

THE CZECHOSLOVAK SPECIALIST

Official Monthly Journal of the  (USPS 808300)
Society for Czechoslovak Philately, Inc.

Silver Award Interphil '76 — Silver Award Capex '78 — Silver-Bronze Praga '78

A.P.S. Unit 18

Vol. L

March 1988

No. 3, Whole No. 477

PRESIDENT'S "HELLO"

In April 1954, I purchased a set of four covers with the overprint "SLOVENSKÝ STÁT 1939" from the auction firm of F. R. Ferryman in New York City. The odd and compelling interest in this lot was that the overprint on the green Olomouc was on the 1939 2 Kč Bohemia-Moravia stamp rather than being on the 5 Kčs Olomouc 1936 regular issue of Czechoslovakia.

I took the cover to the Berwyn-Cicero stamp bourse and talked with Roman Reinowski, who headed the bourse in those days, and he could not give me an opinion on the cover or the overprint on the Bohemia-Moravia stamp. However, he told me that there was a meeting of the Czechoslovak Philatelic Society that day at the home of Frank J. Kovarik and if anyone could pass judgment on the cover, he was sure someone there could.

I then drove to Chicago and knocked on the door at 2502 So. Kedzie Avenue. After hearing a rather robust "Come on in," I entered the living room which was adjacent to the front door. Sitting there were the collectors and later friends who were to influence my collecting from that day forward. Present at that April meeting were Frank Kovarik (host), John Velek, Doctor Matejka, Peter Kreischer, George Kobylka, Joe Jiranek, and others. (Incidentally, the cover and overprints were declared forgeries.)

I can recall many a Saturday at the home of Frank Kovarik, listening to classical music and learning about Czechoslovak stamps. Frank was especially astute about the "Pošta Československá 1919" series. I also spent many evenings at John Velek's house, learning about the Hradčany issues. Doc Matejka and I spent many a day together just studying the issues of Czechoslovakia. Upon Doc's constant urging, I finally put together an exhibit for the international show in Munich (IBRA 73), where I received a silver medal.

The memories of these past years are still very vivid in my mind and those three collectors especially will live on in my mind, for they were truly my philatelic fathers.

I have also been very fortunate during that time to become acquainted with many outstanding collectors and personalities in the philatelic world.

After 34 years as a member of the Society, I received the high honor of being elected its President. I will dedicate my years in office to advance the work that Frank, John, and Doc did for the good of Czechoslovak philately. I can only hope that in some small way I can measure up and that members will say, "Charley — good work."

Please feel free to write me any time about anything that may be of concern to you about the Society or the SPECIALIST. If there is something you like, I hope to hear from you as well. With open communication, we are bound to improve.

Charley Chesloe

THE ALTERED DESIGN OF TGM 50 H

Written for *Filatelie 20* (1982) by Josef Weissenstein

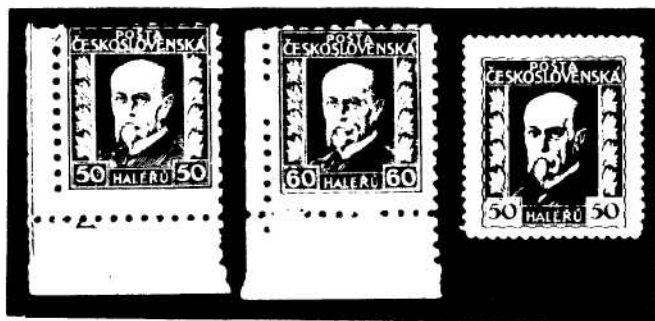
Translated by Paul Sturman

In recent years, collectors have shown renewed interest in watermarks on stamps of Czechoslovakia, thanks to several studies devoted to that specialty. The results of research by philatelists has led to valuable and important discoveries.

The Masaryk 50 h. (Scott no. 116, Pofis no. 204) known as the watermarked variety, and (Scott no. 128, Pofis no. 206), the unwatermarked variety, for unexplained reasons stand on the periphery of research interest. As a result, some unusual theoretical questions have been overlooked regarding a few very basic but elusive differences. This article seeks to address itself to those two aspects.

The watermarked (Scott no. 116) and the unwatermarked (Scott no. 128) T.G.M. were steel engraved on the Stickney press and printed in sheets of 200 with plates arranged to take advantage of the press' maximum capacity. This is referred to as a press form (tisková forma — TF), according to the Specialized Catalog of Czechoslovak Stamps (Sect. 5.01). They were also printed in coils of 500. The perforation on the rotary press is $9\frac{3}{4}$. On the full sheets, the perforations are the same both vertically and horizontally; on the coils, the perforations are of course horizontal only.

In question is the altered design of Scott no. 96 (Pofis no. 188), according to a proposal submitted by M. Švabinský. The designer of that engraving was never identified in any publication.



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Vol. I

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Editorial Office - 2936 Rosemoor Lane, Fairfax, VA 22031

Managing Editor: Mirko L. Vondra, 1511 Clearview Ave., Lancaster, PA 17601

Assistant Editor: Gerald van Zanten, P.O. Box 159, Napier, New Zealand

Literary Editor: Frank Julsen, 8721 Via La Serena, Paradise Valley, AZ 85253

Advertising Manager: Edward Jack Benchik, P.O. Box 555, Notre Dame, IN 46556

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The printing of the 50 h. stamp from the steel-engraved form bearing plates 1 and 1A was begun in June 1926. The plate numbers always appeared below plate position 181 of the corresponding printing plate. Watermarked rolled paper was used because at that time no other paper was available or suitable for the printing method employed (steel engraving on rotary press). All horizontal positions of the watermarks are known.

In September 1926, the stamp was printed in coils with a newly manufactured set of plates (TF 2 and 2A) which constituted a single printing form. The same single-block engraving as had been used in the manufacture of TF 1 and 1A was used. Again, watermarked paper was utilized. With the coils, however, only positions 5 and 7 exist. The existence of position 6 is in dispute. The coils were put into circulation on October 27, 1926. The printings from the printing form consisting of plates 2 and 2A are designated as Type I.

Additional printings of the 50 h. stamp in sheets was resumed in March 1927. A new plate was prepared with plate numbers 3 and 3A respectively. Hirsch and Franek wrote in *Monografie I* about the design of stamps bearing plate numbers 3-3A and noted the following: "We see some differences, proof that in the matrix certain changes were made . . ."

Stamps printed with plates 3-3A, 4-4A, or 5-5A are known as Type II, the distinction between the two types being recognized as valid to this day. In *Monografie II*, J. Karásek and F. Žampach consistently avoid discussion of differences in the matrix, i.e. in reproduction of the engraving. It is this subject matter to which I devoted detailed attention with studies of Types I and II and reached the conclusion that the differences in design (both positive and negative) are of a character that would not admit a change in the matrix, but rather in the creation of a new engraving. This applies not only to the traditionally cited difference in the shaping of the right moustache and the framing below the second set of "sk" letters in "Československo." More pronounced are the differences in the shading of the collar and the right shoulder. Similarly, the thickness of certain letters in the word "HALĚŘU" and their placement on the quadrilled background preclude the possibility of an altered design. The typical dimension differences in the stamps of Type I and II only underscores the fallacy of such reasoning. (Type I — 18.6 mm by 21.7 mm; Type II — 18.9 mm by 22.0 mm)

This interesting and entirely new problem from the standpoint of Czechoslovak philately was discussed with the creator of Czechoslovak postal issues — designer and engraver Joseph Herčík. His comments were: "You are entirely right. The stamps are in many respects different and this is due to a new engraving. The difference is so striking that it cannot be changed either by correction or by means of a transfer roll (i.e. electrotype). Therefore, it is a new engraving even if the design is originally the same."

All that remains is to identify by analysis the author or authors of the two engravings. One source for this information is *Monografie III*. A line drawing of the so-called altered design is reproduced on Page 52. The execution of the frame around the numeral indicates the framing proposal for the 50 and 60 h. denominations is being considered. Its author is shown as J. Goldschmied. He is certainly the author of the first engraving of the 50 h. stamp, Type I.

Already with a six-power linear magnification, the insufficiency of the drawn lines can be noted. In Type I, the lines are flat, unevenly drawn and soft in texture and appearance. In contrast, Type II is clear and compact and seems to be firmer. It is therefore not a question of difference in the two designs, but of dissimilarity in the character of the entire execution. Indications are that the author of the second engraving of the 50 h. stamp, Type II, is not the same person. On that subject, J. Herčík remarked: "According to the style of the engraving, I would judge that there were two engravers."

Of course, it is unlikely that one engraver would produce two engravings of the same design diametrically opposed in style. More likely, the second engraving was produced at a time when Goldschmied began to play a subordinate role as the chief engraver's position was gradually being taken over by Karel Seizinger who engraved with but two exceptions all the stamps during the period from 1926 through 1934. The first exception is Scott no. 164 (Pofis no. 223) showing the National Museum in Praha which was reportedly engraved by the French engraver, Abel Mignon. The second

exception is Scott no. 199 (Pofis no. 280) issued on the 30th anniversary of the death of Antonin Dvořák as engraved by Bohumil Heinz. The engraving of the 50 h. stamp, Type II, with a portrait of Masaryk appeared in January 1927 during the time Seisinger already held a monopoly as a stamp engraver. It is therefore very probable that he is also the author of this second engraving. That fact is supported by the styling of Type II which is clear, compact and relatively firm. It appears that the reason for making a new engraving was the delicate texture of the original design which was not suitable for the Stickney press.

The printed form of plates 3-3A using the new engraving was on watermarked paper starting in March 1927 and on unwatermarked paper starting in June 1927. These dates are very important to our reasoning. In June 1927, the first delivery of unwatermarked paper was made, and this was in accordance with decision no. 57 in the Ministry of Posts and Telegraphs Reported on May 25, 1927.

Stamps of Type II on watermarked paper were originally printed from plates 3-3A. There are not many of them. Type II stamps with watermark in position 7 are very rare.

The printed form of plates 4-4A was on unwatermarked paper. Since the design for this printing is identical with the design of stamps on plates 3-3A, it has not been possible to determine when stamps of printing form 4-4A were put into circulation.

All the printing plates described so far, i.e. 1-1A, 2-2A, from the first engraving, and 3-3A, 4-4A, from the second engraving, were characterized with full engraved fields for the value numerals. This means not only that dots and dashes were printed, but there was an attempt to blend the printing of the entire field. Understandably this did not succeed and the color bloched. On the printed stamps irregular white spots appeared in places where a consistent plane of color was desirable, especially in the ovals of the zero numerals. It was necessary to separate the field into smaller units in which the inking would register. This so-called negative process was done with transfer roll. The transfer roll was adjusted before making a new plate 5-5A which is evident on the new printed form where there is a singularly clear quadrilled field inside the zero numerals. This process produces more expressive features in the stamps than the comparable process used in the second form of Scott no. 198 (Pofis no. 253). And so Type II came into being. We are justified in concluding that the printing of Scott no. 128 (Pofis no. 206) originated with the printing of plates 5-5A as a sub-type of IIa.

From the postmark dates on the stamps of sub-Type II, it may be assumed that plates 5-5A were printed during 1929. Also noteworthy is the fact that transfer rolls were prepared for subsequent regular issue stamps during that same period in 1929. As in the case of plates 4-4A, the printing of 5-5A was exclusively on unwatermarked paper.

The interesting problem of printing stamps on unwatermarked paper is the gumming process — striped or unstriped. Stripes were made by using rubber rollers with grooves. Their purpose was to keep the paper dry and smooth without buckling. A rubber roller was installed in the press during the printing of Type VII, though some sources claim it was Type VI. (Scott no. 131, Pofis no. 203). Prior thereto, the roller was experimentally used in printing Type IV stamps. (According to some sources, Type III). (See Scott 202, Pofis 199). Based on the above, stamps printed on the Stickney press roughly from June 1927 on, are regularly gummed in stripes. Gum without these stripes could only appear on stamps printed when the roller was temporarily removed from the press or when it did not function properly. Scott no. 217 (Pofis no. 206) is therefore found to have striped gum.

Now we come to another problem: The existence of Type I stamps on unwatermarked paper. The first information we have on this variety is in *Monografie 4*. The author writes: "I assume this is an accidental occurrence. These stamps were issued in large quantities and at a time when each stamp was carefully scrutinized, especially as to the position of the watermark. During that period, certain positions were sought and this so-called variety would have been discovered if it were appearing regularly. Since the printing was on rotary press, I believe that this unwatermarked variety appeared somewhere either at the beginning or at the end of the printing. Another possibility is that a small quantity of those stamps may have been mistakenly printed on unwatermarked paper."

Here is a quote from Monografie V: "In response to this latest announced discovery, several readers wrote in that they have these varieties in their possession."

Finally, in Monografie VI, it is stated that "concerning the reported finding of stamps of T. G. Masaryk, 50 h. Type I unwatermarked, three pieces were submitted to us which were printed on unwatermarked paper. It was a pair and a single stamp. In neither case were such important factors as place of use and date of the postal mark revealed."

Another stamp was submitted recently by a collector in central Slovakia (the owner chooses to remain anonymous). It is a Type I printing and meets all the requisites of size, dimension and design. The average thickness of the paper is .088 millimeters. The stamp is cancelled "Praha 7, September 16, 1926."

For expertizing purposes, a microexamination was agreed upon. This means the stamp was examined for structural appearance of the paper in the illuminated lighting of a microscope. Structural regularity is determined by the alignment of the individual fibres. The evaluation was done subjectively since a Brecht-Wespuv instrument was not available. Through examination by the above method, it was ascertained that certain slight differences exist in the transparency of the paper which are presumably caused by a solvent (benzine on a black surface), but because of the minimal size, no notable results developed.

In view of the fact that rolls of unwatermarked paper were supplied for the rotary press only after June 1927 (see announcement no. 57 in the Ministry of Posts and Telegraph Reports of May 25, 1927), it is apparent that the stamp in question which was postally cancelled on September 16, 1926, had to be printed on watermarked paper. During the manufacturing process of the paper, a temporary lifting of the watermarking device probably caused the omission of the watermark. It is reasonable to assume that the pieces submitted in 1940 are from the same roll of paper.

In conclusion, I am pleased to acknowledge my consultations with the artist of merit, Joseph Herčík, on problems concerning the engraving of the stamps under study.

THE SOCIETY'S EXPERTIZATION SERVICE

By Edwin W. Lehecka

It's fun collecting stamps of Czechoslovakia, isn't it? Unfortunately, Czech stamps have been extensively forged. The Siberian Posts, early First Republic issues, the National Anthem sheets and especially the "POSTA" overprints have all been forged and are often quite difficult to detect.

If you have any items in your collection that appear doubtful, consider using the Society's expertization service to determine their authenticity. An expertized stamp can be sold more easily and in the event of theft or loss, a basis for an insurance claim or tax deduction is established.

Our fees are quite reasonable. They are payable at time of application. The following rates apply:

	<u>FEE</u>
Up to \$200 Scott CV	\$3.50
\$200 Scott CV to \$999 Scott CV	<u>2½% of CV</u>
Over \$1000 Scott CV	<u>1½% of CV with \$25 minimum</u>

Non SCP members: Add 20% to above fees.

The fees that the service receives go directly into the Society treasury and are used to finance Society activities. We have available a group of outstanding experts who donate their time and services.

I am serving as Chairman of this committee and I coordinate its expertization activities. Please write me directly for application blanks and a copy of the regulations explaining the service.

Edwin W. Lehecka
217 Hazel Avenue
Westfield, New Jersey 07090

MEET "BUD" PEARCE

For those who like to calculate people's ages, Clarence Joseph "Bud" Pearce was born in 1902 in Alton, Illinois.

As a young man, he moved to St. Louis where he made friends with a prolific stamp collector whose philatelic exploits aroused his interests. When he discovered a stamp store just down the street from where he worked, "Bud" was hooked. Being several generations American, he wanted to start up a U.S. collection. But when he realized how many U.S. stamps existed (even back in 1920), and the prices of many of them, he decided instead to concentrate on the New Europe. Czechoslovakia was part of the new post-World War I structure and, even though he had no family ties in that country, he decided its stamps were accessible and obtainable. So he embarked on a Czechoslovakia collection.

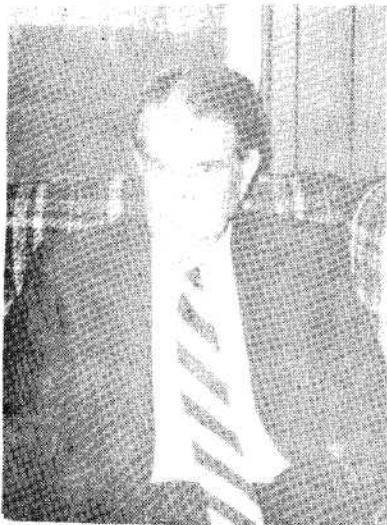
Bud moved from St. Louis to Oklahoma City in 1927 after marrying Helen Manley. A year later their only child, JoAnn, was born. Eighteen years later they all moved to Coalgate, OK, where he established Pearce's Dry Goods Store. This was to be his business for the next forty years.

During all this time, Bud added to and expanded his collection. Through participation at various exhibits, he made many friends. One of them has visited him in Coalgate from as far away as the Netherlands. Others introduced him to our Society. As member number 17, he was witness to its early beginnings and recalls its founder, Joseph Lowey.

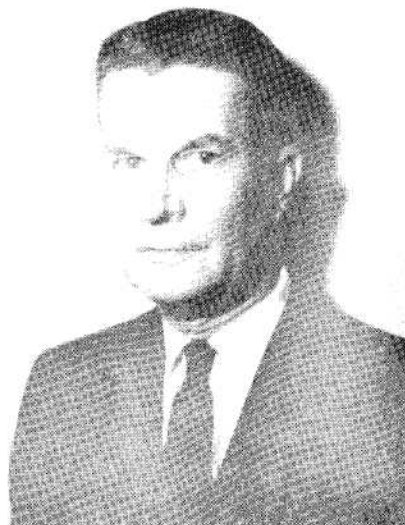
As his collection grew, his exhibits became more attractive and he started to win awards. Before long, he became one of the Society's winningest members. Among his gold and silver medals are those of NOJEX 64, MIDWEST 66, COMPEX 68, SEPAD 70, PAN SLAVIC 71, and NAPEX 73. At PRAGA 78, he garnered three silver awards and repeated that feat at AMERIPEX 86.

Bud has been on the ailing list of members for some time. Presently he is recovering from a hip replacement and from eye surgery. Despite that, he plans to attend PRAGA 88 with his charming granddaughter. Make way for a medalist!

Low key and unpretentious, Bud is the kind of silent member who does not ruffle feathers, yet makes his presence known. The Society recognizes that without members like him, there would be no Society. It salutes him as a non-Czechoslovak propagator of Czechoslovak philately.



1987



1945

THE DOVE Fifth Installment

This resumes our series on the Allegory Chapter of Monografie II as translated by Vladimír Králiček. The fourth installment appeared in the January issue.

(Page 202):



Illustration 314



Illustration 315



Illustration 317

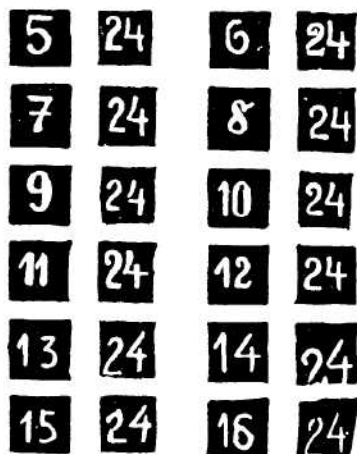


Illustration 316.

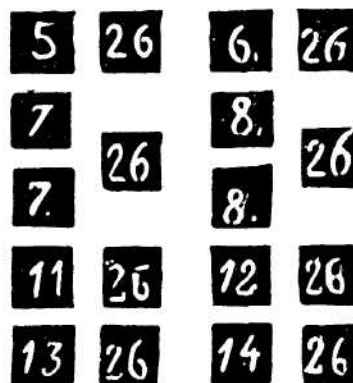


Illustration 318.

(Page 203):



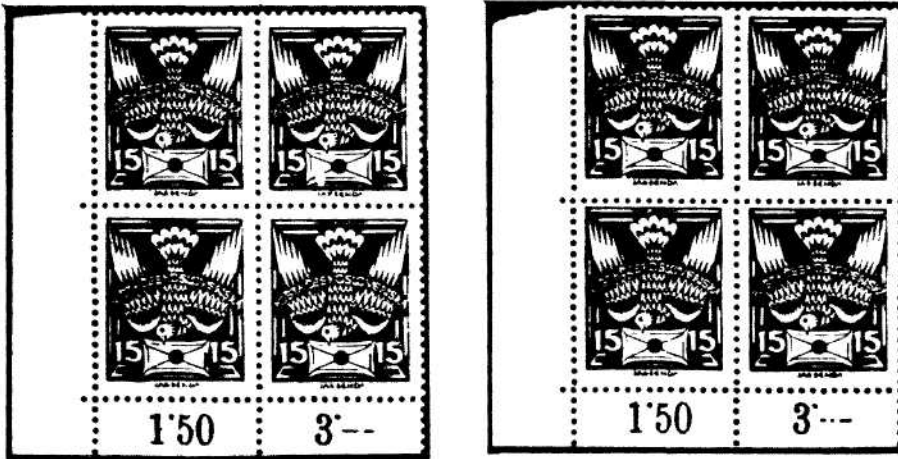
Obr. 319



Obr. 320

Table 43. 15h Printing Plates

Plate Markings	Remarks
3.-- decimal dash once interrupted; no sheet margin frame.	Was printed jointly with the 25h Liberated Republic in the first printing format.
3.--- decimal dash twice interrupted; no sheet margin frame.	Part of issue was printed jointly with the two 30h red violet Hradčany plates.



Illus. 321

WANTED

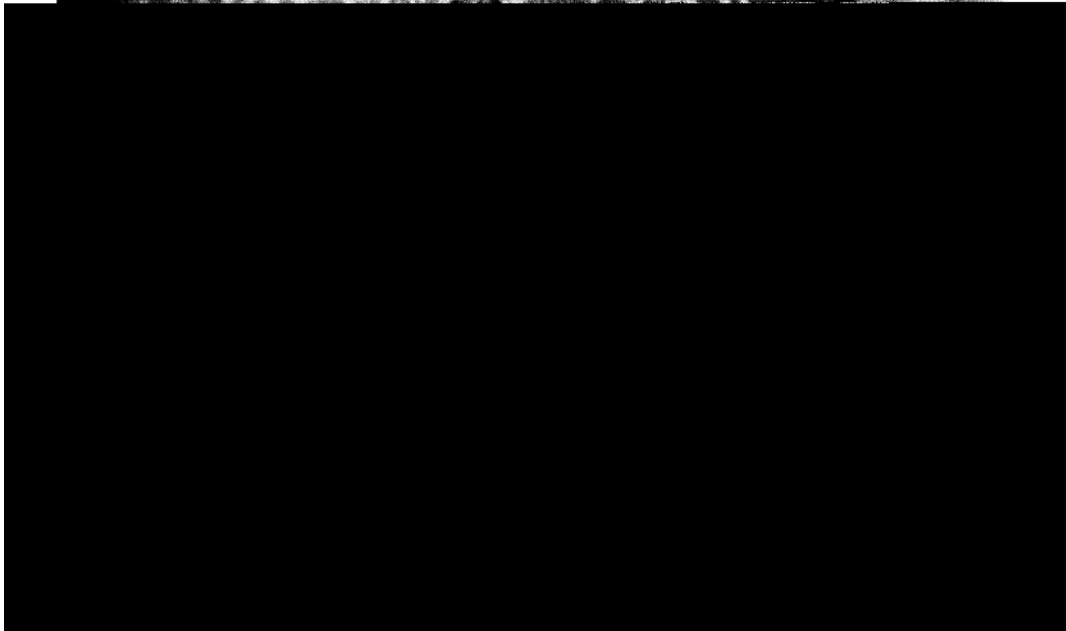
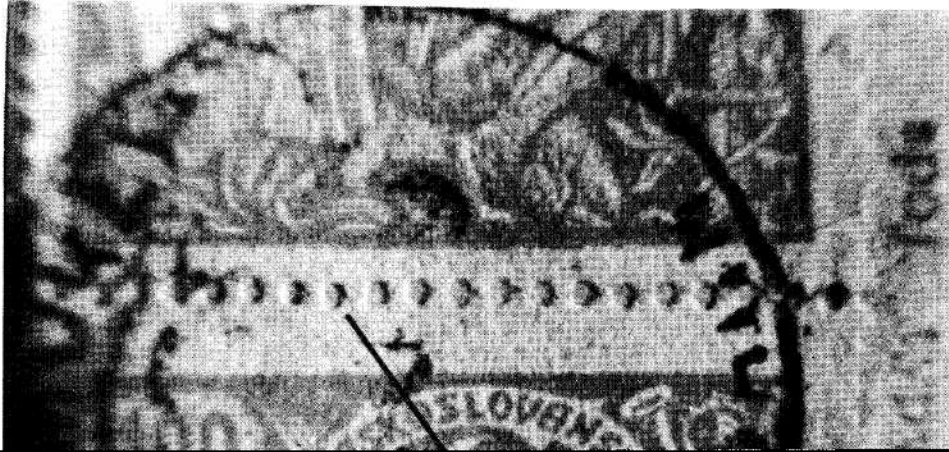
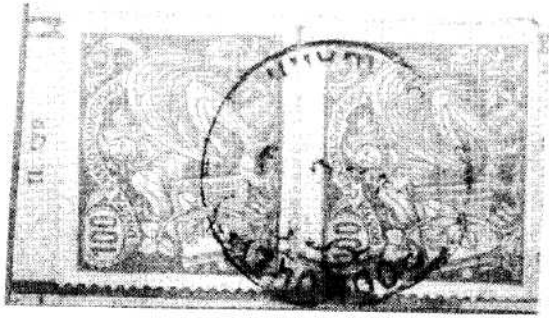
All Czechoslovakia perfins. Please send with price to: Frank Julsen, 8721 Via La Serena, Paradise Valley, AZ 85253.

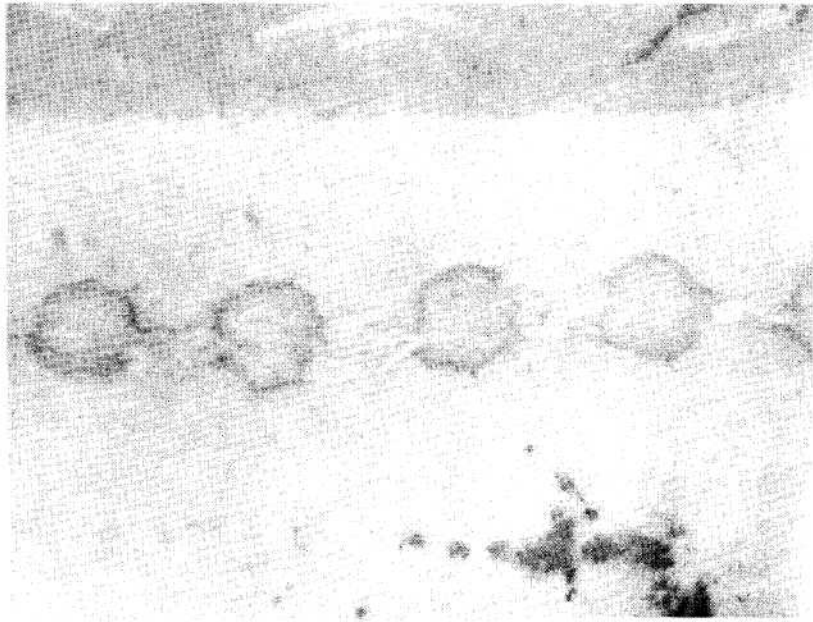
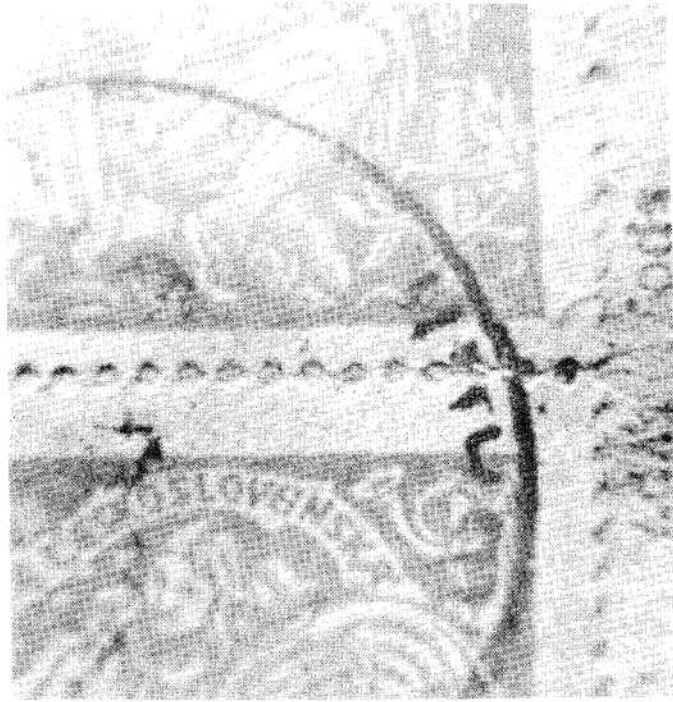
**REMEMBER!
PRAGA '88 IS ONLY FIVE MONTHS AWAY!!**

ADDENDA

In the last issue, your Editor announced that the first half of the Society's Library List would be published this month. The List is ready, but the space is lacking. Thanks to the response of some of our members, we have an abundant supply of articles to carry us through June. After that, we will again look to you for your literary skills. The Library List will therefore be published later this year.

Due to printing problems in the last issue, the illustrations on pages 5 and 6 have been redone. They appear as part of this insert. They are presented this way so that you can cut them out, and paste or mount them in the February issue if you so choose.





PAPER SPLICES IN THE DOVE ISSUE

By Henry Hahn

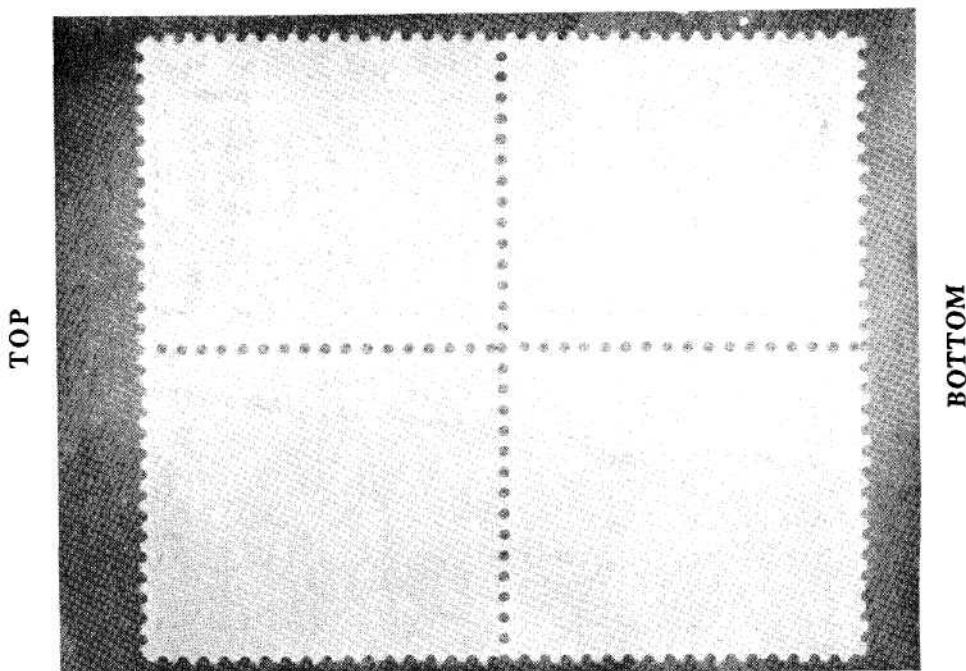
The Dove issue is possibly second only to the Hradčany issue in its richness in varieties and abundance of challenges for the specialist. *Monografie 2** fortunately devotes ample space to such areas of specialization as plates and plate markings, retouches, proofs and perforations. However, only eleven (11) lines are devoted to both printing and paper varieties, other than offsets.

There is good reason — they are rare, as indeed *Monografie* points out.** This is particularly true of paper splices which, based on my own observation, appear even less frequently than in the rotary press Masaryk issue. In that issue, splices between rolls were made routinely to continue the rotary printing process. Inspectors, of course, were to have scrapped sheets containing splices.

The Dove issue was flat plate printed with printing forms of two (2) or four (4) plates. Splices were made when the paper tore accidentally. Such splices sometimes give rise to “partially printed” stamps which result when, after printing, the splice becomes unglued — i.e., when the printed top layer in the splice is separated from the bottom layer.

Collectors could discover such partially printed stamps when washing used stamps. It is rather difficult to identify a stamp with a paper splice when it is on piece or on cover. However, the splice is easily discernible on mint stamps as illustrated below.

RIGHT



Both right stamps in the block of four — which I quite recently discovered in a dealer's stock book — have double paper. No such block is illustrated in *Monografie*. This block, if unglued, would not yield a partially printed stamp. However, the bottom layer in the double paper portion contains a light offset. Incidentally, the stamp is the 5 blue, comb perforated with vertical progression.

**Monografie Československých Známek*, vol. 2, pp. 185–266.

***Ibid* p. 254.

THE POWDER TOWER — MIHULKA —

By G. M. van Zanten

Around the Hradčany in Prague are four towers. On the Northern side of the castle are three of them: the Dalibor tower, the White tower, and the MIHULKA tower. We shall concern ourselves with the MIHULKA tower, since it was closely connected with the 1983 Prague Castle set of stamps issued in miniature sheets of six stamps.

The design of the stamps was by Jan Solpera. They show on the 4Kčs a bust of Emperor Rudolph II in military uniform 1607, a Hapsburg, and from 1576 to 1611 he was also king of Bohemia. The bust is the work of the Dutch sculptor Adrian de Vries (1560–1626). It can be seen in the permanent exhibition in the MIHULKA tower.

On the 5Kčs we see a kinetic relief with a time piece — a modern horologue, made by Rudolf Svoboda in 1982. It is situated across the street from the tower.

Of the three towers mentioned the Powder tower (as it was originally known) became the most important feature of the northern fortifications as it had an excellent fire sector along the northern ramparts and across the Stag moat.

However, the defensive qualities were never put to the test. During the 15th and 16th centuries, it was used as a gunnery as well as munitions store; later it became a general store.

The name MIHULKA originated in the 19th century by becoming mistaken with a tower featuring a fishpool that used to stand within the castle compound (MIHULKA — English: lamprey)

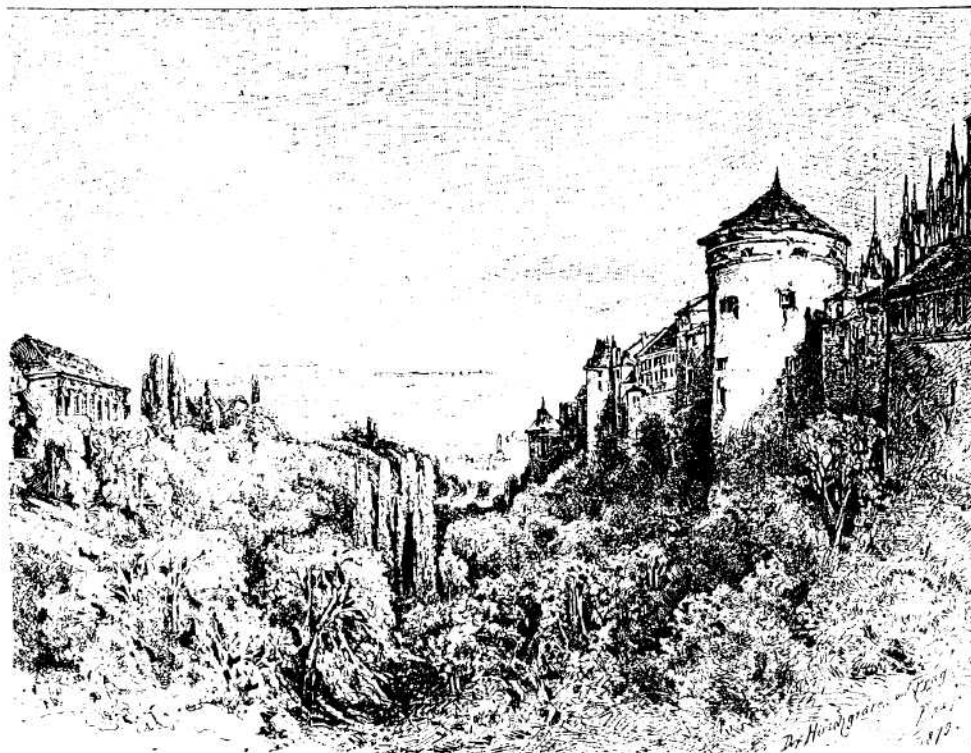
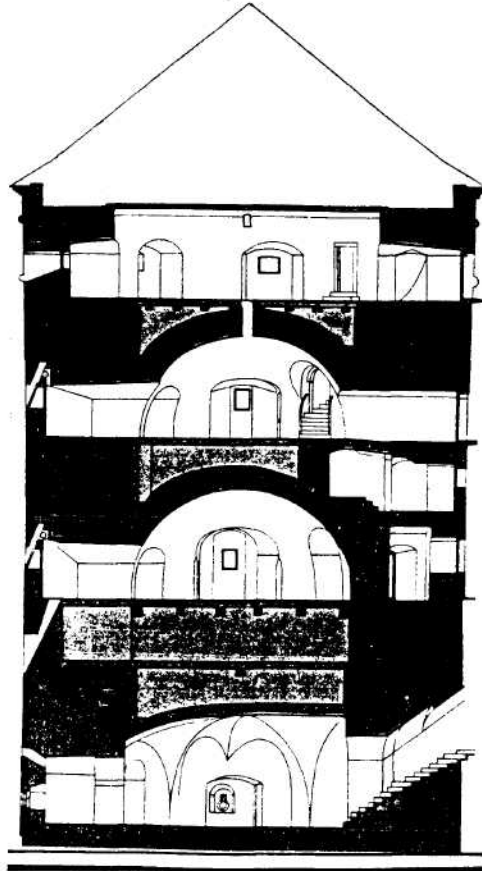


Illustration II shows the MIHULKA tower in an 1870 engraving, which is taken from the book: "die österreichisch-ungarische Monarchie in Wort und Bild" printed by the Kaiserlich-Königlichen Hof- und Staatsdruckerei in Wien (Vienna) in the year 1897.

The original architect of the MIHULKA tower was Benedict Reid (ca. 1454–1534). The tower has an ingenious design, its four floors featured gun embrasures, making the firing of cannon of 18 different bores possible. The basement had five embrasures for hand firearms, and its huge vaulted ceiling was topped with a 4.5m thick earthfill



Originally the tower was topped with a terrace featuring a parapet for more troops for defense. Reconstruction was commenced in 1967 and the smoke-stained plaster on the first floor was hidden by a flat ceiling; also, foundations of an open hearth proved that this part of the tower was used by metal workers, perhaps even alchemists!

A reconstruction of an alchemist's laboratory is thus the feature of this floor.

Other items shown in the tower are a decorative vase by Adrian de Vries, this was originally in the Wallenstein gardens, Prague; also on display is the original of the bag-piper boy sculpture from the Singing Fountain located in the garden of the Royal Summer House of the Castle. This originally came from the workshop of Tomáš Jaroš of Brno, who in the mid-16th century used the entire tower and the adjacent foundry for manufacturing guns and bells.

His world-famous bells are still in use in the main spire of St. Vitus Cathedral.

MIHULKA is well worth a visit as my wife and I did in September 1984.

JUDr. Jan Kostelka and Dr. Vitezslav Orel: (See illustration 1, page 12)

PAR AVION
LETECKY



PRAHA
012
HRAD
25-8-1983



MR

GERALD M. VAN ZANTEN

P. O. BOX 159

NAPIER

NEW ZEALAND

EDITOR'S NOTES

Recently, one of our Society officers while on a trip to Europe met with one of our overseas members. This member had joined the Society about a year ago and expressed dismay that our publication did not include more articles geared to the novice collector. What he read were articles of a highly technical nature such as analysis of fibers used in different stamp paper, secret markings, use of dyes in flat plate presses, etc. His comment was that if he could not learn the basics of Czechoslovak philately from our own publication, where else was he to go?

This is a valid criticism and has been voiced before. But there is also the other side of the coin. The Society is composed of novices and experts alike. If our publication did not contain articles of a philatelically advanced nature, where would the experts go? Furthermore, a novice soon becomes the average collector and the average collector eventually becomes an expert. Since the Society contains all three categories of members, the SPECIALIST strives to meet everyone's criteria.

As editor, I will endeavor to maintain a balance of articles so that as much published material as satisfies the experts is balanced by other material that satisfies ordinary collectors as well as beginners.

There is but one fly in the ointment. We have, as you already know, only a limited number of members who submit articles for publication. Most of these writers are experts. Human nature being what it is, experts tend to write at their own level of expertise. The same can be said of average collectors as of expert writers. As for novices, they don't write. Therefore, we have to look to our experts and our average collectors to supply the kind of articles that will help beginners to understand and appreciate the basics of Czechoslovak philately.

The only way to perpetuate our Society is to help provide guidance to those who are interested enough to start a collection of Czechoslovakia. These are our experts of the future. To our writers, whether they be ordinary collectors or experts, I appeal as editor of the SPECIALIST: Focus on the novice. Strive to help him through your writings to become a proficient philatelist, advise him how he can amass a respectable collection, what to look for, what to buy and what not to buy, how to assemble and arrange his material, how to prepare for an exhibit and a wealth of other essential information.

It seems to me our advanced philately writers have, so to speak, a hobbyistic obligation to guide the novices toward the fulfillment of their collecting objectives and their aspirations of eventually becoming experts themselves.

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STAMPS FOR PRAGA 88

By Rudolf Fischer

Head of the Postage Stamp Department
Czechoslovak Ministry of Posts and Telecommunications
(Edited for the SPECIALIST)

Stamps for the PRAGA 1988 World Exhibition were prepared some time before the event. This is in accordance with the long-term system of planning in Czechoslovakia. The Government adopted a five-year plan for the issuance of these stamps up to 1990 and approved its objectives, conception, and thematic orientation. A postage stamp is intended to be a symbol of the present but also serves as an insight into the future. Therefore, there are limitations to the given motif. Charm of the art work and excellence of the engraving places some restrictions on design. These limits are due to particular printing forms like miniature sheets and to other aspects which stimulate the desire for originality. Considerations such as these go into stamps issued to commemorate international philatelic exhibitions.

Those interested in Czechoslovak philately frequently ask what new stamps can we be looking forward to in conjunction with PRAGA 88. Of course every collector expects an answer that will suit his particular field of interest. Even if we discount the differences in age and interests, it is a fact that not every stamp, however perfect it may be, proves suitable for every occasion. For instance, a souvenir sheet containing several stamps plus various images and text differing from the usual issues, is not appropriate for normal postal use.

Experience gained at various stamp shows revealed that a new field of collectors' interest is arising in the so-called "exhibition stamps." Whether he comes to the show as a collector or as a curiosity seeker, he anticipates the issuance of these stamps and enjoys them during the event. Thus he enters his world of philatelic imagery and a new topical is born.

Considerable attention is therefore paid to the selection of motifs suitable for the issuance of stamps commemorating the PRAGA 1988 World Exhibition. As noted above, this has been derived from experience at prior similar exhibitions in 1962, 1968, and 1978. The planned issues are then released one by one, starting in 1986, running through 1987, and ending in 1988. They will be valid for use as regular postage and their sale will comprise part of the profit planned by the Ministry of Posts and Telecommunications.

Exhibition stamps intended for Czechoslovak collectors, for members of the Pofis Novelty Service and for public sale at the Exhibition will display a special form: sheets with coupons, special text, etc.

The first to be issued under the above program is a sheet of stamps of 20 k⁵c value with two coupons of the same size as the stamp issued on June 3, 1987, to mark the 50th anniversary of F.I.P. and to publicize the World Postage Stamp Exhibition PRAGA 1988. Another issue followed on May 12, 1987. It was called "Technical Monuments in Czechoslovakia" and contained five stamps. Detailed information on these two issues was published in the first number of the PRAGA 88 Bulletin.

On April 12, 1987, an Interkosmos stamp with a 10 Kč value was issued by the Czechoslovak Ministry of Posts to mark the 20th anniversary of the Interkosmos Program. The stamp, designed by Merited Artist, Josef Balaž, and engraved by Miloš Ondráček, was made by the technique of flat plate die stamping in color. The souvenir sheet contains four imperforated stamps with a total value of 40 Kčs and will be used to publicize the Exhibition. Printed by means of rotary die stamping and color intaglio technique, the sheet contains several drawings and a special text.

Other stamps for the Exhibition will be issued this year and will be devoted to the following topics:

- 1) 70th anniversary of the Postal Museum.
- 2) The Fountains of Prague.
- 3) Monument Conservation Board — National Literature Museum in Prague.
- 4) Prague today.
- 5) Treasures of the National Gallery in Prague.
- 6) 70 years of Czechoslovak Postage stamps.
- 7) INTERCOSMOS 1987.
- 8) Decoration of the Postage Stamp Museum — Vávra House.
- 9) 40th anniversary of February Revolution 1948.
- 10) George of Poděbrady's Peace Initiatives.

In addition, special cachets and postal stationery will be issued for particular Exhibition days and events.



NOTICE TO SCP MEMBERS CONTEMPLATING TRAVEL TO PRAGA 88

Society members may have recently received a prospectus from the Cihak Travel Agency of Chicago, purporting to act as "official" agent for the processing of hotel and travel arrangements for members of the Society for PRAGA 88.

This is to advise that the Society's official travel agency is the TATRA TRAVEL AGENCY located in New York City, as announced and advertised in the October 1987 SPECIALIST.

The SCP has no connection with Cihak nor does it recommend this agency.

THE CZECHOSLOVAK SPECIALIST

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