

# THE CZECHOSLOVAK SPECIALIST

Official publication of the



Czechoslovak Philatelic Society

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Vol. XXVII

June 1965

No. 254

## EDITORIAL

We are indeed pleased to report to our membership that the second half of the book *Padělky* will be translated by member Henry Hahn for which all of us should feel appreciation.

Commencing with this issue (except for the September number in which instead the membership list will be published) we shall have twenty pages in every number of our publication with eight pages of the translation as center pages until the reproduction of the translation is completed. Our funds in the bank are for just that purpose, to give our members as much as we possibly can.

We shall endeavor to have the introductory pages also translated and shall publish those in due course. Our members will be able to remove all the pages and have them bound for their libraries.

Now is the time to get a copy of the original. Do not wait any longer because if a second edition should be needed, the slow moving member may have to wait for a long time.

A few days ago we were informed that former secretary and one time member Joseph J. Jiranek has won the Championship award at the Exhibition of the First Czechoslovak Philatelic Club of America, March 20-21. Mr. Jiranek exhibited Bohemia-Moravia issues with secret engravers' marks.

Member Wm. Schoenig, President of Patchogue, L. I., Stamp Club was chiefly responsible for a very fine show the club staged on May 1-2 in Patchogue. We saw how Bill had been working on getting frames ready for a future first show of the club and frankly admired him for putting so much effort into this undertaking.

## NEW YORK BRANCH APRIL MEETING

We had a most fascinating evening with L. M. Horechny's showing of *tete-beche* strips of the allegory issues. This is a most remarkable collection and we believe it to be quite unique. He talked also about the various essays of the issues, of which he has a nearly complete collection.

One of our members at the meeting expressed his interest in joining member Beede in research on the Bohemia-Moravia issues and we hope others will follow suit. Member Beede is co-director of the Third Reich Study Group of the Germany Philatelic Society and is of course very much interested in

all phases concerning the protectorate, Sudetenland, etc. In this connection we wish to say that we saw a very fine book dealing with the philatelic items of the Sudetenland, originally published in 1941 and recently reprinted. Member Reiner-Deutsch has recently acquired a copy, consisting of 460 pages of text and illustrations.

Preparations regarding the June dinner are progressing.

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#### FRITZ BILLIG AND HIS HANDBOOK

In exceptional instances we feel we may report on philatelic matters not related to our specialty. We have received volume 30 of Billig's Philatelic Handbook series. In his foreword member Billig informs the reader that this one is his last to be published. We need not tell you that his Handbooks are known all over the world and are in all worthwhile philatelic libraries. This last publication contains the Zemstvo Gazetteer, a complete listing of the Zemstvo issues in which we have been interested for some time. It also lists some Turkish cancellations and an interesting article by the Williams brothers on Phantom Stamps.

We cannot emphasize strongly enough our high regard for Mr. Billig, who has done much for philately. We firmly believe that his publication activities were always motivated by his love of giving collectors valuable information and not by a desire for additional income.

We wish member Billig good health and enjoyment in life for many years to come.

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#### SALES DEPARTMENT

Our new sales books have arrived from the printer. Anyone needing books, and I hope many of you do, please contact me. The price is 10 cents each plus postage.

As you know, we always need new books for circulation, especially of Czech varieties and hard-to-come-by items, of course also of other countries.

We will attend the WIPA stamp show in Vienna, also exhibit there. Even though I shall be out of the country for a few weeks, someone will receive my mail here, answers for such mail will however have to wait till after my return in July.

I have been informed through a reliable source that the Post Office Department will clarify their rulings in the near future regarding sales books in the mails. As a result it looks as if it may be necessary that buyers no longer use "writing" in the spaces from which they take stamps. It will however be permissible to use rubber stamps. I should like to suggest that all participants get rubber stamps for use with our sales books, as long as there is ample time now to get them. After the ruling has been made, any written entries, except the owners' remarks on the front page and with each stamp, must be by handstamp. Any other handwritten entries then will make it first class mail and demand higher postage.

Do not forget to fill and send me sales books for circulation.

Wolfgang Fritzsche

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#### NEW MEMBER

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## Czech Septet For Space Exploration

By J. P. Krouman

(Reprinted from Linn's)

Delayed a month for technical reasons, a set of seven Czechoslovak commemorative stamps called "Exploration of the Universe" came out March 15.

The issue is thematically divided in two sections, one to mark the International Geophysical Year of the Quiet Sun 1964-1965, and the other to portray the present and future of the exploration and conquest of the outer world.

It is composed of the following stamps: 20 hellers violet and orange, the



Young Czechoslovak artist Jaroslav Lukavsky is shown looking at his own designs of the William Shirra and John Glenn stamps issued in Czechoslovakia's 1964 Cosmic set. A recent contribution to Czech stamps by Mr. Lukavsky is the Exploration of the Universe septet of March 15.

Year of the Quiet Sun 1964-1965; 30h red and yellow, the year of the Quiet Sun 1964-1965; 60h ultramarine and yellow, exploration of the Moon; and 1Kcs. purple and green, meeting of two cosmic vehicles.



Also, 1.40Kcs black and red, Earth satellite laboratory; 1.60 Kcs. gray and carmine, exploration of Mars; and 2Kcs. dark blue and pale blue, Soviet-U. S. cosmic cooperation in meteorology.

Designer of all the stamps is Jaroslav Lukavsky. The engraving was done by Bedrich Housa, Josef Hercik and Jan Mracek, the rest by the Ministry of Communications' Printing House in Prague.

There is a dramatic contrast between the first two stamps in the set, the first showing the protuberances at sun spot maximum and the other the relative quiet of sun spot minimum.



The International Geophysical Year of the Quiet Sun 1964-1965 is an important scientific event in which 69 countries are participating. Of the 906 observatories all over the world which follow the course of solar activity as part of the project thirteen are on Czechoslovak soil.

The next stamp in the set, whose theme is the exploration of the Moon, shows two hemispheres of the Earth's old companion. One acquaints us with the surface of this heavenly body as revealed by recent moon probes, while the other serves as a dark background for an automatic interplanetary rocket



whose antennae, main and braking rockets, landing gear and probing equipment, give us an exact picture of this kind of cosmic vehicle.

The 1Kcs stamp offered the artist more room for his imagination, since its theme—a rendezvous of two cosmic vehicles—is from the scientific view still a matter of the future.

The imagination of Lukavsky is perhaps at its best in the cosmic laboratory depicted on the 1.40Kcs. This was a particularly difficult task from the scientific viewpoint. The assembly of the individual parts of a space laboratory in a state of weightlessness is still more a dream than a real problem for space scientists.

Yet the scientific conception of a cosmic laboratory is very close to the technological requirements for such projects as they are currently imagined.

The 1.60 Kcs shows a cosmic probe aiming at Mars, which has been the object of so much speculation on our own planet.

Mars bears the name of the ancient god of war; perhaps the Soviet "Kosmos" and U. S. "Tyros" satellites, shown on the last stamp during a joint meteorological research project, will become symbols of an effort to exploit the universe for no other purpose than the benefit of mankind.

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## Creative Values In Stamp Design

Bohuslav Hlinka

A stamp can be judged from many points of view. It is really amazing how many functions the little stamp has to fulfill: 1. Postal, 2. Propaganda, 3. Trade, 4. Artistic. Each one of these influences the design considerably. And we know that the dominance of some of these functions can also influence content and form of the stamp motif. In short, if we want to evaluate the best stamp, we have to say from what point of view we do this.

If we stress the artistic qualities of the stamps, we do it for several reasons. One is the fact that the present-day production of stamps is not the work of anonymous persons; the names of the designer, engraver and sometimes the printer are indicated on the stamp. This requires from us that we associate the stamp design with a specific person, his artistic capacity and art in general. And if a stamp is an art product, then we must evaluate it as such.

Measured globally, the level of stamp designing is very spotty. A considerable number of stamps are average, sometimes they are below average and even tasteless. Stamps of real artistic value are in the minority (measured by the number of issues). Many designers have devoted much thought to this. Currently a good deal of responsibility for the sad state of affairs in stamp production falls on the shoulders of publishers and editors who seek primarily financial gains from the issue of stamps. But the cause can also be traced to the collectors themselves who, until now, have been largely ignoring the artistic aspect of stamps. Generally speaking, whether a stamp goes into a collection is not determined by its aesthetic value but by something else. In other words, the majority of collectors are not ready to discard stamps from their collections because they are tasteless. And since the artistic viewpoint does not decide, the issuing agencies have a free hand in printing any designs, including those that have no artistic value at all.

Stamp production in the world today has several typical characteristics related to aesthetic values. On first sight we notice a large group of stamps that have no other purpose than to picture things, (animals, plants, various subjects), picture them with a greater or lesser characterization, and, in the vast majority of cases, without any artistic demands. A way out of these

thematic stereotypes is sought in unusual, "catchy" objects to re-produce, rather than in artistic inventiveness. Only the most advanced postal administrations with clear goals in stamp production try to give consideration to the artistic aspect in printing such stamps.

Government propaganda is the theme of another big group of stamps. Here we meet with concrete portraits of monarchs, state emblems, pictures of cities and persons. To this we must add today abstract pictures and motifs representing such themes as the Victory of Revolution and Return to Peace, For a World Without Arms, a World Without War, Education for Progress, Development Through Science and Technology, Peaceful Cooperation in Space, and many others. Abstract motifs demand creativeness on the part of the artist who, in the creative process, seeks new forms and symbols. Abstract themes centering on important state institutions, perspectives of science and technology, international cooperation and political ideas have brought forth many progressive qualities in stamp production. That's why we expect such designs to hold an important position in the future.

Another factor that affects stamp design is editorial purposefulness characterized by art commissions (with numerous creative artists), who recommend stamps for printing. Experience has shown that for the selection of the best designs, it is most advantageous to have a competition among only a few artists with good experience in stamp design. Wide contests with many participants have been a failure.

An analysis of stamp designing shows us that the creation of postage stamps has a number of specific features, that to produce a good stamp is very demanding work. We especially esteem those artists who manage to create fine stamps. We like to see new ideas, new approaches that have still not been reached in stamp production. Especially in abstract designs we need the first-class artist. But such designs also demand collectors with taste and knowledge who are able to appreciate abstract motifs. When we see such motifs, we don't condemn the artist because he complicates things for people, forces them to think. We don't just want factual representation, some kind of a drawn literature. But besides the artistic recording of phenomena, we want to see the expression of moods, ideas and their complicated ways. Stamp designing can take us to art. And the wide field of art again prepares us for the evaluation of stamps. The best stamp designs are by far not only pretty pictures to behold but we must also stress the demanding form and content.

Padělky (Forgery) book in original Czech language, available for \$3.96.

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## Padělky Československých Poštovních Známek

1918-1939

Eng. Jan Karásek, Zdeněk Kvasnička, Břetislav Pauliček

Translated by Jaroslav J. Verner

By permission of the Czechoslovak Theatrical and Literary Agency  
Dilia, dated June 3, 1964

Continued

- The genuine and forged perforated 15 h and the forged 25 h denominations are illustrated.

Genuine (Pofis #7 H)

1. Around the holes there are marks made by the pressure of perforation pins.
2. The holes alternate regularly in the vertical and horizontal rows.

Forgery (Pofis #7 H)

1. The holes are smooth and no marks of the perforation pins may be seen.
2. By careful comparison, differences in the holes between vertical and horizontal rows are visible.

Forgery (Pofis #11 H)

1. Perforation of the vertical is genuine 13%.
2. Forged perforations have holes smooth or variable in both horizontal rows.

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Unofficial and private perforations.

(On Hradčany, special delivery, newspaper and postage due stamps)

Illustrations

When interest in various perforations developed, enterprising people were found to supply the demand on various perforating machines in private print shops and even finally at the Grafic Unie itself. Like most greedy people, they sometimes improved on reality and allowed perforations to be produced on stamps which had never been officially perforated. Therefore they are of no value to collectors. It is true, that for various official purposes (gifts, etc.), some denominations were perforated by the postal administration itself but since they were never added to the post office issues, they are considered trial perforations. For instance, very soon after the issuance of the 20 h carmine stamp the periodical Český Filatelista announced a different perforation which, however, has never been found on a Postally used copy.

One may of course object and say that one has unmistakable proof of postally used copies in one's collection which the catalog does not list. They are primarily stamps which post offices, banks and commercial houses with large postal usage had had privately perforated to save themselves the work of cutting the sheets apart. There were several ways in which this was done. One can often find stamps with roulette and various line perforations. It would be a mistake to consider these privately perforated stamps often found on postal clippings, as worthless, providing all stamps were actually postally used. They belong to a specialized collection and their diversity is a very interesting testimony to post-revolutionary times.

For the reader's convenience we submit a basic listing to which collectors may add new findings as they are made. We are not listing companies but rather the post offices of origin.

Roulette listing

**Pages 53 and 54**

Continuation of listing.

**Page 55**

Illustrations of private perforations on postal money order and parcel post stubs:

1. Prachatice—line perforation 11½
2. Ružomberok—line perforation 11½
3. Dečín nad Labem—line perforation 15

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Illustrations of forgeries and counterfeit on cover segments

First two illustrations

The first segment shows a 20 H carmine stamp with trimmed perforations. Traces of the trimmed perforations are visible on the right vertical and bottom edges of the stamp. The trimmed sides leave a broken circle in the cancellation. On the second segment is a 10 H yellow green stamp with trimmed perforations and a forged cancellation of Praha 2n-26 11 19.

Third illustration

The pictured part of the cover segment is a philatelic "toy" which was invented to create the impression of genuine postal use of counterfeit B, the 20 H carmine as a companion to the genuine 10 H denomination. The bilingual cancellation Opava-Troppau 1 is genuine, probably cancelled as a favor.

**Pages 57-60**

Descriptive, already presented in English also.

**Page 61**

Stamps of the First Anniversary of the Czechoslovak Republic, designed by Jacob Obrovsky and printed by the Czech Graphic Union, Prague (Catalog numbers listed)

Typography (lion breaking chains)

15 H gray green                      25 H dark brown                      50 H blue

Neotype (mother and child)

75 H gray                      100 H violet brown                      120 H violet

1. Counterfeits

There are no counterfeits of this issue

2. Forgeries

Change of stamp margins:

a. Trimming of perforations

Imperforate stamps of the issue were not used officially. Forging by trimming the perforations is known in all six denominations. A stamp with a large margin on all four sides is considered a genuine imperforate stamp. In order to aid in the identification of an imperforate stamp a block of nine imperforate stamps are herein illustrated. The width between the stamps is:

a. horizontal 4.2 to 4.4 mm.                      b. vertical 4.7 to 5.1 mm.

Illustration

For the 75 H, 100 H and 120 H denominations the minimum size of the margins should be 2 mm. on the vertical and 2.3 mm. on the horizontal sides.

For the 15 H, 25 H and 50 H denominations the horizontal sides should be 2.3 mm. and the vertical sides 2 mm.



**Page 62****b. Forged perforations and reperfornated stamps**

The genuine perforations can be recognized by measuring them on a perforation gauge and by comparing them with a genuine stamp.

Comb perforations of the legionnaire stamps occur only in A  $13\frac{3}{4} \times 13\frac{1}{2}$  and  $13\frac{1}{2} \times 13\frac{3}{4}$  respectively. Forgeries of this perforation are not known.

**Illustrations**  
(Various perforations)

**Page 63**

- Line perforation B  $11\frac{1}{2} \times 13\frac{3}{4}$  and  $13\frac{3}{4} \times 11\frac{1}{2}$  respectively. Forgeries of this perforation have occurred in the 50 H blue denomination (Pofis #29B).

Line perforation C  $11\frac{1}{2} \times 10\frac{1}{2}$  and  $10\frac{1}{2} \times 11\frac{1}{2}$  respectively. Stamps with line perforation B or imperforate stamps (50 H and 120 H) were used in forging this perforation.

Forged perforations have appeared on the following denominations:

- 50 H blue (Pofis #29C)
- 75 H brown (Pofis #30C)
- 100 H violet brown (Pofis #31C)
- 120 H violet (Pofis #32C)

Illustrations of the genuine and forged perforation Type C

**Genuine**

1. Compare the edges of each individual hole where an indentation is visible (grooves made by the pressure of the pin)
2. Check whether the small variations recur in the opposite row.

**Forgery**

1. Unusually regular horizontal perforations and the edges of the horizontal rows are slightly narrower. The correct perforation for the vertical rows is  $11\frac{1}{2}$ .
2. By comparing we determine that the holes and teeth of horizontal rows do not coincide.

**Page 64**

Line perforation D  $10\frac{1}{2} \times 13\frac{3}{4}$  and  $13\frac{3}{4} \times 10\frac{1}{2}$  respectively. In forging stamps with this perforation stamps with comb perforation A or imperforate stamps of the 50 H, 75 H or 120 H denominations were used.

Forged perforations are found in these denominations:

- 25 H (Pofis #28D)
- 50 H (Pofis #29D)
- 75 H (Pofis #30D)
- 100 H (Pofis #31D)
- 120 H (Pofis #32D)

Illustrations of the genuine and forged perforation type D

**Genuine**

1. Compare the edges of the individual holes where indentations made by the pressure of pins are noticeable.
2. Compare the horizontal and vertical rows to see if the differences recur.

**Forgery**

1. The teeth and holes in the horizontal rows are uneven (definitely irregular).
2. The indentations showing pressure from the pins are missing around the holes.

## Page 65

Line perforation E 10.

For this forgery perforated stamps with type D perforations,  $10\frac{1}{2} \times 13\frac{3}{4}$  and  $13\frac{3}{4} \times 10\frac{1}{2}$  respectively, or imperforate stamps were most commonly used. Forgeries appear in all denominations.

Illustrations of the genuine and forged perforations Type E

## Genuine

1. Indentations from the perforating pins are visible.
2. Small differences recur in the horizontal and vertical rows.
3. The perforations are not sharp in nearly all types.

## Forgery (120H and 15 H)

1. The holes are smooth and distinctly punched.
2. The sharpness of the holes and teeth of the perforations on all four sides is noticeable.
3. The perforations are almost always sharp (cut clean).

## Forgery (75 H)

1. The holes are smooth and sharply cut.
2. On all four sides the margins of the stamps are narrowed. By comparing one may note that the holes and teeth of the perforations do not coincide on the opposite sides.
3. The perforations are almost always sharp (cut clean).

## Page 66

## Various Forgeries

In this group we shall classify the forgeries of the commemorative cancellations. Originally, individual stamps or blocks were cancelled at the post offices with a commemorative cancellation either green, violet or blue. A small number of stamps were cancelled in red by the Ministry of Posts. For selling the remainder of the stock additional rubber stamps were made privately and many stamps were cancelled with these. It is these cancellations that we consider forgeries.

## The Linden Leaf

Overprint designer: Al. Mudruňka

The rubber hand stamps were made by the Štencu Graphic Works of Prague.

## Illustration

## Genuine—Type I

1. All three sides of the triangular petiole are curved inward.
2. The letter O in the word SIROTÁM is flattened.
3. The number 3 in the date has a longer horizontal top line.
4. The vertical axis of the letter S in the word SIROTÁM points to the center of the cancellation.
5. Both outer lines of the letter M in the same word are vertical.
6. The letter P in the word PO is unbroken.
7. The horizontal lines in the letter A of the word PRAHA are nearly the same height as the cross bar of the letter H.
8. In number 1 (PRAHA 1) the leg deviates from the vertical line and is longer.

## Page 67

## Linden Leaf

## Illustration

**Genuine—Type II**

1. All three sides of the triangular petiole are straight.
2. The letter O in the word SIROTÁM is flattened.
3. The number 3 in the date has a shorter top horizontal line.
4. In the word SIROTÁM the vertical axis of the letter S points toward the center of the cancellation.
5. Both outside legs of the letter M are vertical.
6. In the word PO the letter P is unbroken.
7. In the letters A of the word PRAHA the horizontal lines are at nearly the same level as the cross bar of the letter H.
8. The leg in the number 1 (PRAHA 1) deviates from the vertical line and is longer.

Linden Leaf

**Illustration****Forgery**

Cancellation colors are green, red, black or violet.

**Page 68**

1. The sides of the triangular petiole are straight (as in Type II), and the axis of the triangle does not point toward the center of the cancellation.
2. The letter O in the word SIROTÁM is somewhat flattened.
3. The number 3 in the date has a different shape.
4. In the letter S of the word SIROTÁM the vertical axis does not point toward the center of the cancellation.
5. Both legs of the letter M are at an angle.
6. The letter P in the word PO is open at the top.
7. The horizontal lines in the letter A of the word PRAHA are much lower than the cross bar of the letter H.
8. The number 1 (PRAHA 1) has the leg deviating less from the vertical line and is shorter.

**Round Cancellation**

Cancellation Designer: Al. Mudruška

The rubber stamp was made by Štencu Graphic Works, Prague.

Original color was blue. Violet blue was also used as well as less frequently red.

**Illustration****Genuine**

1. Both legs of the letter M are vertical.
2. The cross bars in the letters A of the word PRAHA are at almost the same height as the cross bar in the letter H.
3. The number 1 (PRAHA 1) has the leg of the vertical line slightly slanted and longer.
4. In the letter E of the word LEGIONÁŘICH the middle horizontal line is somewhat shorter compared to the top and bottom ones.

**Page 69****Round Cancellation**

The forged cancellation is found in various colors such as blue, violet, red and black. They can be differentiated from the genuine cancellations by the intensity of the color which most often penetrates through the stamp itself.

**Forgery**

1. Both legs of the letter M are at an angle.
2. The cross bars in the letters A of the word PRAHA are much lower than the cross bar of the letter H.
3. The number 1 (PRAHA 1) has the small stroke at a lesser angle and is shorter.
4. The letter E of the word LEGIONÁŘICH has a middle horizontal line which is longer than the other two cross bars.

**Trial Cancellation**

Beside the beforementioned cancellations there also exist trial cancellations by Al. Mudruška (small linden leaf) and one by J. Lešetický (large linden leaf). A small number of single stamps and blocks were cancelled by both. Cancellations of both types are illustrated here.

**Illustrations****Pages 70-73**

Descriptive, already presented in English also.

**Page 74**

The remainder of Austrian and Hungarian stamps at post offices within Czechoslovakia were returned to Prague, sorted and overprinted with these lines: POŠTA ČESKOSLOVENSKÁ 1919. The overprints were adjusted to stamp sizes and therefore we have seven basic classes of overprints. Each overprint class has two to four different types. In all, we know of twenty-five types and two subtypes.

The basic classes of overprints are designated with these letters: A, B, C, D, E, F, G.

**Illustrations**

(Under Class B) Special Delivery Triangles, Airmail and Provisional Postage Due.

The overprints were made by the A. Haase printing house in Prague.

- A. Overprint for Austrian postage stamps with the design of the imperial crown, Emperor Karl and the coat of arms.
- B. Overprint for Austrian postage due stamps, airmail and special delivery (triangles).
- C. Overprint for Austrian special delivery stamps (rectangles) and Hungarian stamps bearing the Parliament design.
- D. Overprint for Austrian newspaper and postage due stamps (large and small numbers).
- E. Overprint for Austrian postage due stamps (large size).
- F. Overprint for Hungarian postage stamps.
- G. Overprint for Hungarian postage dues.

All types of overprints were counterfeited and are to be found on inexpensive as well as expensive stamps. The counterfeits are of various qualities from very poor copies to excellent reproductions. For each type of overprint we have illustrated the original overprint and a sample of the counterfeit.

**Page 75****Class A**

These Austrian stamps received the Class A overprint (the overprint is in black unless otherwise stated).

(All catalog numbers listed)

Postage stamps of 1916 with the imperial crown design

- 3 h violet
- 5 h yellow green
- 6 h orange, blue overprint
  - a. black overprint
- 10 h dark carmine
- 12 h green blue

Postage stamps of 1917-18 bearing portrait of the Emperor Karl

- 15 h brown red
- 20 h blue
  - a. light blue
- 25 h blue
- 30 h violet

Postage stamps of 1916-18 bearing the coat of arms

- 40 h olive
- 50 h dark green
- 60 h light blue
  - a. dark blue
- 80 h red brown
- 90 h red violet
- 1 K red, blue overprint
  - a. black overprint

The 1916-18 large size postage stamps bearing the coat of arms (stamp shape I narrow 25x30 mm or broader II 25¼x29 mm)

- 2 K light blue
  - a. dark blue
  - b. light blue—granite paper
- 3 K light carmine
  - a. dark carmine
  - b. light carmine—granite paper
- 4 K light green
  - a. dark olive green
  - b. light green—granite paper
- 10 K light violet
  - a. dark violet
  - b. violet—granite paper

All the above denominations are Class A and include Types I and II. In rare instances, the denominations 3, 5, 15, 25 and 50 occur with sub-types of IA and IIA (the second 9 is not clipped)

#### Page 76

Class A — Type I

Genuine

1 K red, postage stamp with black overprint (Pofis #47a)

Height of overprint: 18.5 mm.

Width of overprint: 27.5 mm.

Height of letters: 4.0 mm.

Angle of overprint: 55 degrees

#### Two Illustrations

Genuine

1. Hook over S in the word POŠTA is heart-shaped and touches the letter.
2. The axis of V is the same as the axis of T and runs through the left side of the second 9.
3. The second 9 in the date is clipped.

## Subtype 1A (genuine)

## Illustration

1. and 2. as in type I.
3. The second 9 in the date is rounded and not clipped.

## Page 77

## Illustrations

## Class A — Genuine of Type I

- (6h postage stamp, orange, black overprint, Pofis #35a)  
 also (3 K postage stamp, light carmine, granite paper, Pofis #49b)

## Page 78

## Class A

## Counterfeit Overprints

Such counterfeits of Class A are found on all overprinted stamps but especially on the more expensive ones.

6 h orange, black overprint, Pofis 35a

20 h light green, Pofis 39a

1 K red, black overprint, Pofis 47a

2 K dark blue, Pofis 48a (narrow and wide sizes)

3 K light and dark carmine, Pofis 49, 49a, 49b (narrow and wide sizes)

4 K light green and dark olive green, Pofis 50, 50a, 50b (narrow and wide sizes)

10 K light and dark violet, Pofis 51, 51a, 51b (narrow and wide sizes)

Stamps with Pofis numbers 49b, 50b and 51b are printed on granite paper.

## Counterfeit of Overprint

(Similar to Class A)

## Illustration

(6 h postage stamp, orange, black overprint)

1. The S and the hook over the letter have a different shape.
2. The axis of V coincides precisely with the axis of T and runs through the left side of the second 9 (as in the genuine).
3. The second 9 is clipped (as in the genuine)
4. Individual letters are different in detail, the outlines of the letters and numbers being wavy.

## Page 79

## Illustrations

## Counterfeit of Overprint

(Similar to Class A)

(4 h postage stamp, light green, wide size)

1. Hook over S in POŠTA is in the shape of a heart and touches the letter (as in the genuine).
2. The axis of V cuts the right part of the T and touches the left part of the loop of the second number 9.
3. The second number 9 is clipped.
4. The details of the letters are different; the distances between them differ.
5. The slant of the overprint differs.

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Editor's note: We urge all of you to acquire a copy of the outstanding book. Available for \$3.96 at the sources advertising in this issue.



## Defects In Printing and On Plates of Hradcany Stamps

By Jaroslav Kracik

Translated from Filatelie by G. R. Skopecek

25h Blue (Pofis No. 10)

a. A color spot in the value shield (87th stamp—plate II)

The illustration in Pofis under No. 10a with a color spot in the value shield is actually the 58th stamp plate II—Fig. 14. The Fig. 15 shows the 87th stamp—plate II.

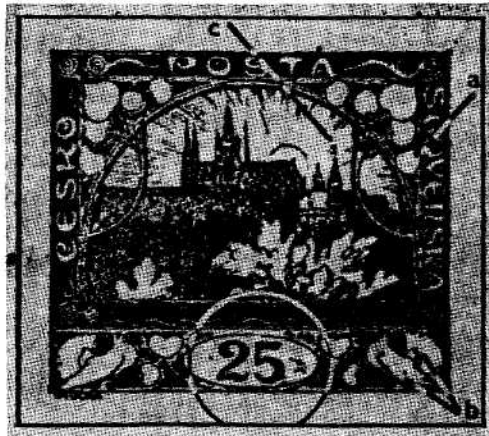


Fig. 14—56th stamp—plate II

PLATE DEFECT—a colored spot in the value shield after 25

- a. A color dot in the right bottom linden leaf
- b. A color dot in the wing and tail of the right dove
- c. A flag on the right steeple

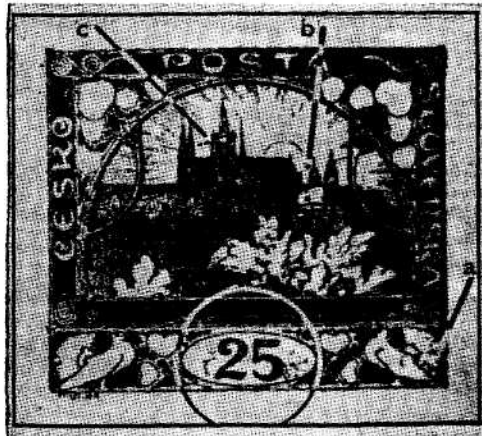


Fig. 15—87th stamp—plate II

PLATE DEFECT—A color spot in the value shield before and after 25

- a. A color spot in the tail of right dove
- b. A color dot between the spire and the sun
- c. A color dot between the spires

- 40h red orange (Pofis 14)
- b. A small circle before the numeral 40 (25th stamp—Fig. 16, 17)
- 40h olive yellow (Pofis 170)
- b. A small circle before the numeral 40 (25th stamp—Fig. 17)
- 40h red orange, overprinted SO 1920 (Pofis 14)
- b. A small circle before the numeral 40 (25th stamp—Fig. 16, 17)
- 40h red orange (Pofis 14)
- c. A flag on the steeple (40th stamp, fig. 18, 19)
- 40h olive yellow (Pofis 170)
- c. A flag on the steeple (40th stamp—fig. 19)
- 40h red orange, overprinted SO 1920 (Pofis 14)
- c. A flag on the steeple (40th stamp, figs. 18, 19)



Fig. 16 — 25th stamp — plate I

PLATE DEFECT—a small circle in front of 40

- a. Right top and bottom corners are rounded
- b. A color dot in the large bush
- c. A color dot in the value shield after 40



Fig. 17 — 25th stamp — plate II

PLATE DEFECT—a small circle in front of 40

- a. Top and bottom corners on the right project out
- b. Bottom of U in Mucha is broken
- c. A colored dot in the third and ninth leaf

The defects appearing on plates I and II, not mentioned in the Pofis catalogue, are those for the 40h stamps. The most important defect is on the 91st stamp on both plates. It is the split curl (fork) in the right upper corner (fig. 20, 21). This defect appears also on the stamps overprinted Red Cross and SO 1920. All three defects do not show on the stamps overprinted Red Cross, printed with plate I. For these, only plate II was used.

The catalogue Pofis should pay more attention to the correct description of defects and retouches, many of them wrongly described. It gives collectors wrong information and is poor advertising for Czech catalogues. It also places the foreign collector, specializing in Hradčany stamps, at a disadvantage in comparison with the Czech collectors. The specialists in the DOVE and FREE REPUBLIC defects and retouches are also given much wrong information on the subject in the 1962 Pofis catalogue. Will all this be ever corrected!

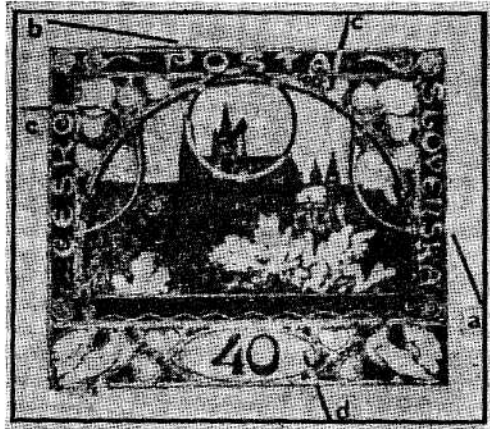


Fig. 18 — 40th stamp — plate I

PLATE DEFECT—a flag on the steeple

- a. Right frame is damaged
- b. P in Pošta is connected with the white frame line
- c. A colored dot in the third and seventh leaf
- d. A colored dot in the value shield after 40



Fig. 19 — 40th stamp — plate II

PLATE DEFECT—a flag on the steeple

- a. Upper right frame is curved in
- b. A colored dot in the large bush
- c. A colored dot in the right large heart



Fig. 20 — 91st stamp — plate I

PLATE DEFECT—a fork in the right upper corner

- a. The fork is not connected with the upper frame, intersects the curl
- b. A color dot under the zero

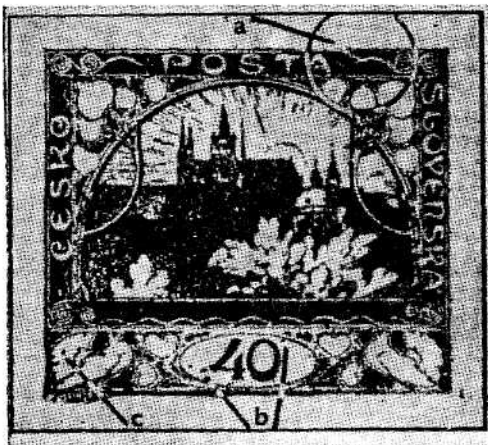


Fig. 21 — 91st stamp — plate II

PLATE DEFECT—a fork in the right upper corner

- a. The fork connects with the upper frame, crosses the curl only partly
- b. Several color spots and dots in the value shield
- c. Colored dots in the left dove

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