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MORE ON CHICAGOPEX 91

CHICAGOPEX 91 has announced that it is ready to allocate about 150 frames for a special section of Pan-Slavic and Baltic States' exhibits. Most philatelic Societies specializing in material for those areas are expected to participate. As for evaluating the exhibits, our Society's President, Charles Chesloe, has been accepted to join the panel of judges as an apprentice judge. Our own Society is currently scheduled to hold its annual convention there as well as a meeting of the Board. This will also include a sales and display lounge table in a conspicuous location. The Society's program will shortly be finalized and will be published in the next issue of our SPECIALIST.

An Exhibitor's Prospectus and Entry Application are contained in the centerfold. Please read both carefully. Send your completed applications to the address shown on the form, NOT to our Society or any of its Board members. Whether you intend to exhibit or not, please remove the application from the centerfold. That way you can read the Prospectus in its entirety.

CHICAGOPEX 91 will be held on the weekend of November 1, 2 and 3 at the O'Hare Expo Center, 5555 North River Road, Rosemont, IL, a suburb of Chicago near O'Hare Airport. The headquarters hotel is the Radisson Suite Hotel O'Hare Airport, 5555 North River Road, in Rosemont, located across the street from the Expo Center. The hotel is connected to the Expo Center by a covered skywalk. A special reduced rate has been arranged for our members.

If you wish to arrange for reservations at the Radisson Suite Hotel, please send your request for the form along with other inquiries to:

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

1. A sales and exchange circuit is operated by Jack Benchik. The circuit itself has been fully written up in the Aug/ Sept. 1989 SPECIALIST, page 8. For complete details, contact Jack Benchik, P.O. Box 555, Notre Dame, Ind. 46556.
2. A book sales division is run by Edwin Lehecka. Ads listing philatelic books for sale appear regularly in the SPECIALIST. For further information, contact Ed Lehecka, 217 Hazel Ave., Westfield, NJ 07090.
3. A Society library is housed with Richard Palaschak, librarian. A complete write-up including contents of the library last appeared in the June 1989 SPECIALIST, page 10. For inquiries on borrowing books or making book donations, contact Dick Palaschak, 113 Joyes Lane, Dover, NJ 07801.
4. An expertization committee operates under the direction of Edwin Lehecka. Depending on the nature or substance of the item to be expertized, he will direct you to the appropriate source for expertization. Please contact Ed Lehecka at 217 Hazel Ave., Westfield, NJ 07090.
5. Stamp auctions are currently conducted through Tribuna Stamp Co., in Chicago and ads announcing forthcoming auctions appear regularly in the SPECIALIST. For catalogs and bid forms or for information on submission of philatelic material for future auctions, contact Charles Chesloe, 8300 South Wolf Road, Willow Springs, Ill. 60480.
6. THE CZECHOSLOVAK SPECIALIST is the official bi-monthly publication of the Society. For inquiries on obtaining back issues, contributing original articles of related significance, translating articles from Czech to English, advertising rates and bound copies, contact Mirko Vondra, editor, 1511 Clearview Ave., Lancaster, PA 17601.

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SIBERIAN SILHOUETTES—70 YEARS LATER

by Tomáš Morovics

Translated by Adolf Hujer

Postage stamps issued by the Czechoslovak Legions in Russia during and after World War I had always been of considerable discussion and controversy among collectors. One of the reasons for these disputes was the lack of documentation and reliable literature. Even where it existed, it either did not correspond to the facts or it was contradictory. However, there do exist some valuable works in this area which have been forgotten over the years or are not accessible. The main purpose of this article is to expose some of the inaccuracies which can be found on this subject in philatelic literature. Much of this erroneous information has simply been transferred from one edition to the next without verification and in disregard of authenticity.

Issuing the Stamps

The concept of issuing Czechoslovak Fieldpost stamps in Siberia was introduced in the Spring of 1919 by the chief officer of the Czechoslovak Fieldpost, Antonín Novotný. He obtained support of Lt. Col. Klecanda, who at that time served in the capacity of general lodging master of the Czechoslovak Army. The first designs of future fieldpost stamps were done by Mr. Červenka, who was substituting as chief officer of the Czechoslovak Fieldpost. A few black trial prints were made. Antonín Novotný mentions in his book¹



Fig. 1

that some sketches of these first designs did exist (see fig. 1), but expresses the opinion that none of the trial prints survived. But these trial prints do exist and one of them was sold in Prague not long ago during the 8th POFIS auction.¹¹ It so happens that these designs were never adopted for actual use on stamps and all further action was suspended for several months. One must take into account that printing of such stamps under conditions prevalent in Eastern Russia during 1919 was not a simple matter. At the outset of autumn, the subject again surfaced. Those Legionnaires present who were then involved in graphics were informed about the contemplated action and the first designs were turned in during September of that year. There is philatelic literature to the effect that seven designs were handed over and, after some adjustments, three of them were used. My personal opinion is that only five designs were submitted. Some time later these designs were arranged next to each other and printed by lithography in several colors. These are but reproductions of original designs; yet they can give us some very vital information.

The five designs (see fig. 2) can be divided into three groups according to the features characterized by designers' styling:

- First author - Designs A and B
- Second author - Design C
- Third author - Designs D and E

Having done that, we now have to determine the names of the involved authors. Because two of them are also designers of definitive stamps, we can be aided by available philatelic literature (see fig. 3).

It should be noted that the investigative procedure is rather complicated,—more than was supposed in the beginning. Of the philatelic literature mentioned in the bibliography, the first two are the most significant. The remaining works have borrowed details from other sources. Antonín Novotný¹ has submitted the names of three authors—Messrs. Číla, Malý and Švec—and states that they turned in the original designs. F. Richter³ does not mention these original designs, but assumes they were the ones used on stamps which were really issued and says that they are stamps designed by Messrs. J. Malý and Petr Pištělka. Antonín Novotný¹ makes affirmative, if not positive, statements but does not add any evidence against which the correctness of his statements and assertions can be checked. By contrast, F. Richter³ offers convincing arguments with substantiation.

So we now have four names before us: Messrs. Čila, Malý, Švec and Pištělka. Their given names differ from one source to another. It is my belief that the work of F. Richter shows a deeper understanding of the whole matter. In addition to several pages of interesting text, the author presents numerous work of these legionnaires by way of graphics, mostly book illustrations: seven by Pištělka, two by Malý and one each by Švec and Otmar, samples of which are illustrated below. If we examine Novotný's and Richter's entries and compare them with the graphic work of the five designs (see fig. 2) and the abovementioned book illustrations, it is possible to conclude that the authors of the designs are as follows:

Mr. Švec - Designs A and B

Mr. Pištělka - Design C

Mr. Malý - Designs D and E

It must be assumed that these five designs were submitted to some qualified Commission that was supposed to decide which ones to accept. If we put ourselves in place of such a Commission, we must take into account that the stamps have to be of graphic value and should be recognized as representing the submitted design. The Commission evidently acknowledged the designs to be as follows: Four of a legionnaire on guard; and two of an armored train. The A and B designs are carried out very fully, which might have a negative effect during printing of the stamps. This is why I think it was decided to issue only three stamps with the following topics: the figure of a legionnaire on guard, an armored



Fig. 2

train and the Cathedral at Irkutsk.

Messrs. Malý and Pištělka were chosen to have their designs on the final stamps not only because they were very good graphic artists, but also because their successful designs D, E and C were more appropriate for printing. The final postage stamp "F" in the value of 1 ruble came into being through modification of the design "E". Mr. Malý corrected the silhouette of the legionnaire in the original design (which was somewhat amateurish), pock-marked the sky, changed the barbed wire and grass in the lower part of the drawing and completed the inscriptions. The 50 kopek value was to show an armored train named "Orlik". The painting on stamp "G" was done according to a photograph borrowed by General Syrový.¹ The finishing touches on this stamp were entrusted to Petr Pištělka's technique. Mention might also be made of the wave-lined ornamental padding and the grass turf identical to Pištělka's use in the "C" design.

The 25 kopek stamp of type "H" is probably the combined work of both artists. The design forms an arched window. On the window sill there is an urn and a spray of laurel. In the background is a silhouette of the Cathedral at Irkutsk. The drawing of window and urn was done by Pištělka in conjunction with the frame and arch of his "C" design. The silhouette of the Cathedral was probably designed by J Malý.

The inscriptions warrant particular scrutiny. Each author has his own unique style of lettering. Fig. 4 shows the difference in the lettering of Messrs. Pištělka and Malý. As for the stamps themselves, the 1 ruble stamp shows lettering by Malý while the 25 and 50 kopek denominations are more like the lettering of Pištělka. We might even go so far as to say that the lettering styles of both authors seem to blend one with the other. That is understandable because the letter "S", for instance, is much more suitable to Malý's lettering than to Pištělka's. Messrs. Malý and Pištělka often coordinated their efforts, as in the production of legionnaire postcards. Hence it is not surprising to find a postcard with drawing by Malý and lettering by Pištělka.

If we study the original inscriptions on designs "A-E", we find completely different lines and strokes in some of the letters. With designs "C-D", it seems that some letter marks are similar to the authors' styles in lettering appearing on the final stamps. This is due to the fact that whoever "adjusted" these designs was inspired by the finished stamps that had already been printed. Every indication points to some kind of reproduction of adjusted designs which were then printed.

The first mention of this is found in 1920 by J. Rössler-Orovsky.¹⁰ This means that these prints would have had to exist as early as December 15, 1920. Mr. Bernásek and his associates⁴ contend that printing was done in Prague. I am not sure if they mean the same group of designs, because they are talking about typography. Only lithographic prints were at my disposal, so this argument does not seem too persuasive. Interesting information is offered by Otto Hornung¹² in a letter in which he states that these designs were mailed in January 1922 from Paris. I maintain that the sender of this letter was Mr. Klecanda (see second paragraph of this article). All of these sources agree that the set of five printed designs already existed in 1920. But we do not know who was the author of their inscriptions. Perhaps it was the mysterious Mr. Čila, mentioned throughout our catalog concerning Siberian fieldpost stamps. But for the moment there is no definitive answer to this problem.

S	A	N	O	E	R	MALÝ
Ť	A	N	O	E	R	PIŠTĚLKA
S	A	N	O	E	R	NÁVRHY

Fig. 4

Have you sent in your ballot for elections to the Board ?

FRAMEN	ROK	25K	50K	1R
1	1923	Čila Jar.Malý J.Švec + návrhy		
2	1927	J.Malý a Petr Pištělka		
3	1928	Čila	Čila	Čila
4	1935	Jarosl.Malý	Jarosl.Malý	Čila
5	1946	Egon Čila	Egon Čila	Jaroslav Malý
6	1949	Jaroslav Malý	Jaroslav Malý	Otakar Čila
7	1970	Jaroslav Malý	Jaroslav Malý	Egon Čila
8	1978	J.Malý	J.Malý	O.Čila
9	1988	J.Malý	J.Malý	O.Čila

Fig. 3

Printing the Stamps

There are at my disposal two studies relating to the printing of the Siberian stamps which differ totally in details. Mr. Mrnák¹⁵ states that a reversed drawing of the stamp was painted on lithographic stone. The painting was then etched and six prints were done on reprint paper. Messrs. Hirsch and Franěk⁴ claim that, on the contrary, photographically reduced designs were duplicated six times on an aluminum plate for each denomination and in this way multiplied on lithographic stone. Some information from each of these sources can be accepted, but for a deeper understanding of the problem, it is necessary to make a full analysis.

Let us have a look at the 50 kopek value. Using fig. 5 as a guide, note that the drawn proposal of the design (step one of fig. 5) was transferred to a photo-negative (step two of fig. 5) and then onto a lithographic stone (step three of fig. 5), where it was etched. The first trial prints were printed from this stone in 26 x 23 mm. size. The same photo-negative was then used to make the second lithographic stone. Here the picture of the stamp in actual size appeared twice. (step four). In my opinion, trial prints of pairs of stamps with gutters originated from this lithographic stone. These trial prints were made from the stone on special trial print paper (step five). They were placed alongside each other (step six) and transferred on another lithographic stone where the drawing was etched (step seven). On this stone we find a long row of flaws created by the mechanical transfer of trial prints and by etching and different corrections of single printing fields. From this stone, 24 prints were made on the same trial print paper (step eight). These were compressed in size for definitive printing on the next lithographic stone (step nine). At this point it is necessary to divide the trial prints into three vertical strips. The sheet comprising the trial prints was transferred to the lithographic stone and the final sheet drawing was etched. This was the last lithographic stone and from this the final printing of the stamps was possible (step ten).

If what Mr. Mrnák contends is true that the drawing was transferred on lithographic stone by hand, then the trial prints of 26 x 24 mm. size could not exist. To put it another way, a long row of errors and flaws could only happen as a result of handwork on the stone that was used for final printing. As to step four, I am assuming the stone held two pictures of the stamp because the six types found on these

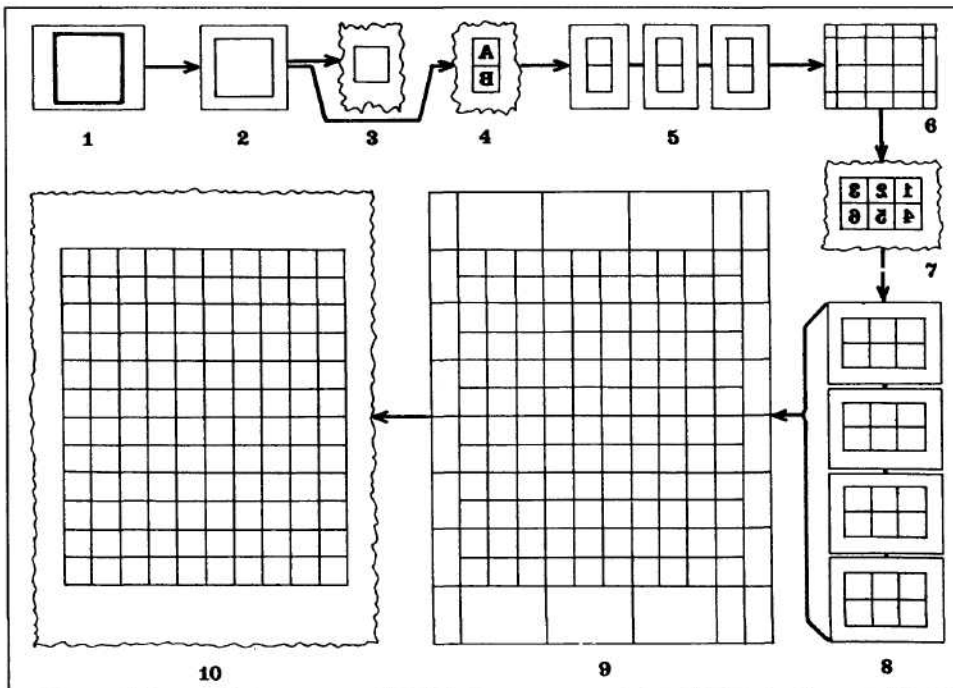


Fig. 5

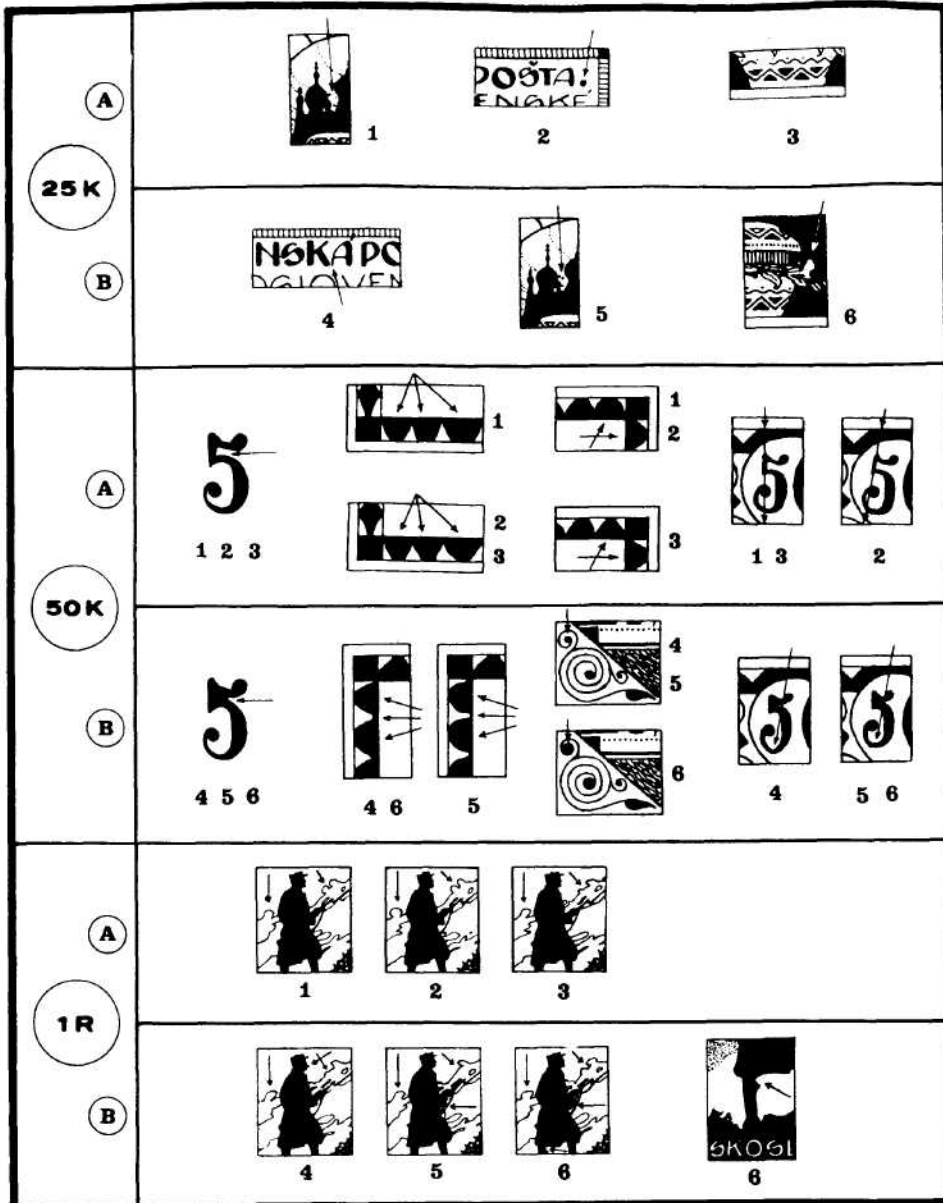


Fig. 6

stamps can always be divided into two groups: Group A has types 1, 2 and 3, while Group B has types 4, 5 and 6. Mr. Mrnák wrote about types A and B, but he never described the basis of their origin.

The type marks shown in fig. 6 are taken from literature written by Mr. Mrnák, where they were mentioned for the first time, and also by L. Novotný.⁶ Our most recent philatelic literature shows only descriptions of these types, which is why I state them now. If we do find identical marks on individual types, then it is always in the same horizontal row, either A or B. For example, type 1 and 3, type 2 and 3, type 5 and 6, type 4 and 6, etc. are all possible because they are in the same rows. Identical marks are not possible in type 1 and 4, type 3 and 6, etc. Errors do exist within five of the six types. This was

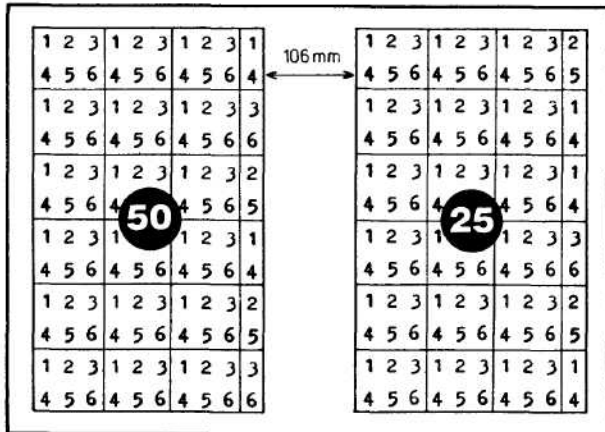


Fig. 7

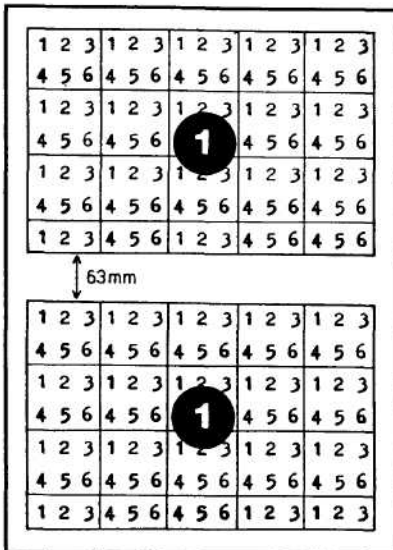


Fig. 8

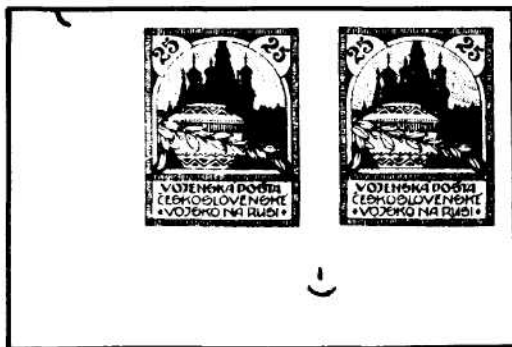


Fig. 9

caused by the fact that the error was already present on the drawn proposal or on the photo-negative and during the transfer, etching or correcting of the printing block in step seven of fig. 5, this drawing was changed on only one of the six fields. The scarcity of all types is the same. The only exception are the set-tenant types of the margin parts on each sheet. They are the right vertical strips with the values 25 and 50 kopeks and the lower rows of 1 ruble denomination.

Numerous philatelic literature claims that two blocks were used for printing of all Siberian postage stamps. The first was common for the 25 and 50 kopek values (see fig. 7); the second was used only for the 1 ruble (see fig. 8). This means that gutters (which actually exist) should always measure the same distance between the borders of the stamps. My calculation showed 106 mm. between borders of the 25 and 50 kopeks and 63 mm. between borders of the 1 ruble. If gutters with other distances between stamps are in existence, it would mean that the lithographic stones did not form one unit but were in fact divided.

Some print-mill marks are to be found on margin stamps of all three values (see fig. 9). They are obviously intentional markings made at the print mill. Sometimes they are incorrectly referred to as plate markings. Because of the printing techniques that were employed on these stamps, many interesting plate flaws exist. A detailed study was conducted in this area and published by Mr. Mmák.

Quantity of Stamps Issued

As mentioned by A. Novotný, printing of these stamps was ordered by the Czechoslovak Fieldpost Administration in Siberia with the head of the Information, and Culture Department and with the approbation of the plenipotentiary, Dr. Bohdan Pavel. The project was undertaken in the Lithographic Print Mill of Makushin and Posochin in Irkutsk. This print mill was leased out to the Information and Cultural Department of the Czechoslovak Army in Siberia.

All the work was performed by Czech legionnaires under the command of J. Koudelka. The perforations applied were 11 1/2 and gumming was done by the book-binding section of the Information and

Cultural Department of the Czechoslovak Army in Irkutsk. The director of the bookbinding department was Ladislav Pop. The paper used for printing was imported from Japan and was also used for books published by the Czechoslovak Army in Siberia. The Army's Purchasing Commission made its trip to Tokyo in the autumn of 1918 and it lasted three months. The purchase consisted of chalky paper, special paper, colors, gum, ink and other raw materials essential for printing. The print mill of Makushin and Posochin was at 15 Bolshoi Street and the bookbinding department at 3 Soldat Street, both in Irkutsk.

Totally reliable information about the quantity of stamps issued hardly exists. J. Goller⁷ in his work states that 2,000 imperforate sets were issued in December 1919: 236 sheets of 25 kopeks, 230 sheets of 50 kopeks and 138 sheets of the 1 ruble. They were issued on January 14, 1920 and all were perforated 11 1/2. Of this quantity, a few sheets were donated to high military functionaries and other personalities so that, in the final analysis, the Czechoslovak Fieldpost in Siberia received 35,260 pieces of 25 kopeks, 34,448 pieces of 50 kopeks and 20,500 pieces of 1 ruble. Because of the time constraints, the remaining stamps were sent to Czechoslovakia and were perforated 13 3/4 and gummed at the Print Mill of Unie. As to the disposition of these stamps, J. Rössler-Orovsky¹⁰ writes on page 182 of his referenced work "...in the booklet 'Service Regulations of the Czechoslovak Fieldpost in Siberia', we find on page 8 under title 'Postage Stamps of Military Mail' the following regulation about stamps issued in Siberia by lithography through the Army: the use and affixing of fieldpost stamps issued on demand of the Czechoslovak Fieldpost Administration in denominations of 25, 50 and 100 kopeks is voluntary and the net proceeds will be given to the various Funds for disabled soldiers."

It is now clear that these are charity fieldpost stamps issued officially by the Czechoslovak Fieldpost Administration in Siberia. It also behooves me to advise that there was at that time an effort to categorize those stamps among other regular stamps of Czechoslovakia. More detailed information is contained on the subject in Rössler-Orovsky's articles.¹⁰

Though they only appeared on the market in 1939, forgeries of these issues do exist. As in the case of genuine stamps, they were printed by lithography both imperforated and perforated 11 1/2. There is a long list spanning the drawing of the forgeries and the colors used. A detailed description of forgeries was published by Dr. Gilbert in 1939.¹³

Overprinted Issues

The most popular source of information regarding overprints of these stamps is A. Novotny.¹ In his referenced work, he states: "The overprint 'Prvi Jugoslavenski puk u Siberiji' on the 25 and 50 kopeks and the 1 ruble Siberian stamps of the first issue, perforated 11 1/2 and imperforated, was produced in 1920 by the Chief Command of the Allied Field Post in a very limited quantity and all 600 sets were purchased by members of the First Yugoslav Regiment. These fieldpost stamps were used for the pre-paying of postage to SHS (Yugoslavia)...In the last part of 1920, some 3,000 pieces of fieldpost stamps perforated 11 1/2 and imperforated were overprinted 'Baličky do Vlaski - 50 r.' which were sold at no increase in price. But after payment of a fee of 50 rubles on behalf of the Financial Authority of the Czechoslovak Army, they could be used as postage for sending parcels to the homeland. These overprinted stamps were



Fig. 10

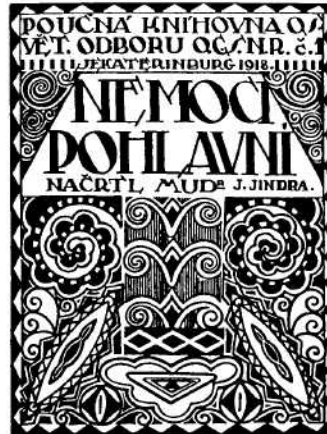


Fig. 11



Fig. 12



Fig. 13

affixes directly on the parcel or on the receipt....Almost at the last moment before departure for home of the remaining Czechoslovak Fieldpost staff in Siberia, I received an order in July 1920 to organize a train fieldpost in a

Czechoslovak Red Cross train scheduled to leave Vladivostok for the West. The mission was to take along all the mail for war prisoners and Czech soldiers who remained in Siberia. Most of the letters had arrived from abroad and were already censored by the Soviet authorities. To make it possible to add some letters from Vladivostok and points inland, I asked the Soviet Administration in Vladivostok what arrangements had to be made with the censors. The Soviets insisted on censoring each individual letter. To make it obvious that all letters had been censored and were permitted to go via the Czech Red Cross train, they had to be clearly marked. With the approval of the Czechoslovak Army staff as well as the Soviet Administration, the problem was solved by the following agreement: the imperforated fieldpost stamps of the first issue were overprinted 'Vlak Čs. červeného kříže'. Immediately upon censoring, the letters or postcards had the overprinted stamps affixed to them. Altogether some 350 sets were used and the remainder of about 100 sets was left to the Soviet Kommissariat for possible future use."

This is the only source of information I have available on the subject. While it would be wise to use other sources of information as well, it is not my aim in this article to analyze the problems involving these overprints (see fig. 10). Those interested in delving deeper into the matter are referred to a very interesting treatise on the subject by R. Polchanikoff in the October 1985 SPECIALIST.

Conclusion

As mentioned already, I compared the original designs and drawing of the final fieldpost stamps of Siberia with book illustrations by P. Pištělka, J. Malý and V. Švec. The works of Pištělka are shown in fig. 11 through 13. The author's signature can be found under the sleeve of the girl in fig. 12. Drawings are characterized by graphical ornaments



Fig. 14



Fig. 15



Fig. 16

which can also be found on the 50 kp. stamp. It is possible to find other corresponding marks as, for instance, designs of the frame in fig. 11 or fig. 13. Václav Švec drew the picture shown in fig. 14. His designs typically contain a lot of very minute details (see A and B). Drawings in fig. 15 and 16 were done by J. Malý. You can identify them by comparing the face illuminated by fire in design "D" with the faces illuminated by the sun in fig. 16. Even here we find a lot of marks typical of the author's style.

In conclusion, we can now correct some of the earlier literary opinions by naming the authors of the original designs as Messrs. V. Švec, P. Pištělka and J. Malý, whereas the three final values of the set were the combined efforts of J. Malý and P. Pištělka.

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- 15 — J. Mrták: Siberian Silhouettes. Czech Philatelist, Oct. 1933, page 101.
- 16 — J. Mrták: Typical Flaws of Siberian Silhouettes. Czech Philatelist, Jan. 1934, page 2.
- 17 — J. Goller: Postage stamps of Czechoslovak Army in Siberia. Czech Philatelist, Aug. 1928, page 109.

THE PRAGA '55 MINIATURE SHEET*by Gerald M. van Zanten**Part II translated by Vladimír Králíček***Part 1- History**

For the International Philatelic Exhibition of 1955 (also known as PRAGA '55), a miniature sheet of varying types was issued. On it are shown five stamps of different denominations in a horseshoe arrangement around Prague's Coat of Arms. (see fig. 1). The sheet measures 146 x 111 mm. Its stamps are in the following colors: 30h - grey black; 45h. - grey black; 60h. - carmine; 75h. - carmine; 1.60k. - grey black.

199,000 perforated sheets and 143,000 imperforated ones were issued. They were complemented by a large cover, the cachet of which shows a lovely engraving by Jiří Švengsbír of the Lesser Town Bridge Towers and Gateway (see fig. 2). There is also a cachet showing the Pražská Brána with Hradčany in the background (see fig. 3). The lower tower is Romanesque and dates from the 12th century, though it was rebuilt in 1591. The higher tower is Gothic and was built at the behest of King George of Poděbrady in 1464. The Gateway between these towers was added under King Wenceslas IV.

The sheet was issued on September 10, 1955. The 30h. design was by Viktor Stretti and engraving by Jiří Švengsbír. It shows the Románská Rotunda Kaple Svatého Kříže (or Rotunda of the Holy Road). It is only one of three round chapels which has survived in Prague. This particular one is situated on the corner of Ulice Karoliny Světlé and the Konviktská Ulice, Staré Město, Praha 1. The rotunda was originally built as a chapel about the year 1100 on an important route spanning Vyšehrad with the fords of the River Vltava. A proposal to tear down the rotunda during the 19th century was fortunately frustrated by opposition in the Czech Artists Union. Instead of being demolished, the exterior was renovated by V.I. Ullmann between 1864 and 1876. At the same time, the interior was decorated by the painter B. Wachsmann, including a new altar with paintings by J. Popelik (see fig. 4). In the apse is a painting of St. Saviour by P. Maixner (1870). Reminders of Gothic paintings from the 14th century have been preserved on the nave. The neo-Romanesque cast grille surrounding this small chapel was cast after a design by Josef Mánes (1865). During 1975 to 1980, the rotunda underwent general repairs and now serves the Old Catholic Church.

The 45h. was also engraved by Jiří Švengsbír and shows the Old Town Bridge Tower of Staroměstská Mostecká Věž as seen from a northeasterly perspective. It is said to be the most beautiful gateway in all of Europe. Its east facade is richly decorated with sculptural work. The west side was



Fig. 1

damaged by gunfire during the battles against the Swedes in 1648 in one of the last events of the Thirty Years' War. The decorations on the east facade originated under the direct supervision of P. Parler. The tower was probably built between 1380 and 1400. Between 1874 and 1878, the tower underwent extensive repairs at which time it acquired its present roof. On the east side at the top are statues of the patron saints of Bohemia - St. Adalbert and St. Sigismund. Below are figures of King Charles IV and King Wenceslas IV with St. Vitus between them (see fig. 5).

The 60h. is again the work of Jiří Svengsbír. It depicts the Letohrádek Belvedere (the splendid Pleasure Palace) and the Singing Fountain. Strictly speaking, the name "Belvedere" is incorrect. More accurate would be Královský Letohrádek (Royal Summer Palace). It was built by Ferdinand I



Fig. 2



Fig. 3



GREY/BLACK

Fig. 4



GREY/BLACK

Fig. 5



CARMINE

Fig. 6

Have you cast your vote for Board members ?



CARMINE
Fig. 7



GREY/BLACK
Fig. 8

(1526-1546), the King of Bohemia, for his wife, Anna. It dates from 1538-1563. The arcaded building in Italian Renaissance style, with its gracefully curving roof covered with copper plates in the form of a reversed ship's hull, was designed by Paolo Della Stella and built by G. Spati and J. Maria de Pambi. The ground floor was built in 1541; the upper floor was not completed till 1564 by B. Wolmut. The external colonnade is decorated with a frieze of foliage ornaments and reliefs depicting scenes from Greek mythology and there is a likeness of Ferdinand I presenting a flower to his wife, Anna. The great hall has frescoes by the historical painter, Christian Rubens (1875). The building is the purest example of Italian Renaissance architecture north of the Alps. Between 1841 and 1855, the original entrance from the garden was transferred to the north side of the structure where a monumental staircase leading to the first floor was built. Between 1952 and 1955, the Summer Palace was again restored and now serves as an exhibition hall for the National Gallery. In the center of the garden is the so-called Singing Fountain by F. Tezzio. It was cast in bronze by T. Jaroš between 1564 and 1568. The Fountain gained its name from the musical sounds made by the falling droplets of water (see fig. 6).

The 75h. stamp is the combined work of Pavel Sukdolák and Jiří Švengsbír. It portrays the Výstavní Palác U Hybernu (Exhibition Palace at the Hybernians). This building is situated on Náměstí Republiky and now serves as an exhibit center. Its site was originally occupied by the Church and Monastery of St. Ambrose, founded in 1355. It was deserted during the Hussite Revolution. It was not until the Irish Franciscans, called the Hybernians (Hybernia means Ireland), arrived in 1629 that they built a new Monastery and constructed the Church of our Lady some twenty years later. The eastern wing of the Monastery was built in 1704 and the northern one as late as 1790. The current Empire appearance of the former Church is the result of reconstruction carried out between 1808 and 1811, when it was converted into a customhouse. The Monastery was intended to serve as an office building and continues to fill that function. Between 1940 and 1945, the interior of the former Church was adapted for exhibition purposes (see fig. 7).

In the opinion of this writer, the 1.60k. stamp, as engraved by Jiří Švengsbír, depicts one of the most magnificent views of Prague, namely the Charles Bridge, St. Nicholas Cathedral and the Hradčany complex (see fig. 8). To quote the English poet, John Taylor (1580-1653):

"Prague is a famous, ancient, kingly seat,
In situation and in state complete;
In architecture stately in attire
Bezonians and Plebians do aspire
To be apparell'd with the stately port
Of worship, honor, or the Royal Court"

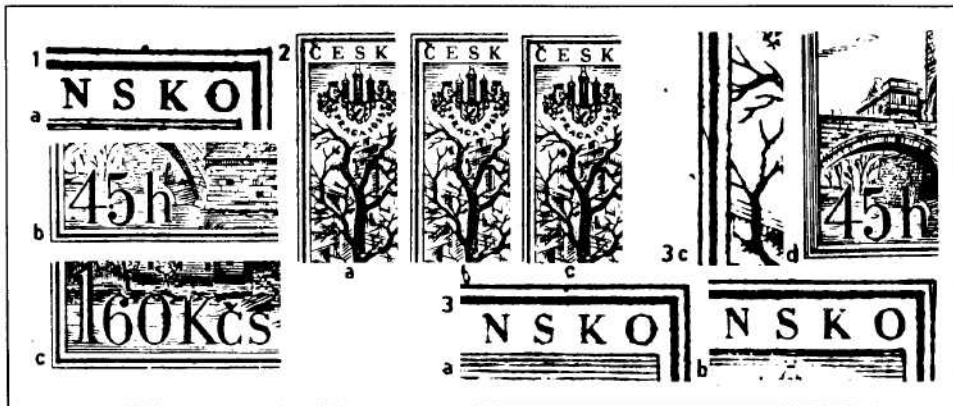
Part 2 - Types

Ten plates were used for the printing of the grey colored sheet and eleven plates for the carmine. Some of the plates used for the grey color were modified during the printing, thus causing a number of different types of stamps and sheets. Their description and illustration follows:

(Scott)	(Pofis)	
719a	853 I	Without significant markings due to modification of the stamp picture.
719a	853 II	The light vertical framing at the lower right corner is twice curved.
719a	853 III	Between the inner light and heavy lower framing is a thin slanted line.
719b	854 I	Without significant markings due to modification of the stamp picture.
719b	854 II	Left vertical framing above the bridge is deformed.
719e	857 I	Without significant markings due to modification of the stamp picture.
719e	857 II	Strong curved line under the value numeral.
719e	857 III	Dots remaining after the removal of the curved line in 857 II; stamp in the right upper corner was repaired.
719e	857 IV	Second "S" in "ČESKOSLOVENSKO" is twice curved.
719a-e	A 853-857 I	All stamps without significant markings due to picture modification.
719a-e	A 853-857 II	Stamp 853 type III, stamp 854 type I and stamp type 847 type II, as well as its heavy framing, is damaged under the right upper corner with two dots at the light framing.
719a-e	A 853-857 III	Stamp 853 type II, stamp 854 type I and stamp 857 type III.
719a-e	A 853-857 IV	Stamps 853 and 854 type I, stamp 857 type IV.
719a	853a I	Without significant markings due to modification of the stamp picture.
719a	853a II	Lettering doubled in the engraver's name under the stamp.
719A	853a III	Right thin framing line at the lower corner is twice curved.
719b	854a I	Without significant markings due to modification of the stamp picture.
719b	854a II	The value numeral "4" is very weak, left vertical framing in the lower third of the stamp is twice curved, as is its lower right corner.
719b	854a III	The light and heavy framing in the lower left corner is doubled, its value numeral repaired.
719b	854a IV	Left vertical heavy framing line is twice curved.
719a-e	A 853a-857a I	All the stamps are without significant markings due to modification of the stamp picture.
719a-e	A 853a-857a II	Stamp 853a type II, stamp 854a type III; stamp 853, on part of its printing has a slanted line between the left vertical light and heavy framing lines.
719a-e	A 853a-857a III	Stamp 853a type III, stamp 854a type I.

PLATE FAULTS

719a	853a DV	Spot in the tree branches (in part of the printing, it increases during the printing run).
719a-e	A 853a-857a DV	With stamp 853a DV



Figs. 1-3

Distinguishing marks of the stamps on the miniature sheet is supported in detail by the study of printing plates; we therefore refer to the illustrations extracted from *Filatelie*, Vo. XXI, no. 6 of 1971. The plates can be divided into two main groups:

- I) Six plates have the positioning point above the second set of letters "SK" in the inscription "Československo" with the 30h stamp.

PLATE A has the positioning point above the upper line (see fig. 1a). The 1.60Kčs. stamp has markedly richer color. It occurs on both the perforated and imperforated sheets.

- a) Normal sheet coincident with the perforated sheet.
- b) Sheet with a light spot in the crown of the tree of the 30h stamp; this increased with the progression of printing (see fig. 2a).
- c) Sheet with the spot in the tree crown (see fig. 2b) and a dot between the numbers of the value numeral with the 45h stamp (see fig. 1b) and with a flaw in the upper part of the letter "K" in "Kčs" on the 1.60Kčs stamp (see fig. 1c) which is not recurring.
- d) Sheet with a large spot in the tree (see fig. 2c).

PLATE B has the positioning point close to and under the upper line (see fig. 3a). Characteristic mark is a light line in the right upper corner of the stamp frame (see fig. 3b).

- a) The original plate of the 30h and the 45h stamps is lightly printed. On the 45h stamp the top of number "4" is very light; left vertical framing is doubled in its upper third as well as in the right lower corner.
- b) Over-engraved plate. This is attested to by the doubled light and strong framing lines in the left lower corner (see fig. 3d) of the 45h stamp. Both value numerals were repaired. Left of the 1.60Kčs stamp framing and next to the higher of the St. Nikolas Towers are two distinct points. On the 30h stamp, the letters of the engraver's name under the stamp are doubled. On part of the printing there is a thin slanted line between the two vertical framing lines which was at the end of the printing run accompanied by an obvious dot outside the frame in the tree's upper branches (see fig. 3c). Original and overengraved plates are known to exist only with the imperforated sheet.

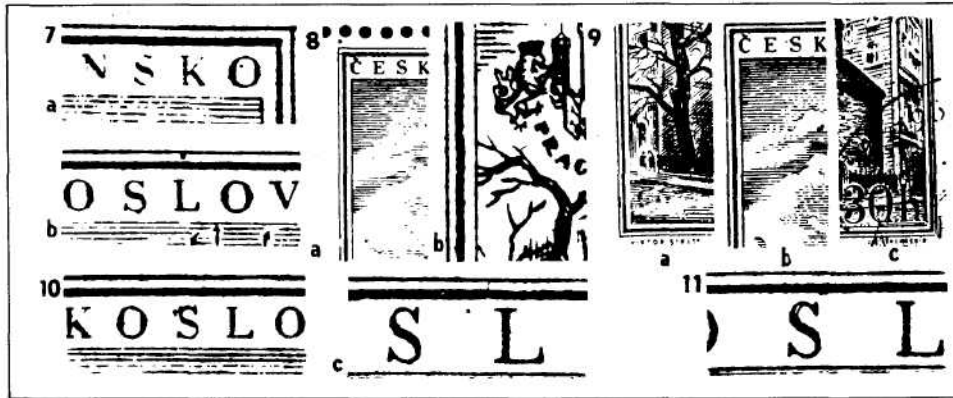
PLATE C: Its positioning point is under the upper line (see fig. 4a). On the 45h stamp, the left vertical frame above the bridge is deformed (see fig. 4b). The plate is known to exist only with the perforated sheet.

PLATE D: Its positioning point is between the lines and nearer the upper one (see fig. 5a).

- a) Original plate. On the 30h stamp there is a light slanted line between the bottom of the picture and



Figs. 4 & 5



Figs. 7-11

the thick framing line (see fig. 5b). Under the value numeral of the 1.60Kčs stamp and above the thick framing line is a light curved line (see fig. 5c). The thick framing line under the right upper corner is obviously damaged and there are two dots at the edge of the outer frame line (see fig. 5d).

- b) Overengraved plate. Curve under the value numeral of the 1.60Kčs stamp is obliterated with only traces left (see fig. 5e) and the upper right corner is repaired. On the 30h stamp the light vertical framing at the lower corner is doubled (see fig. 5f). Both impressions of this plate are known to exist only with the perforated sheet.

Plate E has the positioning point in middle of the lines (see fig. 6a). On the 30h stamp, the right thin vertical framing at the level of the ground floor windows is strengthened; the 45h stamp has a short horizontal dash above the first "O" in "Československo" (see fig. 6b) outside the framing. This plate is known to exist only with the perforated sheet.

Plate F (see fig. 7a) has a large dot between the lines above the letter "L" in the inscription "Československo" on the 45h stamp. This plate is also known to exist only with the perforated sheet.

Following plates of the 30h stamp are without the positioning dots:

Plate G, in the branches of the tree in the upper left part of the 30h stamp, has a light line pointing between the letters "P" and "R" of the word "PRAGA" (see fig. 8b). Above the left upper corner of the 45h stamp is a light dot (see fig. 8a). On the 1.60Kčs stamp between the letters "S" and "L" in the inscription "Československo" is also a light dot (see fig. 8c). The plate is known to exist only with the perforated sheet.

Plate H: 4mm. above the left lower corner on the inner side of the light framing line is a thin line about 1mm. in length (see fig. 9a). Under the upper light framing of this stamp is another thin line. The right vertical strong framing line is deformed at the level of the first windows. On the 45h stamp there is a typical black spot (see fig. 9b) at the left inner framing under the upper corner. Left vertical strong framing is doubled almost throughout its whole length.

- a) The original plate has simple vertical light framing on the 30h stamp.

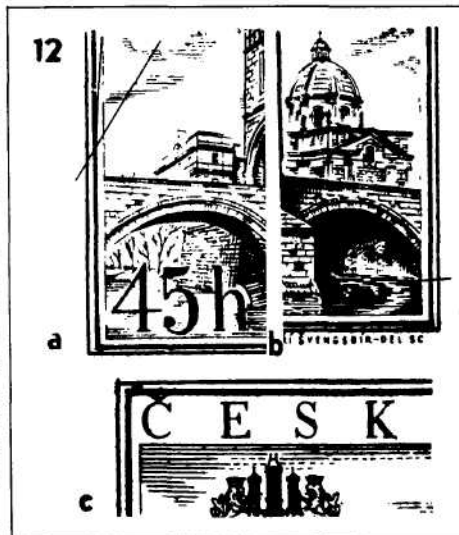


Fig. 12

b) With the overengraved plate, the thin framing line at the lower corner is doubled (see fig. 9c)

This plate is known to exist only with the imperforated sheet.

Plate I: On the 30h stamp in the inscription "Československo", the second "S" is damaged (see fig. 10). On the 45h stamp the lower vertical thin framing is doubled and its outer border in the lower part is uneven. This plate is known to exist with the imperforated sheet.

Plate J: (No information furnished.)

Plate K: On the 1.60Kčs stamp, the second "S" in the inscription "Československo" is doubled in the upper curve (see fig. 11). This plate is known to exist only with the perforated sheet.

Plate L: On the 1.60Kčs stamp, the second "S" in the inscription "Československo" is crossed. This plate possibly was not used during this printing.

It was not reliably possible to connect or associate any of the foregoing plates with the following prominent markings to the imperforated sheet X: The outer thin framing of the 30h and the 45h stamps is prominent. On the 45h stamp between the lower light and strong framing there is a weak spot located at a hairline ending between the letters "CE" of the inscription "Československo" (see fig. 12a). A second hairline crosses the clouds above the bridge and a third one intersects the right vertical framing at the top of the bridge's waterline (see fig. 12b). In the left upper corner of the 1.60Kčs stamp under the light framing is a short line characterizing this sheet. There seems to be no explanation why it is not possible to definitively allocate a plate to this printing. Perhaps it was chromium-plated and thus obliterated its prominent marking.

It is accepted in principle that the engraving encroachments into the stamp pictures produce a stamp of a new type. If we disregard the various placings of the positioning dots on the 30h stamp of plates A to F and especially the prominent dot on the 45h stamp with plate F, it is possible to categorize:

- a) with the imperforated sheet, three types:
 1. type I, normal (plates A(a), B(a), H(a)),
 2. type II, (plate B(b)),
 3. type III, (plate H(b))

and some striking damage of considerably varied extent (A(b), A(ac)).

- b) with the perforated sheet, four types:
 1. type I, normal (plate A, C, E, G),
 2. type II, (plate D),
 3. type III, (plate D(b)),
 4. type IV, (plate K)

and a single striking damage with plate I.

It is possible that collectors will discover on their own sheets some additional engraver's cuts which are not described above or even some other used plates with the perforated and imperforated sheets which are not introduced here. Only a limited number of sheets in collections and exchange meetings were available for our use as research material.

Bibliography

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Kukla, Jiří: "Tiskové Desky a Typy Aršíků PRAGA 55",

NEW ISSUES - 1991

In the March/April SPECIALIST, page 19 and 20, we were able to complete the listing of New Issues for 1990. We are now into the second quarter of 1991 and many of our members have patiently waited for an update of the New Issues for this year. To some degree, that delay was attributable to political changes in Czechoslovakia's government and also to political upheaval within the philatelic community.

At this time, we have finally received a detailed calendar of all stamps scheduled for issue this year, including those already issued. We present it here in its complete form:

The deadline for Board elections is May 31 !

MAY/JUNE 1991

<u>Date</u>	<u>Name of Set</u>	<u>Number of Stamps</u>	<u>Values</u>	<u>Face Value</u>	<u>Size</u>	<u>Number of FDC's</u>
JANUARY						
10	The 80th Anniv. of Czechoslovak Scout Movement and the 115th Anniv. of Birth of A.B. Svojsík	1	3.-	3.-	23 x 30	1
10	The European Judo Championships in Prague 1991	1	1.-	1.-	23 x 30	1
FEBRUARY						
4	Memorable Anniversaries • The Estates Theatre in Prague /re-opening/ and the anniv. of W.A. Mozart • Bethlehem Chapel in Prague /600th Anniv. • Commencement of Bohemia Steam-boat Trips/150 Anniv.	3		6.50		3
			1.-		40 x 23	
			0.50		19 x 23	
			5.-		49 x 19	
18	Anniv. of Outstanding Personalities • A. Dvořák/150th Anniv. • A. Kmeč/150th Anniv. • J. Seifert/90th Anniv. • A. Senefelder/220th Anniv.	5		5.-		5
			1.-		19 x 23 with tab.	
			1.-		19 x 23 with tab.	
			1.-		19 x 23 with tab.	
			1.-		19 x 23 with tab.	
MAY						
6	Europe in the Universe/CEPT	1	6.-	6.-	23 x 40	1
10	100th Anniv. of the General Global Exhibition in Prague	1	0.50	0.50	23 x 40	1
20	30th Anniv. of the Agreement of the South Pole	1	0.50	0.50	40 x 23	1
JUNE						
3	Czechoslovak Castles and Chateaus • Blatná • Bouzov • Kežmarok	3		4.50		3
			0.50		23 x 30	
			1.-		23 x 30	
			3.-		23 x 30	
28	The Post Bank	1	10.-	10.-	40 x 23	1
AUGUST						
9	The Association for the Student Jan Palach Scholarship	1	4.-	4.-	23 x 40	1
28	The Beauty Spots of our Country • Říp • Kriváň	2		8.-		2
			4.-		23 x 19	
			4.-		23 x 19	
SEPTEMBER						
2	The 13th Illustrations Biennial in Bratislava • Polish Illustrations • German Illustrations	2		2.50		1
			0.50		23 x 30	
			2.-		23 x 30	
30	Prague and Bratislava Motifs • The Prague Jesus Child • The Blue Church	2		6.-		2
			3.-		26 x 40	
			3.-		26 x 40	

THE CZECHOSLOVAK SPECIALIST

NOVEMBER

3	The Protection of Nature Protected Flora	4	8.50		2
	• Daphne		0.50	19 x 23	
	• Gagea Bohemica		1.-	19 x 23	
	• Alpine Aster		2.-	19 x 23	
	• Agrimony		5.-	19 x 23	
3	Works of Art on Stamps	5	21.0		5
	• M. Ernst		2.-	40 x 50	
	• A. Renoir		3.-	40 x 50	
	• El. Greco		4.-	40 x 50	
	• L. Guderna		5.-	40 x 50	
	• Japanese Art		7.-	40 x 50	
5					
11	Christmas	1	0.50	0.50	23 x 19

DECEMBER

18	Day of Czechoslovak Postage Stamp	1	1.-	1.-	49 x 19
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Note that according to this schedule, no new issues are to be released during March, April, July and October. Through the efforts of Gerald van Zanten and Henry Hahn, the SPECIALIST has obtained official detailed summaries of stamps issued during January and February as follows:

Jan. 10 - To commemorate the 80th anniversary of Czechoslovak Scouts (1911) and the 115th anniversary of Antonin B. Svojsík's birth (1876), two stamps were issued on this day.

A 3 kčs. stamp with an engraving of Svojsík's bust, the Scouts' insignia and a text of scouting in 1911 was designed by Miloš Ondráček along with a design for a special cancellation.

The dimensions are 23 x 30 mm. Printed in Prague by steel rotary press in sheets of 50, its color is brown in combination with four other colors—dark green, pale green, orange and yellow. A first-day cover with a special cancellation bears an engraved replica of the title page from Svojsík's 1912 book "The Principles of Scouting" done by Mikoláš Aleš. The cover is printed in brown on steel press from flat plates.

Jan. 10 - A special stamp was issued to publicize Europe's championship competition in Prague. Issued in a 1 k. denomination, it shows a stylized drawing of two male athletes in combat with a text: "Praha 1991, Mistrovství Evropy v Judo". Design was by Zdenek Filip; engraving by Václav Fajt. Stamp dimensions are 23 x 30 mm. Printed in Prague by steel rotary press in sheets of 50, its predominant color is black with three supporting colors—ochre, blue green and blue. A first-day cover with a special cancellation shows a thematic drawing of three judo emblems with the text: "Judo '91". The cover was printed in black, blue and green by steel press from flat plates.

Feb. 4 - The 600th anniversary of the Bethlehem Church in Prague is commemorated by a 50 h. stamp showing Jan Hus preaching from the church pulpit. The design is based on a wood engraving by an unknown artist, probably dating between 1520 and 1530. The dimensions are 19 x 23 mm. printed by rotary press in sheets of 100. (see fig. 1).



Fig. 1

Fig. 2

Fig. 3

Feb. 4 - The 150th anniversary of the initiation of operations by the steamboat "Bohemia" is commemorated by issuance of a 5 kčs. stamp showing a picture of the boat based on a drawing by František Kraus. It is engraved by Bohumil Šneider with dimensions of 49 x 19 mm. printed by rotary press in sheets of 50. (see fig. 2).

Feb. 4 - The 200th anniversary of Mozart's death in conjunction with the reconstruction of the Stavovské Theater in Prague is celebrated by the issuance of a 1 k. stamp showing the theater, a portrait of Mozart and a piece of musical score. Design was by Pavel Sivko; engraving by Bohumil Šneider. Dimensions are 40 x 23 mm. Printed by rotary press in sheets of 50. (see fig. 3).

Feb. 18 - A set of six stamps with coupons was issued to celebrate the anniversaries of famous personalities. All six are in a single denomination - 1k. They were designed by Ivan Schurmann and engraved by Miloš Ondráček. Together with the coupon, each stamp measures 19 x 23 mm. and was printed in Prague by steel rotary press in sheets of 50 and in multicolors. Each stamp has its own first-day cover. (see fig. 4).

1 k. Antonín Dvořák (1841–1904). Printed in brown, light ochre, orange and red. The coupon bears a facsimile of his signature and the years of his life framed symbolically. The first-day cover has a drawing of a violin and the initials "AD" in brown color.

1 k. Andrej Kmeť (1841–1908). Printed in dark green, grey green, red and green. The coupon bears a facsimile of his signature, a flower and a butterfly in the same colors as the stamp. The first-day cover has a drawing showing a portion of his ceramics work in green.

1 k. Jaroslav Seifert (1901–1986). Printed in dark blue, light grey, blue and red. The coupon shows a facsimile of his signature with symbolic ornamentation. The first-day cover also contains a symbolic drawing in grey.

1k. Jan Masaryk (1886–1948). Printed in blue, light grey, carmine and red. The coupon bears a facsimile of his signature and the initials "JM" in blue, grey and violet. The first-day cover has a drawing of a rose-colored flower.

1 k. Alois Senefelder (1771–1834). Printed in green, light grey, orange and red. The coupon shows a facsimile of his signature, the years of his life and a picture of his lithographic press in similar colors. The first-day cover contains a drawing of a lithographic operator in ochre.



Fig. 4

Editorial Hinges

The BOARD OF DIRECTORS

Because of the Society's expanded activities and the influx of new members, its Board of Directors is being enlarged from ten to fifteen members. Consequently this year's bi-annual election calls for the filling of five additional Board seats in addition to the five that are being rotated on a regular basis.

THE CZECHOSLOVAK SPECIALIST

The membership-at-large has nominated twelve candidates whose names were published in the last issue of *SPECIALIST*. It is now up to all of you to exercise your duty and privilege to elect ten out of the twelve listed candidates. Please be sure to fill out the ballot on page 23 of the March/April issue and mail it in to our Secretary. Place the names of ten candidates of your choice on the ballot, sign your name and number and enter the date as required.

Elections close on May 31 ! Don't let your vote go to waste by sending in your ballot too late to be counted !

ERRATA

Due to a printing mixup in illustrations, the picture of the author of the article "Philately and History" on page 8 of the last issue was mislabelled and had to be corrected by hand. The illustration in the same article referred to as "figure 4" appeared under a different article on page 18 and this too was corrected by hand.

Our apologies to Dr. Walter Rauch for these errors and to our readers for defacing portions of our March/April publication out of necessity !

Letters to the Editor

ABOUT REVISIONS IN SCOTT'S CATALOG

Dear *SPECIALIST* Editor:

Thanks for a well-done issue (January 1991). Being enlarged, your journal makes much more sense now.

I must, however, express my unhappiness about the article dealing with Scott catalog changes on page 15 of the January issue. My reasons are as follows:

1. Imperforated issues of Masaryk, the Dove, the Chainbreaker, etc. are indeed officially unissued. However, some of them saw postal usage. Besides, they exist in sufficient quantity to justify their listing. Imperforated stamps of the U.S. and Great Britain (as well as other countries) were, in most cases, not officially used. Yet they all found their places in Scott's catalog.

2. The statement in the article to the effect that B24 and B25 are also unissued stamps is simply not true. Nor is the fact that some unknown postal officials had stamps overprinted for personal gain. Granted, all that overprinting was unnecessary, but the fact remains it had been done and all stamps were acknowledged to be official after their issuance. The fact remains they are listed in all major catalogs including the ones in Czechoslovakia.

3. I doubt that other philatelic authorities will agree with Henry Hahn on this subject and I wonder if he might not have done some disservice to Czechoslovak philately by the position he took at a time when it least needs it.

Yours truly,
Ludvik Krejčí

Dear Editor,

Thank you for giving me an opportunity to respond to Mr. Krejčí's letter expressing his unhappiness with some of the recent changes in the Scott Catalog. While responses to some of his points are contained in my article on the subject in the January/February issue of the *SPECIALIST*, they bear repeating.

1. Mr. Krejčí acknowledges that the imperforate Masaryks, etc. are unissued. Unfortunately, Mr. Krejčí apparently missed the explanation that the Scott Catalog, being a *general* rather than *specialized* catalog, does not list unissued stamps as a matter of policy. Postal usage, quantity and other factors are not considered. Mr. Krejčí does not clarify what "GB or USA" unissued imperforates he finds listed; however, it is likely that the imperforates he has in mind are OFFICIALLY ISSUED imperforates, such as our Czechoslovak Hradčany issue.

2. Mr. Krejčí does not indicate any basis for calling "untrue" the classification of B24 and B25 as unissued stamps. Some students of these stamps might consider even such classification as overly generous, particularly since their origin and the role of a ranking postal official, Mr. Lešetický, in creating

this "rarity" has come to light. I should also like to refer our readers to the recent article by Dr. Alois Snoflak in *FILATELIE*, October 13, 1990, pp 620-621. He writes: "Stamps issued by the State of 'DEUTSCHOSTERREICH' are not stamps of old pre-war Austria, but rather stamps of the new Austria, and their overprinting was contrary to law, and hence their overprinting could not result in Czechoslovak stamps," If Mr. Krejčí knows of any Czechoslovak official announcement of the overprinting of the "granites", he does not cite it. I believe he can't, because it does not exist.

However, the de-listing of B24 and B25 is not related to the pedigree of the stamps, their dubious origin, or other disputable facts. It is purely related to the fact that the stamps were not officially issued as were many other "P.C. 1919" overprinted stamps of pre-WWI Austria-Hungary.

3. I am certain that the Editor of the Scott Catalog would consider contributions from other responsible individuals. However, their policy of listing only officially issued stamps appears quite firm, and I believe they are striving to correct all incorrect listings.

By his last sentence, Mr. Krejčí appears to be driven by a fear that he might suffer financial loss because of de-listing of the unissued imperforates by Scott. I don't believe he need fear that. Specialized and many other catalogs will continue listing unissued stamps, and their value will not necessarily suffer. As an example, consider the "PŘÍJEZD PRESIDENTA MASARYKA" overprints on the Scott-unlisted Scout local issue of 1918.

I am indeed sorry that Mr. Krejčí believes that I have done a disservice to Czechoslovak Philately. I strive to bring new knowledge to our hobby through research and writing, and do the best I can to maintain respect for Czecho collecting. I shall leave it to our readers to judge whether Mr. Krejčí's philatelic stature entitles him to render such harsh judgement of me.

Henry Hahn

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