yellow gum and paper and control numbers are found on the bottom of the sheets.

All stamps, with the exception of two plate positions printed from the second plate have closed spirals. The gum and paper are predominantly white. The two plate positions from plate 2 which have open spirals are positions 32 and 35. In 1948 this fact was not known, nor was it known to such philatelic researchers as E. Hirsch or J. Kálal. Only in 1949 were the two positions where Type I stamps were found located in plate 2.

The number "500" also has a different position on each stamp in this value, but the numbers do not have as distinctive markings as we find in the 75h

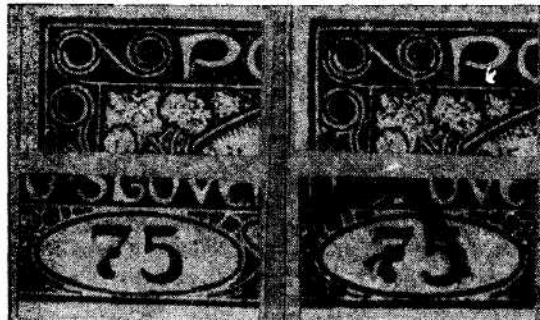


Figure 7

Figure 8



Figure 9

Figure 10

Figure 11

value. The "5" from the value number of the stamp in position 32 on plate 2 just barely touches the outline of the value block. The outline has a slight break where the 5 touches (Figure 10). Figure 11 depicts the stamp from position 22 for comparison. The outline of the oval value block in both stamps is slightly thinner on the bottom, a phenomenon easily identifiable with a magnifying glass. In Figure 12 we see a block of six 500h Hradčany stamps with the open spiral appearing on the center stamp (No. 32) in the bottom row.

Several interesting observations can be made if we turn our attention to 500h Hradčany stamps overprinted for airmail or for use in Silesia (SO 1920 overprints). The 500h stamps, which were overprinted and included in the first Czechoslovak airmail service, all were printed from plate 2. The only stamps with an open spiral which appear in this set come from plate positions 32 and 35. The rest have the closed spiral. Even though these overprinted stamps with an open spiral are rare, they are seen more often than open spiral stamps from plate 2 without overprint. This is also true of pairs of Type I and Type II stamps.

The situation is quite different with the 500h stamps with SO 1920 overprint. For this overprinting run, only stamps printed by plate I were used, and so all stamps have the open spiral and the closed spiral is non-existent.

If we examine the rarity of these various stamps we find that the 75h open spiral Hradčany stamp, as well as the combined Type I and Type II (pairs), are among the most sought after stamps of Czechoslovakia and are very rarely seen. Proof of this is that even in the largest and most specialized collections of Czechoslovakia these items are missing. Mint copies are extremely rare.

Type II of the 500h stamp is fairly uncommon, while Type I of this value is the most common. Combined Type I and Type II of the 500h is far more rare than the combined Types of the 75h denomination, perhaps among the most valuable stamps of the Hradčany issue. A few cancelled pairs of the combined types are known, but in mint condition are almost never seen. At the World Stamp Exhibition, Praga 1962, there were five pairs of the combined types of the 75h stamp exhibited, but only one block of six of the 500h value depicted in Figure 12.

In closing it should be pointed out that specialized catalogues grossly underprice the combinations of Type I and Type II of the 75h and 500h stamps. Also Type II of the 500h is usually not valued higher than Type I.

It must be realized that the stamps described above are without doubt rare and are highly sought after by specialized collectors of Czechoslovak stamps.

Editor's Note: We have just received a letter from member Pearce in reference to a statement of author Karásek regarding the 500h overprinted for

Air Mail use. Mr. Pearce referred us to a block of four, perforated stamps, which was illustrated in the Mercury Stamp Co. auction catalog in December 1962. This illustration shows that each stamp in the block of four has open spiral, contrary to Karásek's statement that only positions 32 and 35 are type I of the sheets used for overprinting. We wish to thank our friend Pearce for his note.

We expect to receive an article on this particular subject from another member in Europe, in the not too distant future.

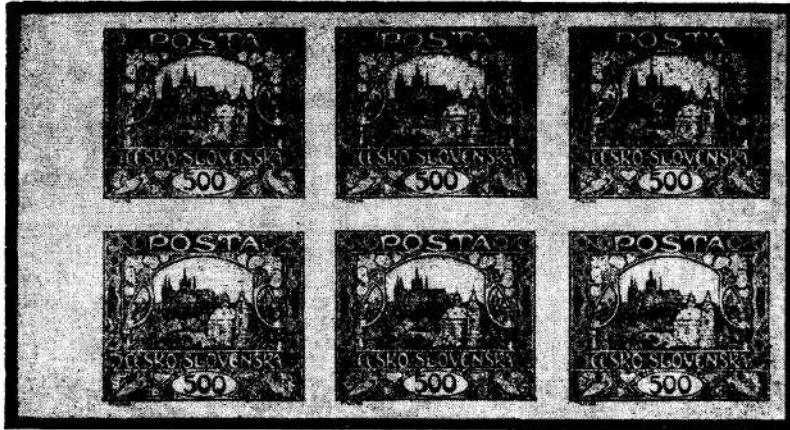


Figure 12

THURN-TAXIS POST Translated by J. J. Verner

The Taxis family must be considered the first (15th century) organizers of a postal service as we understand it today. One of the members of this noble Italian family, Roger Taxis, originally from Milan, established the first post office to be found in the Austrian Tyrol. His son Francis organized, in the time of Emperor Maximilian, the first regular courier service between Vienna and Brussels. In 1595 Francis Leonard Thurn-Taxis was named Post Master General of the Holy Roman Empire by Rudolf II. His son, Laharal, was given this title in hereditary perpetuity by Emperor Matthias in 1615. From that time on the Post Office was considered a royal grant and passed in the male line of the Taxis family. This family controlled the post office until the second half of the 19th century.

Through long and inherited experience passed from one generation to the next this family earned much credit for postal progress and development. Since this was a large clan, members of the Taxis family were able to fulfill the function of postmasters throughout much of Austria and Germany.

The first post office in Prague was opened during the regime of Rudolf II and was located in Mala Strana. The first Prague postmaster was Ambrose de Taxis, an uncle of the first Imperial Postmaster.

POSTAL STATIONERY COLUMN Wolfgang Fritzsche

New Issue: Pictorial postal cards with a 30 h dark brown stamp depicting portrait of Max Švabinsky. In upper left: Max Švabinsky and in Czech the title of the picture on back of cards. Instead of a center division line there is a vertical legend: VYDALA USTREDNI SPRAVA SPOJU. Set of eight cards with drawings of Švabinsky.

Jiří Švengsbir — Czech Engraver

By Bernard Orna

Reprinted from The Stamp Magazine (England)

In my last article I told of meeting Mr. Ota Janeček, designer of the six Czechoslovak water birds stamps issued towards the close of 1960. I decided to follow this by asking to make the acquaintance of their engraver, Mr. Jiří Švengsbir, and it was rewarding for the latter has not only been the engraver of these designs, and many other artists' work since the war, but is himself the author of a considerable number of stamps.

Imagine, then, a second studio flat, again up under the sky. It is smaller than Mr. Janeček's, comfortably furnished and much less crowded, for, although Mr. Švengsbir is busy too, drawings and etchings occupy much less space than canvases. As in the other studio, fragments of traditional carvings appear here and there on a wall or shelf top. There are also engravings and sketches; but the eye is caught in particular by several cases of butterflies which contain, as Mr. Švengsbir explained to me, both native species and exotic ones, with coloring and markings that are sometimes subtle, sometimes rich.

"Having these examples of man's and nature's art round me helps me in trying to produce good work," said Mr. Švengsbir in answer to an unspoken question. The actual questions and answers that made up much of our conversation were translated by a kind volunteer, a friend of the artist and a philatelist, Dr. Jan Wagner.

"How have I come to be concerned with stamps?" Mr. Švengsbir queried, as we sat down round a low table. "Looking back, I'd say it was almost inevitable—drawing and engravings are equally part of my activity as an artist, and stamp designing seems to have fitted naturally into the pattern."

Jiří Švengsbir was drawing from an early age, sketching his friends at school and all he saw round him. A relative who was in the meat trade wanted him to become an assistant, but he persuaded him otherwise and, in 1937, was apprenticed to an engraver of medals and plaques instead. Could he associate his inclinations with anything special in his family background, I asked. He thought so; other relatives had been potters and craftsmen—designers in other words.

In 1939 he began to attend evening art classes to perfect himself in handling pencil and pen and ink. There began at this time, also, the first essays in engraving and his interest in the dry point technique which is now his favorite



Sketch by Švengsbir for one of the "Comenius" series of 1957: the idea takes shape.



Another sketch by Švengsbir in connection with the "Comenius" stamps. He works towards detail of centre design.

medium. To escape deportation for work in Germany, during the occupation and war period, he took a job as a cartographer. Then in 1945, at the war's end he resumed studies and was fortunate in having as teacher a gifted artist, Antonin Strnadel.

Strnadel's classes embraced all kinds of graphic art: portraiture, poster design and designs for stamps. In 1948 the Ministry of Communications accorded Švengsbir his first commission: "Zvolen Castle," issued in 1949. "Oddly enough, just ten years later I was to prepare another design featuring this same subject," he remarked, then added "Anyhow, after that first 'Zvolen,' stamps became a habit, as you might say."

The continuity in Švengsbir's work emerged not only from this account but also from the examples he spread out on the table, chairs and the floor, examples of just those things he had been speaking about. Pen and ink drawings of faces, buildings and trees, butterflies and flowers, realistic and strongly linear, were re-echoed in numerous engravings. There were designs for Ex Libris plates and book frontispieces and tail pieces, sketches for stamps and philatelic first-day covers and, next, stamps and first-day covers themselves. I asked Mr. Švengsbir how many of these last items he had worked on by now. His reply was a matter-of-fact "Oh, quite a hundred of each," and he showed me that there were first-day cancellation marks as well, some rather like woodcuts in conception.

We could ponder on only a few of the profusion of designs, but even so there was variety: portraits, views of towns, industrial and craft subjects, and commemorative issues. I liked two stamps celebrating an exhibition of national archives in 1958 and showing the great seal of 15th century King George of Poděbrad and a glimpse of Prague as rendered over 300 years ago, a set in tribute to the famed 17th century educationist Jan Amos Komenský (Comenius) and a single design honoring the memory of the engraver Hollar, who spent so much of his life in England.

"You must have liked undertaking that task," I ventured. "Very much indeed," he said, "for, as you suppose, I have the profoundest admiration for Hollar's work. We have here a Hollar Society of engravers, which I joined ten years ago, and its existence has a special significance for other artists too."

We continued our conversation. "Does it take you long to evolve a design, once you have an idea?"

"It depends. I usually work quickly, but it does not mean that there may



Pen-and-ink drawing by Švengsbir for the "Comenius" series. This finalized the idea and the next stage was its engraving.



Sketch for first-day cover drawing by Švengsbir "Comenius" series 1957.

Švengsbir



Sketch idea by Svengsbir for another of the "Comenius" 1957 series. This incorporates a view of the Church at Naarden in Holland where Komenský is buried. Rejecting previous idea, Svengsbir formulates a centre of stamp problem, which is then worked out in detail, as shown in the next design.

not be a good many rough sketches. For the Hollar' stamp, to take an example, there were seven stages of development through design patterns and drawings needed to establish tonal value prior to engraving. Sometimes I do up to thirty sketches in evolving an idea . . . here are three that survive from work on one of the 'Komenský' stamps, and here are six for just one—'Glass'—in the 'Traditional Products' series. My method is to prepare pencil roughs, a pen-and-ink final drawing and then the engraving. When engraving, whether it is my design or another's, I take a number of pulls—it may be four, six or more, dependent on its complexity or how I feel about it."

"And is collaboration with other designers usually easy?"

"Well, the artist brings me the drawings that have been approved. We study them together and settle questions of tonal value, for as you know, I have to make lines play the complicated role of graduated shading, and of general pictorial balance. Sometimes we do have a bit of a fight! With Mr. Janeček, I must tell you, all went well . . . It is all a matter of interpreting the author's idea, as in music. When I am dealing with my own designs I can take some liberties as regards modifying a detail at the engraving stage; but I would never do that with another's work."

"You like solving the problems connected with stamp design?"

"I do. Let me add that the solving requires much thought and care, for a stamp is not only utilitarian but a small work of art in its own rights."



Komenský's Mausoleum. The issued design for the 300th publication of Komenský's "Opera Didactica Omnia."



A pictorial postmark by Svengsbir for a 1955 commemorative set.

Just how much thought and care Jiří Švengsbír puts into his work I could now appreciate all the more fully; and I hope I may have managed to convey here some impressions of his approach, the background to the stamps that bear his name.

Balloon Post In Czechoslovakia

By Tadeusz Gryzewski

Reprinted from the Bulletin of the Polonus Philatelic Society

Not many persons know about the very interesting aerograms sent via Balloons, during the international free balloon races on the occasion of the International Aerial Exposition of Prague, Czechoslovakia.

Two Polish Balloons took part in these races sent there by the League of Aerial Protection of Poland (L.O.P.P.) These Balloons were "Warsaw" and "Lwow". The races started on June 13, 1927. The crews of both balloons took into their gondolas 50 covers each, franked with 50 h. Czecho stamps; in addition to these the covers had special commemorative stamps in red color representing a balloon in flight, printed on each side of this: "IV Exposition Aeronautique Inter. Prague", at bottom, "PAR BALLON MONTE: 'LWOW'" or "WARSAW". In both lower corners: "4/VI, 1927 and 16/VI 1927". These stamps are printed 8 to a sheet (pane) in one row are stamps with the inscription "Par Ballon Monte Warszawa" and in the other lengthwise: "Par Ballon Montes Lwow". The stamps in panes are partly perforated, that means, all the borders are imperforated. In this way each stamp is imperf from one or two sides. They are also with or without gum. Besides these there are entirely imperf stamps in 300, (150 with the inscription "Warszawa" and 150 "Lwow". The imperf stamps number 50 only (25 "Warszawa" and 25 "Lwow").

The stamps on the aerograms were cancelled with a special round commemorative cachet in green with the inscription: "Concours de Ballons Montes — Exposition Aeronautique Internationale, PRAGUE, 4—16/VI, 1927". Depending in which balloon the card was sent, the cachet reads: "Par Balloon Polonais 'Lwow'" or "Par Balloon Polonais 'Warszawa'." Because of bad weather conditions the balloons, after their start, were forced to land only a few kilometers from Prague. Cards sent via Balloon "Warszawa" had besides the cachet some Exposition labels in violet, yellow and green color on a white field, others in violet, yellow and gray on a white field.

Each balloon took 50 cards apiece, 10 with imperf stamps. Balloon "Lwow" landed at Podbada, the stamps bear a machine cancel 4—16/VI 1927.

Balloon "Warszawa" landed near Prague, the pilot took the cards back to the city and the stamps received a machine cancel 4—16/VI 1927.

DUBIOUS CZECH OVERPRINTS

Reprinted from The Stamp Magazine (England)

At the foot of page 1468 of the 1962 edition of Michel's European catalogue there is a note to the effect that after the cessation of hostilities in World War II several places in Czechoslovakia overprinted remaining stocks of German stamps, as well as issues of Bohemia and Moravia, with handstamped or relief-printed inscriptions showing the names of towns, arms, the year 1945, and so on. These overprints, some of which emanated from Aussig, Rumburg and other towns, are stated to have been of private speculative origin and were not recognized by the postal authorities at Prague. Used specimens on covers passed through the post by oversight or were cancelled with the connivance of local postal officials. Officially all mail which could not be franked with stamps was to be paid for in cash.

Parade Of New Issues

Edited by Frank Kosik

60th Anniversary of Foundation of the Singing Club of Moravian Teachers



May 25, 1963:

30 h Singing woman (symbolic drawing). Red.

Designed by professor Karel Svolinský and engraved by L. Jirka.

Dimensions of the stamp picture: 23x30 mm. Rotary recess in sheets of 50.

The First Day Cover was designed also by professor K. Svolinský and engraved by J. Goldschmied.

1100 Anniversary of the Great Moravian Empire



May 25, 1963:

30 h Golden ring dating from the second half of 9th cent. heavily granulated, in background, map showing old Moravian settlements. Black and green.

1.60 Kčs. Silver plate with embossed falconer holding a hawk (second half of 9th cent.) Black and orange-yellow.

Designed by Ludmila Jiřincová, academic artist, and engraved by J. Švengsbír. Dimensions of the stamp picture: 23x41 mm.

Print: rotary recess combined with photogravure in sheets of 50.

The cachet on the First Day Cover was also designed by L. Jiřincová according to a drawing dating from the second half of the 9th cent., and engraved by J. Goldschmied.

The First Woman Cosmonaut In Space

To mark the occasion of the launching of the two latest Soviet space-ships, Vostok 5 and Vostok 6, the Czechoslovak Board of Management of Telecom-



munications issued on June 26, 1963, two stamps with the following denominations:

80 h Vostok 5 with portrait of cosmonaut V. F. Bykovski. Grey-blue and pink
2.80 Kčs. Vostok 6 with portrait of V. V. Tereshkova—the first woman in the world to take the space trail. Brown-red and light blue.

Designer: Fr. Hudeček, academic artist. Engravers: L. Jirka and J. Goldschmied.

Print: rotary recess combined with photogravure in sheets of 50.

Dimensions: 23x41 mm.

National Agricultural Exhibition at Kroměříž 700 Years of Kroměříž



June 20, 1963:

30 h Part of Kroměříž Castle in which the exhibition is going to take place, two ears of barley, inscription "National Agricultural Exhibition -- Kroměříž". Green and yellow.

Designed by Anna Podzemná, academic artist. Engraved by J. Mráček and J. Goldschmied.

Dimensions: 23x30 mm.

Print: rotary recess print combined with photogravure in sheets of 50.

First Day Cover designed by Anna Podzemná and engraved by J. Mráček.

Red Cross Centenary



June 20, 1963:

30 h Nurse, a child playing with bricks, inscription "100 Years of Red Cross

1863 - 1963 "Per humanitatem ad pacem". Blue and red.
 Designed by Anna Podzemná and engraved by L. Jirka.
 Dimensions: 23x30 mm.
 Print: rotary recess print combined with photogravure in sheets of 50.
 First Day Cover designed by Anna Podzemná, engraved by J. Goldschmied.

19th International Congress of Bee-Keepers, Apimondia 1963



June 20, 1963:

1 Kčs. Bee with cells of honey-comb, emblem of the organization, inscription "Apimondia 1963". Dark-brown and yellow.

Designer: Bedřich Votruba. Engravers: B. Housa and J. Goldschmied.
 Dimensions: 23x30 mm.

Print: rotary recess print combined with photogravure in sheets of 50.
 First Day Cover designed by Bedřich Votruba and engraved by J. Goldschmied.

Moravian Karst and Slovakian Paradise



Release date: 29 July, 1963:

30 h Interior of a cave, Moravian Karst. Dark brown and green-blue

80 h Macocha Chasm, Moravian Karst. Dark green and pink

Designer: Ludmila Jiřincová, academic artist.
 Engravers: J. Mráček and J. Goldschmied.



30 h Canyon-like valley of the Hornad, Central Slovakia. Grey-blue and light green

60 h Gorge "Velký sokol" (Great Hawk), Slovakian Paradise. Dark green and yellow. Designer: J. Baláž, academic artist. Engravers: J. Herčík, J. Goldschmied

Print: rotary recess combined with photogravure in sheets of 50.
Dimensions: 23x30 mm.

International Fair at Brno



Release date: 29 July, 1963:

30 h gothic portal of the Brno town hall and emblem of the Brno Fair
Colors: Black and grey-blue

60 h Gothic tower of Brno town hall and emblem of the Brno Fair
Colors: black and pink. Designer and engraver: Jiří Švengsbír.

HRADČANY SPECIALIZED

by John Velek

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ISSUES 1923-1926
(Scott Nos. 92-118)

Full Sheets

Part Sheets

Blocks

Die Proofs

Color Trials

Plate Proofs

Rare Perforations

Varieties

Rare Watermark Positions

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