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Editorial Hinges

Well, it has finally happened. I believe that, thanks to Savoy Horvath, I have identified a replacement editor -- and he looks to be a highly qualified replacement. He is member George Cuhaj of Iola, Wisconsin, and he brings with him quite a bit of professional experience in publishing and the use of computers in doing so -- his bio follows shortly. He has agreed to take over as editor with the January/February 2009 issue.

His member number is 549, but don't let that fool you, because he is not 80 years old. His father joined the Society many, many years ago and received that membership number. After his father's death, when George wanted to take up collecting Czechoslovak stamps himself, we allowed him to adopt his father's membership number. None the less, he has now been a member for quite a while.

I have told George that I would stay on to help him -- especially during the transition -- in finding articles, getting them translated, proofing translations, proofing draft copies, etc.

George Cuhaj

In real life, George earned a BBA from Baruch College and a AAS in Graphic
(Continued on Page 27)

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Editorial Staff

Managing Editor: Ludvik Svoboda, 4766 South Helena Way, Aurora, CO 80015
e-mail: Lousvoboda@comcast.net Phone/FAX: 303-680-7118

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

Foreign Editor: Savoy Horvath, S8207 US Highway 61, Readstown, WI 54652

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Librarian: Bob Gibson, 7646 3rd Ave., Glen Burnie, MD 21060

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A GUIDE TO THE TYPES AND SUBTYPES OF THE 1923 AGRICULTURE AND SCIENCE ISSUE

by Mark Wilson

Part I: The Types

Apparently the reasons for retooling the design of the Agriculture and Science issue of 1923 that resulted in the creation of three (or as some have advocated, four) types have never been fully understood. In December 1965, a pair of *Specialist* authors advanced the theory that because the Czechoslovak government had just assumed control of the stamp's printer -- the Czech Graphics Union of Prague -- the differences were meant to distinguish between pre- and post-government ownership of the firm. [Kosik, F.J. And Pierce, C.J. The Redrawn Agriculture and Science Issue of Czechoslovakia: *Czechoslovak Specialist*, December 1965, pp. 175-179.] Or, these same authors suggested, the changes could have been done to thwart counterfeiters. Whatever the reason, there are clearly multiple types for all three denominations of this issue.

Most catalogues indicate the stamps may be found in three types. But in the same *Specialist* article mentioned above, the authors describe a fourth type. Although they refer to it as Type IIIa, a 1990 Czech publication termed it Type IV. [Žampach et al. *Hospodářství a věda 1923*, Brno, 1990.] *Specialist* Jindřich Látal and a committee of Czech experts argue quite effectively in the Czech Philatelic press for regarding this fourth type as spurious, that all of the differences can be accounted for as printing differences. He claims that about 1% of Type III stamps show the putative Type IV characteristics. Mr. Látal has promised to send us a copy of his 22-page argument but it has not yet arrived.

While this article adopts the position that Type IV is spurious and that there are only three types, this is Types I, II and III, for reference purposes the putative Type IV is also illustrated. It should also be noted that the sequence of production proposed by Žampach was Type I, Type II, Type IV, and finally Type III -- that is, he believed Type IV preceded Type III in production and was used as the template for Type IV.

Unlike the other denominations in the issue -- the 100h and the 300h -- the Post Office never released the 200h in a Type I format. Over the years philatelists advanced several theories to account for the lack of a Type I 200h stamp. In 1991, an article in *The Specialist* reported finding black prints that indicated an inferior rendition of the 200h in Type I format; that inferior rendition may have led to postponing the release of the stamps until after production of Type II stamps began. [Morovics, T. Agriculture and Science -- a New Discovery: *Czechoslovak Specialist*, December 1991, pp. 13-14]

Most catalogues cite perhaps three differences between the types, and place these differences in the area around the P in POŠTA. In actuality, there are many differences. While most are on the left side of the stamp, others are found near its center and on the right side. The illustrations in Table I identify the location of nine of these differences.

Table I. Locations of Major Type Differences.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

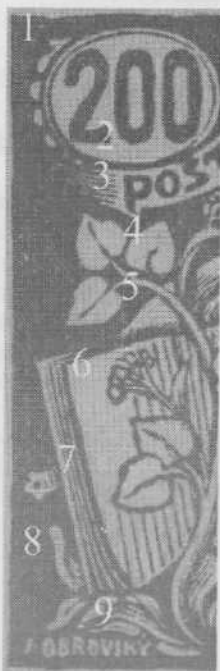


Fig. 6

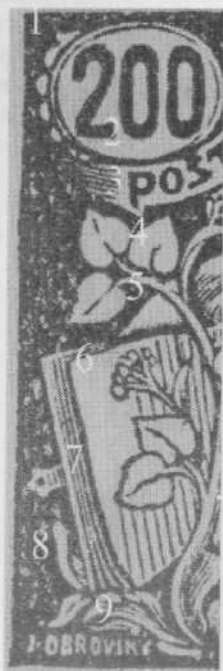


Fig. 7



Fig. 8



Fig. 9



Fig. 10

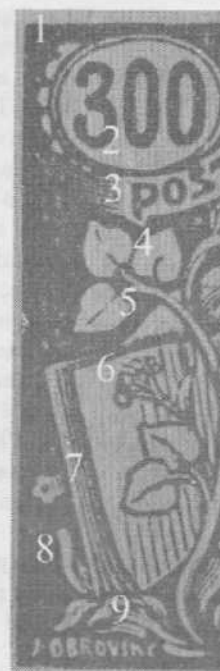


Fig. 11

It should be noted that some differences are more noticeable on certain denominations. For instance, difference No. 6 is much more visible on 200h stamps than on the other two denominations while No. 1 is far less clear on the 300h stamp. For this reason, difference illustrations are presented for all three denominations.

As Látal argues, Type IV is a Type III with a printing difference. Thus, only that difference will be pointed out for the putative Type IV.

Location 1 -- Decorative white areas on the left side of the denomination oval.

Type I -- The four top white areas are contiguous.

Type II -- The separators between the white areas are longer.

Type III -- Except for the shorter top separator, the separators touch the oval.

Note that while this Type II difference is clear in the 100h and 200h stamps, one could easily confuse the 300h Types II and III were this difference alone the guide.

Location 2 -- The denomination numerals. These differences are complex, and of course different for each denomination. Thus, the denomination numerals are discussed in their own section below.

Location 3 -- The letter P in the ribbon at the top of the stamp

Types I and II -- The letter P resembles the letter R because of a small projection.

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Type III -- The projection has been removed.

Location 4 -- The upper linden leaves (only Type IV differences)

Type I -- The lower leaf has a straight central vein while the upper two leaves have solid but somewhat bent veins. The vein in the middle leaf reaches its tip.

Type II -- The vein in the lower leaf is bent, the vein in the middle leaf appears to bend in a direction opposite of its Type I counterpart, and the vein in the upper leaf resembles a bayonet.

(Type IV, i.e., some Type III stamps) -- The veins in the lower and middle leaf are straight with perhaps a slight break in the middle leaf's vein, and either a full or partial bayonet is present in the upper leaf. As was stated above, these characteristics are actually true of about 1% of Type III stamps.

Type III -- The straight vein in the lower leaf may be broken near its base, there is a break midway along the center leaf's vein, and the upper leaf's vein has a stubby appearance.

Location 5 -- The part of the sleeve below the linden branch (the so-called *triangle*)

Type I -- No part of the sleeve appears above the linden branch.

Types II and III -- A tiny triangular bit of sleeve appears above the branch.

Location 6 -- The linden buds on the book

Type I -- The white centers of the buds are small compared to their outlines.

Type II -- The buds' centers are larger, their outlines thinner.

Type III -- Buds are similar in size to Type II, but with heavier outlines. This is most noticeable on 200h stamps.

Location 7 -- The book's clasp

Type I -- The clasp has a smooth left edge.

Types II and III -- The clasp has a point in the middle of its left edge.

Location 8 -- The vertical leaf along the lower left edge of the book

Type I -- The leaf is thin and is bowed toward the book.

Type II -- The leaf is thin but is straight at its upper tip.

Type III -- Thicker leaf pointed toward the edge of the stamp.

Location 9 -- The signature

Type I -- The signature is close to the bottom of the stamp.

Types II and III -- Signature is higher and with a slightly arched appearance.

As was mentioned earlier, there are other small differences in the way the three types were implemented. For instance, the rendition of where the inner side of the sleeve meets the chest on the allegorical figure for Type I (Fig. 12) is quite different from that of Types II and III (Fig. 13). In the same way, the rendition of the right edge of the sheaf differs between Type I (Fig. 14) and Types II and III (Fig. 15).

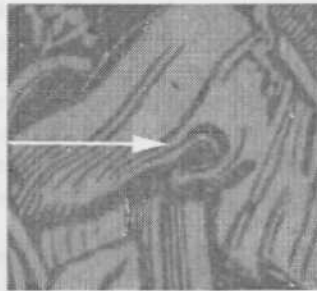


Fig. 12: Type I

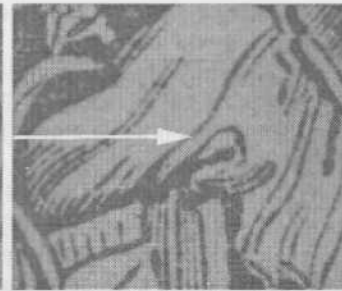


Fig. 13: Type II and III

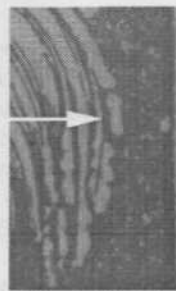


Fig. 14: Type I



Fig. 15: II, III



Fig. 16: Type I



Fig. 17: Type I



Fig. 18: Type II



Fig. 19: Type III



Fig. 20: Type II



Fig. 21: Type III



Fig. 22: Type I



Fig. 23: Type II



Fig. 24: Type III

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Of course, the denomination numerals mentioned under **Location 2** -- since each stamp has its own set -- must be examined independently for each denomination. And within denominations, the numerals differ between types.

Consider first the 100h stamps. For the Type I, there are two kinds of numerals. These numerals may be thick (Fig. 16) or thin (Fig. 17). Note in Type II how the numerals have a square aspect, especially the oblong centers of the two zeros (Fig. 18). The numeral "1" on Type III stamps has a very slanted bottom and the zeros have an irregular shape (Fig. 19).

The denomination numerals for the two types of the 200h stamp are strikingly different. For Type II, the two zeros are of different sizes with broad centers (Fig. 20). For Type III, the numerals are all the same size and the centers of the zeros narrower than those of Type II (Fig. 21). In fact, it is quite easy to separate Type II from Type III by simply looking at these zeros.

When the denomination numerals of the three types of the 300h are compared against one another, they appear different, but those differences are difficult to articulate. Much of the literature merely says that they are implemented differently. Examine the numeral "3" in Type I (Fig. 22). Its top appears more rounded, and the space between the lower tip and the center of the "3" larger, than that of Types II and III. The "3" in Type II seems to have a thicker bottom than that of the other two types (Fig. 23). However, unlike the 200h, it would be difficult to sort 300h stamps on the basis of the numerals alone.

We may safely assume that the differences described above were the deliberate act of the person or persons who created the templates for these stamps. There are, however, some curious mistakes that show up on the stamps, some of which were even perpetuated across types and denominations. This article ends with a few examples.

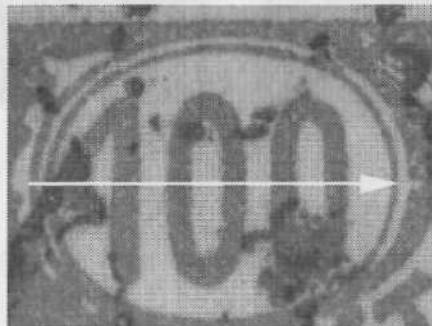


Fig. 25: 100h Type I Flaw

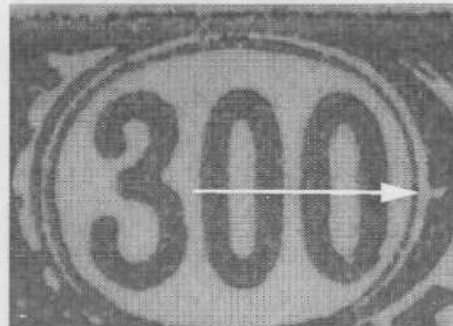


Fig. 26: 300h Type I Flaw

Many of the Type I stamps examined exhibit a white notch in the color to the center right of the denomination oval (Figs. 25, 26). While the shape and depth of this notch varies, its location remains the same.

Another flaw, located on or below the ribbon between the sheaf and the right side of the stamp, begins with Type I, then changes slightly but appears in all Type II and Type III stamps. Note that the small white bump on the underside of the ribbon in a Type I 100h stamp (Fig. 27) is also present in a Type I 300h stamp (Fig. 28). By the time the Type II and Type III stamps in all denominations were

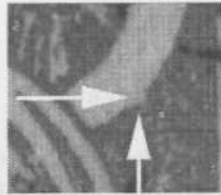


Fig. 27: 100h I

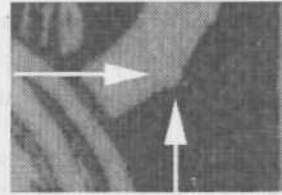


Fig. 28: 300h I

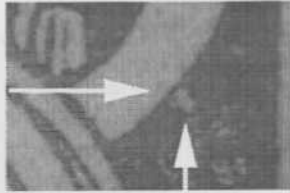


Fig. 29: 100h II

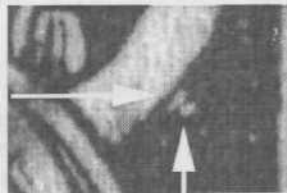


Fig. 30: 200h II

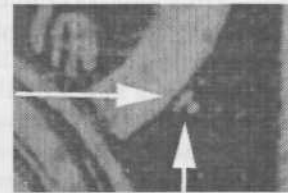


Fig. 31: 300h II

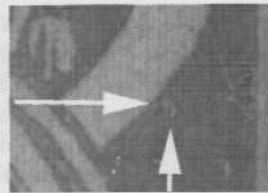


Fig. 32: 100h III

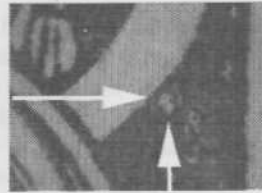


Fig. 33: 200h III

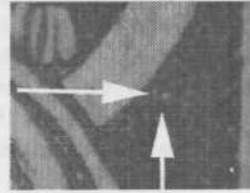


Fig. 34: 300h III



Fig. 35
100h II



Fig. 36
100h III



Fig. 37
200h II



Fig. 38
200h III

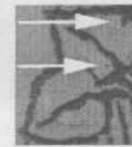


Fig. 39
300h II

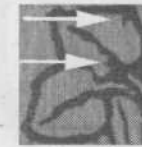


Fig. 40
300h III

released, this bump appears as a pair of white marks (sometimes shape, size, and number varies) below the ribbon (Figs. 29-34).

Three interesting flaws appear consistently, or nearly consistently, in Type II and Type III of all denominations (Figs. 35-40). Small colored marks in the middle leaf on the book are visible to the naked eye but are clearer under low magnification. There is always a small colored mark descending into the leaf from the uppermost part of the upper edge of this leaf. A second mark (length and continuity vary) appears below the base of this leaf's vein. Finally, on many stamps, a mark or series of horizontal dots (Figs. 36 and 38) appear above the tip of this leaf's vein.

This concludes Part I, a discussion of the Types of the 1923 Agriculture and Science Issue. Believe it or not, Part II, a discussion of the issues' Subtypes, contains even more information about this wonderfully diverse issue.

ZBOROV 1917 * 1937 * 2007

by Zdeněk Fritz

trans. by Vladimír Kralíček

In June 1937, the ČSR Ministry of Post and Telegraph (as the third issue of that year) issued a pair of extraordinary stamps with a military motif to commemorate the battle of Zborov and the occasion of its 20th anniversary.

On 2 July 1917 in the area southwest of the township of Zborov on the river Stryp in Eastern Halič, one of the many battles of the First World War took place; it had no great strategic importance in the context of this vast tragic war, but even so it remains and will always remain remarkable in the origin and ninety year history of the Czechoslovak Independent Army. At the beginning of the war there was formed a group of volunteers in Russia amongst whom the majority were inexperienced soldiers; but, who were determined to take this unique opportunity to fight against the Austro-Hungarian Monarchy to recover the Czech's freedom and state independence after 300 years of oppression under Austrian supremacy after the battle of White Mountain.

On 20 August 1914, this group presented the Russian Czar with a memorandum about their aims, which with Russian agreement would lay down the foundation of the "Česká Družina" (Czech Company) -- which in September of that year already had almost 1000 members. The majority of them were ordinary soldiers of the lowest ranks, who at the beginning were commanded by Russian officers. It is generally well known that the formation of the Česká Družina is also remembered by two stamps (50h and 2 Kč) issued in 1934 as part of the set for the



Figure 1: Company commanders of the 1st Regiment (l to r) J. Srový, J.R. Švec, color-sergeant Šidlík in the trenches at Zborov

"20th Anniversary of the Origin of the Czechoslovak Armed Forces".

The soldiers of this group did not function in the Russian Army as a unit. They were used separately for military reconnaissance for which they were very well qualified particularly because of their knowledge of the German language. Then in February 1916 the "Československý Střelecký Pluk" (Czechoslovak Rifle Regiment) was formed - eventually becoming a

rifle brigade with two regiments. In fact, the Russian officers greatly mistrusted their abilities. The situation quickly changed however as a consequence of historical developments. In February 1917 after the first revolution in Russia, the newly established Kerenský government tried to resolve the situation on the front, but peacemaking efforts and the influence of the Russian communists towards ending the war began to dominate. The Russian army began to act very passively, which was in conflict with the Czech and Slovak fervor for the liberation of their country. They therefore became, at the front, one of the small but reliable battle mainstays of the weakening Russian military strength. In the summer of 1917 the Kerenský government was preparing a major offensive, in reality one of the last as a result of the disintegration and demoralization of the Russian Army. The Czechoslovak rifle brigade was incorporated into the units of the Russian 7th Brigade. Later, within the 11th Army, on 21-22 June it occupied a 6 1/2 km long section of the front southwest of Zborov. To the right in the north and to the left in the south it had as combat neighbors the 4th and 6th Finnish Divisions, who were supposed to lead the main attack. To the immense surprise of the enemy and some foreign observers the Czechoslovak brigade began a powerful and unstoppable attack that resulted after 2 1/2 hours of battle into total victory while surmounting three strongly fortified Austro-Hungarian trench lines. The outcome of the battle was unbelievable: 3500 Czechoslovak fighters took as prisoner almost the same number of enemy soldiers and seized a large amount of useful military material and weapons. The reputation of the unconventional and original military leadership of the Brigade during the battle -- thanks to the official Russian news -- began to spread around the whole world the very next day. An eyewitness states, that "the Czechoslovak Brigade became famous overnight". French military attaché General Tabois, who as an observer watched the battle, said about the Czech attack, that (*quote*) "I have never seen anything similar, even though I have seen the forces of various nations -- English, French, German, etc. -- in action". The only stain on this glaring victory was that our soldiers were also fighting against Czechs -- members of the Austro-Hungarian Army (e.g. its 75th Infantry Regiment was more than 80% composed of Czechs).

The success at Zborov was, above all, due to the many courageous and very capable soldiers, non-commissioned officers, and junior officers from whom later grew a group of first class officers in the new Czechoslovak Army. Names like Stanislav Čeček, Josef Jiří Švec, Jan Sýrový, and others we later find amongst the top brass of our army [Fig. 1]. In the battle there were only lower officers or sergeant majors of our Brigade, which was commanded by a Russian colonel, later general Vjačeslav Platonovič Trojanov, nevertheless their determination and ingeniousness were the deciding factors in the battle's success. The Brigade's casualties were 190 dead on the battlefield and 800 wounded, some very seriously.

The victory at Zborov was a victory of courage, resoluteness, and steely determination, a victory of the spirit and the will. That is how it was also seen by

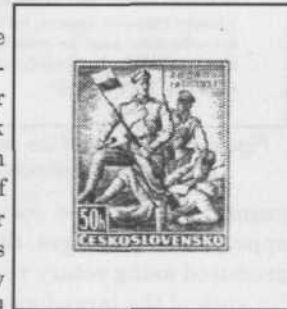


Figure 2: Trial print of the engraving by B. Heinz

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our future president T.G. Masaryk while in exile. He welcomed them with enthusiasm as proof of our heroic battle for national freedom. Thus emerged the renowned Zborov tradition, whose solemn declaration was -- after the birth of independent ČSR in 1918 -- an annual holiday celebration for the Czechoslovak Army on July 2, memorial day.

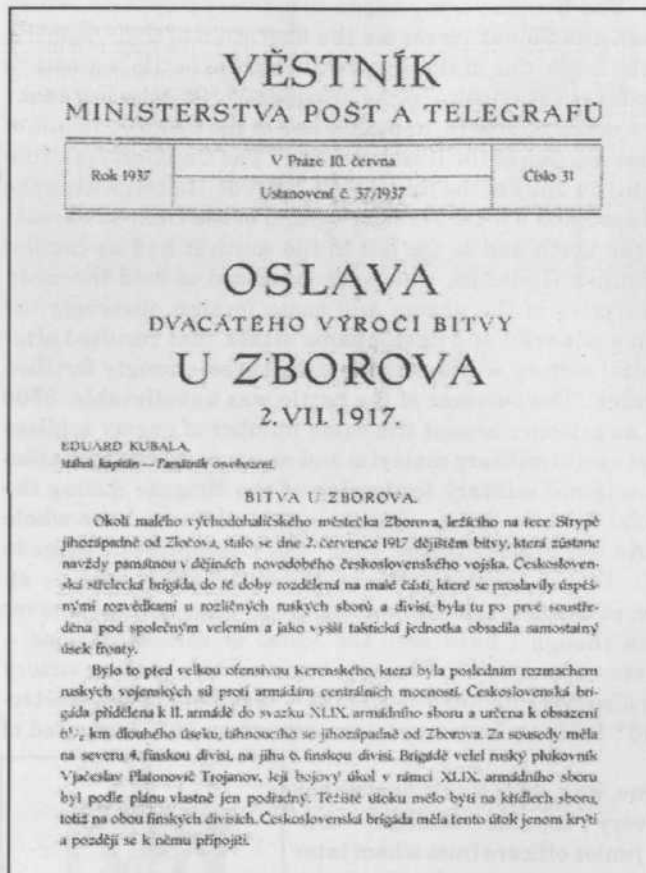


Figure 3: Title page of the ceremonial issue of the "Bulletin MPT" with the announcement of the stamp issuance

The issue of commemorative stamps (as they were then described)[Fig. 2] -- whose issue exactly 70 years ago we remember this year -- was announced in the ceremonial issue of the "Věstník Ministerstva Pošt a Telegrafů" (Bulletin of the Ministry of Post and Telegraph), no. 31, dated 10 June 1937 (regulation no. 37/1937), whose title page we see illustrated here [Fig. 3]. The official text no. 42.879/VII from 7. VI. 1937 introduces the issuance of the two stamps with the same design in the following values and colors [Fig. 4]:

50h . . . moss-green
1 Kč . . . agate red

They were sold "per their given value", that is without surcharge. Interesting contemporary terminology (in some passages not quite accurate), used for

example to describe colors, appears in follow-on announcement paragraphs -- in appropriate passages the text is delimited with brackets. "The stamps were produced using rotary recess printing" on white paper in sheets of 100 stamps, and "in view of the large format they have a special layout, similar to that of the 'Dětem 1937' [for children] issue", i.e. a printing format of 2 x 112 stamp positions (16x7) -- a printing sheet of 100 stamps and 12 blank coupons. A further announcement states, that the "shape of the stamps is a rectangle of dimensions (printed area) of 23 : 28 mm; perforations are rotary 12 1/2". It is obvious here that we are talking about line perforation.



Figure 4: Left and right upper corner counter sheets of the 50h and 1 Kč "Zborov" stamps

The stamp motif of both values is three symbolic Legionnaire figures after the battle of Zborov, two in the heroic posture of victors and one being wounded -- a symbol of the sacrifices of battle. The designer of the stamps is the academic painter and graphic artist Jindra Vlček; the outstanding engraver Bohumil Heinz produced the sketch for the engraving and the engraving itself.

The creator of this stamp design, J. Vlček was for this task the most qualified artist since he actually knew the Zborov battlefield. He had a rank of Staff Captain in our Russian Legion v.v. From Russia he brought back with him a large number of artistic works, which he produced over a period of several years. In 1938, J. Vlček produced three additional stamps with the motif of our Legions fighting on the Russian, French, and Italian battlefronts (the stamps 'Bachmač', 'Vouziers', and 'Doss Alto' [Fig. 5] with values of 50h). During WW II he worked in Slovakia, where he produced a number of original designs and graphical layouts of the so-called Slovak State stamps. For example, we are reminded of the designs for the nine successful airmail stamps (1939-1940) or the issue of four stamps with sporting motifs (1944).

Jindra Vlček himself says with remarkable appropriateness and insight valid to this day, about his work in designing the 'Zborov' stamps:

"A stamp -- this is a graphical condensation, clear and purposeful. It is the outcome of cooperation between the designer and the engraver, which weaves the charms of the artist's design around the classic and uncompromising engraver's techniques. The maturity of the entire nation's shape with respect to its diversity of life is often judged through its stamps. If the designer has this in mind, he sees the difficult and responsible task that has been placed before him. Everything then becomes more serious, if it concerns a stamp commemorating historical military events from the period of the battles for the freedom of our nation.

I have taken up with great deliberation and courage, the design of the commemorative stamp celebrating the 20th anniversary of the famous battle of Zborov -- after all Zborov for me, like no other place in the world, represents so many purely human experiences. In 1922 I stayed on the Zborov battlefield a full four months and had the opportunity to walk through the maze of passageways, from which the Brother Legionnaires observed the enemy ramparts, the place from where General Čeček allowed the sally port "Lunet Kača" to be built, from which Vašátek's shock

ČESKOSLOVENSKÁ LEGIE V ITALII



1918

1938

Málokterý početně malý národ měl ve svých synech, kteří se postavili dobrovolně a bez výhrad pod prapory rot a pluků, až tyto zmohutněly v čl. vojsko, bojující na všech bojištích světa, tak výmluvné důkazy spojenecké věrnosti, jako národ československý. Nechtě je dnes, v jubilejním roce republiky, zase tak mazi námi jako tenkrát, před dvaceti lety, kdy se jednalo o dobytí naší svobody. Dnes je nutno ji střežit a budoucím zachováti.



Jindra Vlček
1938

Figure 5: Commemorative sheet for the J. Vlček designed stamp for the 20th anniversary of the battle at Doss Alto, signed by Jindra Vlček [added by the translator]

troops mounted their assault, and from where Colonel Josef Jiří Švec ran out at the head of his company. At that time in 1922, the vicinity of the trenches was still dotted with shell fragments, and mines were lying about on the ground. On elevated positions that commanded fields-of-fire as well as views of the open countryside, could be seen concrete machine gun emplacements and former artillery observation posts, and in an empty area under the "Mohyly" summit, the highest point of the whole battlefield, rusted a carpet of wire.

In the "Údolí Nadšení" [valley of passion] was the Brothers' grave, in exactly the same place from where began the attack by the shock troops. In the Cecov valley was a grave for fourteen of the fallen soldiers, and in the Cecov graveyard was the burial mound of the Brothers and the unknown soldier -- at that time still amongst them. All around them was the devastated land without trees or shrubs, full of craters, and in the surrounding hamlets was a cruel and merciless poverty.

How can we not remember the Brothers, how can we not remember their spiritual heroism, when without a home and surrounded by the indifference of the Russian czarist army that had been demoralized by propaganda, they accomplished a deed without parallel! . . . How could we not be proud, confident, strong; how could we not love each other and value our comrades in arms when before us we have the example of the Zborov Brothers!"



Figure 6: Commemorative sheet of the Čs. Post for the 20th anniversary of the battle of Zborov

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Thus were Jindra Vlček's memories, which he so effectively incorporated into his image on the "Zborov" stamps.

In addition, the Czechoslovak Post issued a commemorative sheet for the 20th anniversary of the famous battle (see Figure 6; it was issued as a supplement to Bulletin MPT, no. 31) with a situational map of the Zborov battlefield, a contemporary photograph of the sally port gate (Lunet Kaťa) in the trenches, and a reproduction of the 1 Kč stamp (the 50h stamp with coupon was attached to the sheet afterwards). We note that in the legend on the map, the line showing the extent of advance reached by the attack is shown incorrectly by a double line, but on the map itself it is marked with a single thick line with an attached note "Line reached after the attack". This represents a mistake by the printers. This illustrated sheet was produced during the 28 October 1937 celebrations in Brno with a special postmark BRNO/AUTOPOŠTA in orange. The commemorative sheet was printed with recess printing on yellowish paper in a blackish green color that was then often used. It was not possible to ascertain the numbers that were printed.

The quantity of stamps printed was fairly high given the fact that they were 'commemorative' stamps: 50h . . . 10,000,000; 1 Kč . . . 10,010,000. It confirms the resolve to use stamps to the greatest extent to inform the public of this significant jubilee. This is also why they were chosen to have the most common postal rate values. The period of validity of the stamps is somewhat unclear. The day of issue is stated to be 15.6., although in the "Věstník" [Bulletin] it is given as 10.6.1937, but this is stated nowhere else! The end of validity (after roughly 7 months in circulation) from the "Monografie Čs. Známek" [Monograph of Czechoslovak Stamps], Vol. 3, is strangely given in two totally different figures -- obviously 'thanks' to the author's carelessness, and those were 20.1.1938 (from the table on page 264) and 31.12.1937 (in the next line tight below the table; this second piece of information was previously already announced during stamp issuance). What is the truth? Obviously the previously stated period of validity was somewhat prolonged until January 1938.

For the loan of some documentary material, I wholeheartedly thank Ing. Jan Karásek. Z.F.

[Ed. Note: The SPECIALIST is pleased to reprint this article courtesy of the MERKUR-REVUE, 4/2007.]

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STANISLAV SUCHARDA

1866 - 1916

by Gerald M. van Zanten

Stanislav Sucharda was a sculptor who studied at the Prague School of Arts as well as at the Vienna Academy. He was the author of portraits finished in zinc and bronze and of monuments and decorative allegories located in magnificent buildings that he endowed with realism, poetry, and monumentality. He was a leading figure in the Mánes Union of artists.

One of his most remarkable sculptures is the statue of Czech historian František Palacký (Fig. 1, Sc3051/P186) that was erected on the right bank of the Vltava River in 1912 (Fig. 2), constituting an inseparable part of the Prague panorama's artistic splendor. That its significance was held in high regard is indicated by its being removed by the Nazi's during their dominance in WW II.

One of his works is shown on the 1937 semi-postal stamps issued "for children" and depicting "Lullaby" on the 2 Kč stamp (Fig. 3, ScB148/P316)). The 50h and 1 Kč stamps of the same set depict a detail of the right part of the scene (Fig. 4).



Fig. 1



Fig. 2

Sucharda himself is shown on Sc1362/P1506 (Fig. 5) issued on 14 February 1966 as one of a set of four personalities.

Sources:

- *Pozdrav z Prahy* -- depicting 100 old postcards
- "Parade of New Issues", *The Czechoslovak SPECIALIST*, Jan 1967, pg9
- *The Coasts of Bohemia - A Czech History*: Princeton, NJ; 1998



Fig. 4



Fig. 3



Fig. 5

**THE FIRST AIRMAIL PROVISIONAL --
FAKES OF THE TRIAL PRINTS OF THE OVERPRINT
AND COMPLETE FAKES OF THE ISSUE**

by Ing. Milan Kračmar, Court-Appointed Expert
trans. by Peter Z. Kleskovic

Stamp collectors are again continually getting into their hands fakes of a great variety of the philatelic materials from the ČSR's First Republic, which have no commercial or ownership -- let alone -- expert's markings. Therefore, it is not possible to find out the origin of these stamps, it is only possible to guess in which period of time they came into existence. At the same time some items are destined for the specialists, who are collecting and studying that area in all its extent and in all its details. These specimens, therefore, should not catch them by surprise or lead them astray. Quite a few of these fakes assault the general collectors, and especially those collectors who have only very general, mostly limited technical knowledge. Therefore, such false items are very dangerous -- considering the usually rather high price of the real original. I would like to discuss some forgeries affecting both of these groups in this article.

Specialists who are building their collection across the fullest extent -- from the design, trial prints, and up to the actually used postage stamps -- have certainly encountered on the first airmail provisional stamps various imprints of the overprint executed in black on white or brownish paper, possibly on cardboard paper, or also in the colors actually used with overprints on the Hradčany stamps -- thus with the 14 Kč/200h value in red-brown, with the 24 Kč/500h value in dark blue, and with the 28 Kč/1000h value in blue-green (but also dark-green, blue, or red-brown). The imprint of the printer's block is either incomplete or complete and executed on either chalk paper or on white or brown cardboard paper. Not long ago, I received for examination an imprint of an overprint (a trial print) on paper corresponding to the beginning period of the original trial prints, and they were specifically in the black color. It was obvious at the first look at it, that it was a fake. I tried to find this fake in the literature [1] and [2], however I was not successful. It is concerned with a completed printer's block (Fig. 1b), that obviously was not yet recorded. Therefore, I

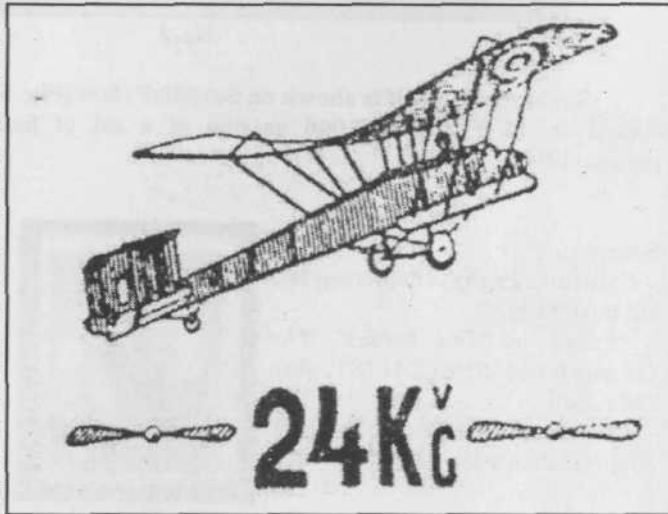


Fig. 1a - Original

will now present a detailed description while using the sequencing used in the literature [2].

In the original (Fig. 1a) the head of the pilot is connected by a vertical line with the wing of the airplane. Here (Fig. 1b) although the line emanates from the pilot's head, admittedly it does not reach the wing. It is not possible to determine how many lines in the wing cut through the supporting strut [the vertical one immediately to the right of the pilot's head] because of the unclear and very rough print of the hatching of the wings. Three white dots are missing from under the small white patch in the tail's rudder. The wheels of the undercarriage are not of the typical oval form, and the left wheel has a thickened left side with a notch inside. The top edge of the rudder forms a step that is larger than on the original. The whole tail area and also tailskid wheel underneath it are formed completely differently. The numerals "24" and the denomination "Kč" are formed entirely differently from the original. The center of the left propeller is not shaded. The hatching of the blades of the propellers being reversed – when compared to the original – is striking. We could find a whole group of additional differences. In this way, it is possible to supplement the description of forgeries and their identifying features given in [2] and [3].

I would like to inform collectors and specialists -- but even those who are building a general or slightly specialized collection -- about the finding of additional forgeries which appeared just recently on the stamps L1A - L3A (line-perforation 13 3/4). This pertains to complete forgeries with the intent to harm collectors -- thus, forgeries of both the original "Hradčany" stamps and also the overprints and the perforations. They are in mint condition (Fig. 2). The stamps 200h, 500h, and 1000h have common elements in distinctly different colors compared to the original, crudely developed artwork, differences in the drawing of the towers of St. Vitus Cathedral, and then especially also of the towers and dome of St. Nicholas Church (this detail



Fig. 1b - Fake

does not resemble the original at all!). Finally, we can see great differences in all of the letters of the heading POŠTA ČESKO-SLOVENSKÁ.

On the 200h value, an obvious distinctive difference is in the drawing of the spiral under the letter "Á" of the word SLOVENSKÁ; here we have only one spiral instead of two of them, and on top of that it is very crudely drawn. A wavy line, which

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connects these spirals in the original, is uneven, clearly different. Another significant difference is in the drawing of the sun; its positioning is inappropriate, and the drawing is crude. The biggest difference is in the numeral "2" of the monetary denomination "200", which in the original and also in all publicized forgeries to this day has the bottom of the number flat, not at all wavy nor with a widened end. The spiral in the upper right corner is connected with the frame in such a manner that it forms a white blemish. The signature MUCHA is unreadable, and it is further from the left corner of the stamp design. This obvious forgery is not published in any of these works [1], [2], [3], [4], and [5].



Fig. 2

On the 500h denomination, we also see a very rough execution of the drawing, especially on the linden leaves, the hearts, and the bodies of the pigeons. Also here there are substantial differences in all the letters of the inscription POŠTA ČESKOSLOVENSKÁ, as well as the numbers in the value table. In the sky there is no indication of any rays. The signature MUCHA differs in the style of the letters, and also it is not very readable. The paper of this stamp differs from the paper normally used for the printing of Hradčany stamps, and it has a tinge of brown shading. This forgery could be identical with forgery "A" from literature [2].

The 1000h denomination also differs from the original through its rough execution, especially in the shading lines like in the preceding values. The signature MUCHA is completely unreadable, which with this denomination is not at all normal. Also, the differences in the drawing of the letters is quite apparent, even though they are not as striking as with the two previous values.

The overprints on these clearly forged stamps are also forged. A common indicator on all is the fact that their color shade differs from the original. The airplane has the same differences with all three denominations: the head of the pilot is not connected with the wing, the white dots under the small white patch in the rudder are missing, the top edge of the rudder forms only a small step [sic forms a larger step]. Further differences are visible at the front wheels and the braces of the tailskid wheel, differences in the denomination numerals and even in the letters designating the currency, and the center of the propeller not being shaded. These overprint forgeries get close to those described in the literature, but they are not identical. It is possible to compare them with the published illustrations.

The 13 3/4 line perforations are obviously also forged.

It is my opinion that the 200h Hradčany stamp is up to now an unknown forgery, and that it will be necessary to include it in the group of known forgeries.

Literature:

- [1] Hirsch - Franěk: "Československé Známky", F. Borovy, Praha 1935
- [2] Karásek - Kvasnička - Paulíček: "Padělky Československých Poštovních Známek 1918-1939", NADAS, Praha 1963
- [3] Karásek: "Československé Poštovní Známky a jejich Padělky 1918-1939", Merkur-Revue, Brno 1998
- [4] Šablatúra: "Falošné Hradčany", Album, Bratislava 1996
- [5] Kubát: "monografie Čs. Známek", díl 1, POFIS, Praha 1968
- [6] Karásek: "Monografie Čs. Známek", díl 4, POFIS, Praha 1986
- [7] "Československo 1918-1939, Specializovaný Katalog Známek a Celistvosti", Merkur-Revue, Brno 2002

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THE FRANTIŠEK PALACKÝ MONUMENT

by Gerald M. van Zanten

In a previous article that talked about why František Palacký is considered one of Czechoslovakia's greatest patriots [May/June 2008 SPECIALIST, pg21] we did not indicate how the country honored him. That issue will be covered here.

Fig. 1



Fig. 3



Fig. 4



Fig. 6

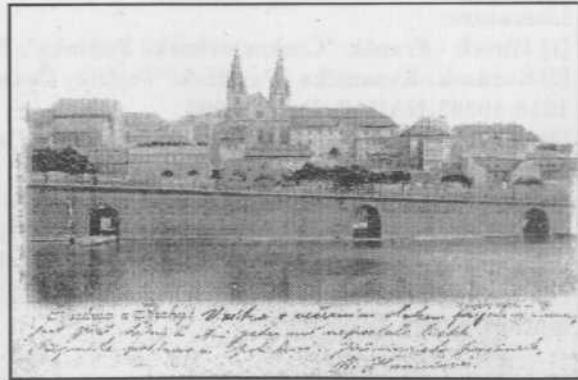


Fig. 2



Fig. 5



Fig. 9



Fig. 8

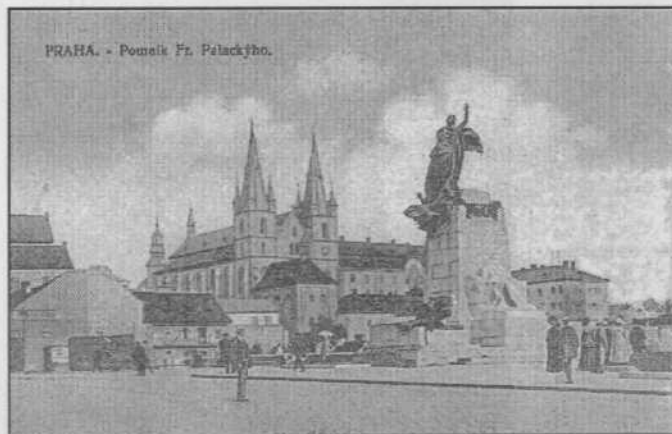


Fig. 7

As the article's title indicates the country built a monument to honor him. Between 1905 and 1912, Stanislav Sucharda (1866-1916) designed and built it. Sucharda was a Czech sculptor, author of portraits finished in zinc and bronze, of monuments and decorative allegories, liberated himself in his work from all the conventionalities of his time, and endowed his sculptures with realism, poetry and monumentality. One of his most remarkable sculptures is the statue of Czech historian František Palacký. Figure 1 shows the designer, Sucharda, on a 30h stamp, which was issued on 14 February 1966 as part of a set of 4 stamps representing cultural personalities.

A scene of the planned location for the monument is shown on a postcard that is postmarked 1900 (Fig. 2). It shows the area before the work commenced.

The monument had to form a coherent appearance with the Palacký bridge (shown in the foreground of the previous postcard). Sucharda's design was based on two groups of figures on opposite sides representing "Oppression" and "Awakening" of the nation, with a large seated figure of Palacký in the center -- "This Was the Man Who Awakened the Nation". Figure 3 shows the work in progress.

Behind him a group of figures gradually spiralled up to a height of 30 feet (about 10 m) starting with a couple symbolizing the awakening of the nation, and Victory, a beautiful woman with proudly upraised arm. Other figures include a sculpted nude, representing the "White Mountain". The bronze monument was cast at the foundry in Brandys nad Labem just outside of Stará Boleslav (NE of Prague).

Figure 4 shows a close-up of the main figure; Figure 5 a close-up of the top of the monument; and Figure 6 a view of the complete monument.

At the inauguration of the monument in 1912 members of the Sokol -- to which Sucharda also belonged -- were present, forming two rows of members in national costume.

Figure 7 contains a postcard with a view of the monument, the square, and the Emmaus Abby -- which was demolished in an air raid in February 1945. It's rebuilding was completed in 1967. The result is shown on a cachet for the 40h and 60h stamps issued for the PRAGA 1968 Exhibition (Fig. 8). A stamp for PRAGA 1978 depicted the Palacký bridge and the new Emmaus Abby twin towers (Fig. 9).

P.S. That previous article also talked about František L. Rieger being a patriot. There is a monument for Rieger at the foot of the grandiosely designed landscape park, executed by J.V. Myslbek at Rieger Park in the Vinohrady quarter of Prague.

* * * * *

Refresher Course

CONFESSIONS OF A HAPPY HINGER: HOW TO USE STAMP HINGES TO MOUNT STAMPS

by Janet Klug

It was easier to be a stamp collector 25 years ago. If you needed hinges to affix stamps into an album, you just went to your local F.W. Woolworth variety store and bought a pack of 1,000 peelable hinges, which would set you back only 25¢.

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Woolworth's disappeared from the scene at almost the same time as peelable hinges did, making me wonder if stamp conspiracy theorists have ever related the two events.

Sure, stamp hinges still exist, but at the risk of sounding like an old-timer, they just don't make 'em like they used to in the good old days.

I have heard several plausible reasons why hinge quality has declined.

Some say that inferior grades of glassine (from which hinges are manufactured) could be the culprit. Others say that the gum used on hinges has been reformulated. I also heard that the old gum was carcinogenic, and thus its use was banned.

I do not know if any of these statements is true. The bottom line is that the hinges we have today are not as good as the hinges that were available 25 years ago. I live in hope that someday someone again will develop a truly peelable hinge, but that has yet to happen.

Nevertheless, most stamp collectors still use hinges for mounting at least part of their collections. I use hinges on used stamps that I mount on preprinted stamp album pages. I also use hinges on unused stamps that have already been hinged and on unused stamps without gum.

If I feel it is important to preserve mint gum, I almost always put the stamp in a stock book or use stamp mounts instead of disturbing the gum with a hinge. Once you have done that, it can't be undone.

Even though stamp hinges are not what they used to be, using them still has many advantages. Hinging is still the fastest, most economical way to mount stamps in an album. Stamp hinges allow better air circulation around stamps, allowing them to breathe better than stamp mounts do. Hinges do not add much bulk to an album or cause album bulge as most mounts do.

With care, hinges can be safely removed from stamps and album pages without damage to either the album or the stamp. It is just not as simple as it used to be in the peelable hinge era.

Nearly all of today's stamp hinges measure approximately 1/2 inch by 7/8 inch and have moisture-activated gum on one side. Most stamp hinges are prefolded so that approximately one-third of the hinge is folded over, gum side out. The short third is the part of the hinge that is affixed to the back of the stamp, while the longer two thirds of the hinge is used to affix the stamp to the album page.

The process of affixing a hinge to a stamp and then the stamp to the album page is simple, but beginners might have some difficulty acquiring the knack, especially while using stamp tongs.

The side of the stamp with the printed design is the face. The side to which the adhesive was applied is the back of the stamp. Some stamps also have printing on the back, such as biographical notes or technical information. But it should be obvious in most cases which side is the face and which side is the back of a stamp.

Here is how to apply a hinge. Grasp the stamp with the tongs and observe which side of the stamp is the top, oriented by the design on the face. Place the stamp face down, but remember which side of the stamp is the top. The hinge goes near the top of the back side of the stamp.

Lightly moisten the short flap of the stamp hinge and affix it to the back of the

stamp just below the perforations at the top, but not extending into the perforations. If the stamp is not perforated, affix the hinge just below the cut edge, so that the hinge does not extend beyond the top of the stamp.

The fold on the hinge should be at the top, and the longer part of the hinge should point downward.

The back of a used stamp with a stamp hinge correctly attached is shown in Figure 1.

Use tongs to pick up the stamp that now has a hinge affixed to it. Lightly moisten the bottom half of the hinge that was not affixed to the stamp.

Use tongs to carefully place the stamp on the album page. Once the stamp is in place, use tongs to lift gently the bottom of the stamp up and away from the album page. The stamp should easily flip, as though it were swinging on a hinge (which, of course, is exactly what it is doing).

By lifting the stamp away from the page after mounting it, you are giving the moisture you applied to the hinge a few extra seconds to dry and thereby are reducing the possibility of having the back of the stamp become stuck to the album page.

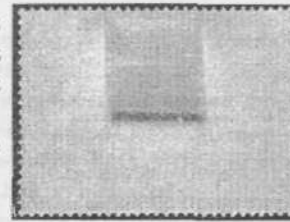


Figure 1: The back of a used stamp with a stamp hinge correctly affixed near the top.

What happens if you inadvertently put the stamp in the wrong spot on the page or the wrong page?

Stifle the urge to immediately pull the stamp from the wrong place. Pulling a stamp with a wet hinge off an album page will almost certainly damage the stamp, the page or both.

Allow the hinge to dry completely before removing it. This might take as long as 30 minutes.

When you are quite certain the stamp and hinge have dried thoroughly, grasp the stamp with tongs and give it a gentle tug. If the stamp does not come easily away from the album page, stop. Giving a harder pull will damage the stamp and probably the album page. Most damaged stamps described as "thinned" received this form of damage because of improper removal from a stamp album or sloppy hinging techniques.



Figure 2: a thin is clearly visible on the back of this stamp. This type of damage is caused by improper hinge removal.

The back of a stamp showing thin damage caused by the improper removal of a hinge is shown in Figure 2.

If you find you have a stamp that needs to be removed from an album and is not budging, there are methods that can be employed to keep the stamp and page that it is on in decent collectible condition.

One method is to use a small, clean artist's brush to moisten the hinge that is stuck to the album page with a small drop or two of clean water. Allow the water to be absorbed through the back of the hinge for a few seconds, then try lifting a corner of the hinge with your tongs. You can also use this method to remove the hinge from the back of the stamp.

Once removed, the hinge will leave a mark on the gum of unused stamps.

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Allow the album page from which the stamp has been removed to dry thoroughly before you close it and put it away. This will eliminate the pages sticking together from any residual hinge gum.

Another method is used by some museums to remove hinges. This requires the use of methyl cellulose, which is available from archival supply dealers. The methyl cellulose is mixed with warm water to form a gel. The gel is applied to the stuck hinge using an artist's paintbrush. Allow the gel to absorb for about 30 seconds and then peel the hinge away from the stamp.

A sweat box can also be used to remove hinges from the backs of stamps, but this is not practical for removing hinges from album pages.

Sweat boxes are available commercially, but you can make one yourself using a new, clean sponge and a new, clean plastic storage container with a tight-fitting lid.

Cut the sponge to fit into the container. Put a few tablespoons of water in the bottom of the container and place the sponge on the water. Put the stamp on top of the sponge and put the lid on. The humidity will do the work of softening the gum on the hinge.

After 24 hours, remove the stamp from the sweat box. Use your tongs to peel away the hinge. If it still does not come up easily, put the stamp back into the sweat box for another 24 hours and try again.

Of course, you can eliminate the worries of hinging altogether by using stamp mounts.

Mounts come in strips that you cut to size, or you can order them already cut to fit the stamps you wish to mount. There are several brands of mounts. Some have a sealed edge only at the bottom; others have sealed edges at both top and bottom with a slit in the middle through which you insert the stamp.

They can be purchased with black backgrounds or clear backgrounds.



Figure 3: A stamp in a stamp mount with black background.

The black backgrounds make the colors of the stamps pop, but they also accentuate pulled perforations and bad centering.

Figure 3 shows an Angolan stamp in a black mount that has been cut to size.

If black mounts are not cut to size very carefully, they will not look as nice in the album. You can try cutting them with scissors, if you have a very steady hand and a clear eye, but hobby supply dealers also stock stamp mount guillotines, similar to small paper cutters, that can be used to cut mounts to size with near-perfect straight edges.

Mounts protect stamps very well and eliminate the worry of thins or damage from stuck hinges, but mounts also have some disadvantages.

They are more expensive than hinges, and one size does not fit all stamps. Those who use mounts need a vast variety of sizes to accommodate all the different permutations of stamps.

Mounts add significant bulk to a stamp album, and once in an album they are

exceedingly difficult to remove without tearing the album page and rendering it useless.

Of course, as long as a mount is the right size, there is no need to remove it. If you acquire a better example of a stamp and want to swap it out in your collection, you simply remove the old stamp from the mount and place the better example in its place.

A third and even more expensive option is to buy hingeless album pages. Hingeless album pages come with stamp mounts affixed to the pages.

In addition to expense, another drawback of hingeless pages is that the stamp you want to mount must exactly fit the mount already affixed to the page. This excludes mounting stamps with attached selvaige or in pairs.

Hinges or mounts? Only you can decide how you want to care for your collection.

No matter what method you like, if you use reasonable care and be a good curator, your collection will give you and others pleasure for decades to come.

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* * * * *

Editorial Hinges

(Continued from Page 1)

Arts and Advertising from NYCTC (formerly NYCCC). Both part of the City University of New York system.

He has been employed by Krause Publications, Iola, Wisconsin since 1994 where his primary responsibility has been as editor of the Standard Catalog of World Coins and Standard Catalog of World Paper Money series of publications. For four years he was also editor of the Krause-Minkus Catalog of U.S. Stamps.

Prior to relocation to Wisconsin, George was an eight year employee of the American Numismatic Society and spent four and a half years with Stack's Rare Coins, both of New York City.

In May 2001 Krause Publications released the second edition of his landmark book *The Standard Price Guide to U.S. Scouting Collectibles*.

In addition to scout items he likes stuff from the Checker Motor Co., makers of Marathons, Aerobuses, Superbas and the classic city cab. He serves as archivist of the Brooklyn Tech Alumni Association and is a past president of the American Medallion Sculpture Association. He is a Fellow of the American Numismatic Society and the Royal Numismatic Society. In the National Sculpture Society Cuhaj is an Allied Professional member. He served two years as editor of the Checker Car Club of America's Journal, *The Checkerboard News*.

As a youth in the scout program he earned the Eagle Scout Award. As an

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adult in the program he was Assistant Scoutmaster, then Scoutmaster with Troop 90, for 14 years. Since 1981 George has organized the Coin Collecting Merit Badge booth at the National Scout Jamboree's Merit Badge Midway. For those who are counting, that means 1981, 1985, 1989, 1993, 1997, 2001 and 2005. In 1993 Queens Council honored him with a Silver Beaver Award. Relocating to Central Wisconsin in 1994, he is on the committee of Venture Crew 6650 and serves as a member of the Green Bay Diocese Catholic Committee on Scouting. Cuhaj was named a James E. West Fellow by the Bay Lakes Council in 1999. In 2003, he revised the BSA's Coin Collecting Merit Badge Booklet. Summer 2004 through 2005 saw part of his NY Subway hardware and tokens on display in two exhibitions -- The Subway at 100, at the NY Public Library Science and Industry Branch, and at the NY Transit Museum Centennial Exhibition.

He has maintained his father's collection of Czech stamps, and also collects orders, medals and decorations of the First Republic period.

I am very much looking forward to working with and for George.

Ludvik Z. Svoboda

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Philatelic News and Views

1. From Savoy Horvath:

-- I have received news from Czechia (being announced on the national radio) that the Czech Republic is donating 10 million Kč (about \$700,000) for the restoration of the Czech & Slovak Museum & Library -- and it is expected that Slovakia will follow suit.

2. From Jan Verleg:

-- It may be interesting for you to know that the handbook compiled by me and Titled "Carpatho Ukraine POSTAL HISTORY AND STAMPS 1786-2000" obtained GOLD at the APS stampshow in Hartford. It also obtained the Julian G. Maksymczuk award from the Ukraine Philatelic and Numismatic Society. They considered the book an outstanding contribution to Ukrainian philately as Mr. Andrew O. Martyniuk the president of the society wrote me. In addition he stated "This work is probably one of the most comprehensive treatments of this area of philately in English. As you hopefully know the book is available from Savoy Horvath and is published as Monograph 21 (a combined publication of the Dutch and British society).

ERRATA

-- In the article "Types, Retouches, and Flaws" of the July/August 08 issue, page 25, I left out the illustrations which are shown here. The text that directly went along with them was:

“Are their undiscovered types? Perhaps, perhaps not. Consider for instance the very common 3h Hradčany denomination. Collectors who plate this stamp already know that most stamps from Plate I differ from Plate II stamps in a specific detail. This difference is found above the rightmost spire on the stamp. Stamps from Plate I almost always have a dot clearly separated from the top of the spire, while most stamps from Plate II have the dot missing, or perhaps joined to, the top of the spire. However, not every stamp on Plate I has a separate dot, nor is the dot missing from every stamp on Plate II.”



From Plate I



From Plate II



New Issues

CZECH REPUBLIC

by G.M. van Zanten



Fig. 1

1. On September 3, 2008, the Ministry of Industry and Trade of the Czech Republic issued a 10 Kč commemorative stamp showing the main front of the Emauz Monastery church with its new towers and the little church of St. Cosmas and Damian (Fig. 1). This issue is designed to promote the World Stamp Exhibition PRAGA 2008 which is to be held on September 12-14, 2008 at the Prague-Holešovice Exhibition Grounds. The monastery Na Slovanech was founded in 1347 by the Emperor Charles IV for South Slavonic monks of the Benedictine order with the aim of strengthening Slavonic relationships and removing controversies between the Western and Eastern churches. It was the only Slavonic monastery of Charles' empire where the monks used the Old Slavonic language as

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the language of liturgy. The name Emauzy comes from the chapter of the Gospel read on the consecration day (the one describing the meeting of Jesus with his disciples at the village of Emmaus). The monastery became a center of education and arts. The three-nave church of the Virgin Mary, St. Jerom and the Slavonic Patrons Saint is one of the largest churches in Prague. Adjacent to it on the southern side is a four-wing monastery with ambulatory around the paradise garden. The site also includes the Gothic royal chapel, the chapter hall, and the Baroque refectory. The cloister is decorated with pairing painting; however, only a small part of the original cycle of 85 scenes from the Old and the New Testaments was preserved. These unique frescos belong to the most precious monuments of the Gothic era. On 14 February 1945 the monastery was heavily devastated by a US air strike. In 1965-68 the two destroyed neo-Gothic towers above the main front of the church of the Virgin Mary, St. Jerom and the Slavonic Patrons Saint was replaced with a modern structure designed by the architect F.M. Černý. The assymetric 32 m high concrete shells with vermeiled peaks remind us of illusory angel wings and create an attractive dominant of the local part of the New Town of Prague. The Emauzy monastery is a national cultural heritage. In 1990 the Benedictine order returned back to the monastery. The stamp was designed by Karel Zeman, engraved by Jaroslav Tvrdoň, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in light ocher, ocher with iriodin, pink, and blue in a chessboard arrangement in opposed couples (tête-bêche position) in printing sheets of 50 pieces. A FDC in gray-blue shows a view through a gothic window from the ambulatory to the paradise garden of the monastery (Fig. 2).

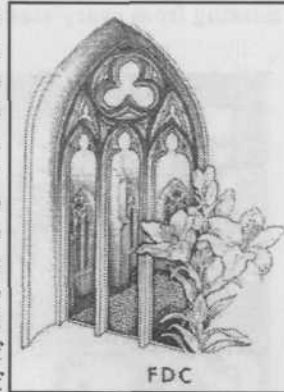


Fig. 2

2. On September 3, 2008, the Ministry issued a 26 Kč commemorative stamp dedicated to 100 Years of the Applied Art Designers' Association Artěl (Fig. 3). The Applied Art Designers' Association Artěl was founded in Prague in 1908; it was active until 1934. The aim of the association was to improve the artistic level of things of everyday use, to improve common taste and to combine usefulness with beauty. Therefore the main focus of Artěl was small things such as, e.g. toys,



Fig. 3

ceramics, glass, graphic design, textile and clothing including accessories. It dealt also in furniture and interior design. The members supported the generation of founders of the Association of Graphic Designers Mánes with its magazine Free Directions. Artěl had no workshops; its designs were produced by select craftsmen. The products were sold in Artěl's own shop and displayed at different fairs and exhibitions. The stamp bears a vase produced

according to the design of Artěl, in both upper corners of the stamp is Artěl's logo, and between them is the heading of the original Artěl note paper. The stamp was designed by Zdeněk Ziegler, engraved by Jaroslav Tvrdoň, and produced by the Post Printing House in Prague by rotary recess print in black combined with photogravure in ocher, red, black, and green in printing sheets of 50 pieces. A FDC in black shows an advertisement for Artěl products made from contemporary materials (Fig. 4).



Fig. 4

3. On September 3, 2008, the Ministry issued a 10 Kč definitive stamp with label for additional printing (Fig. 5). The stamp bears a detail of the illustration by Josef Paleček from the children's book by Jaroslav Seifert *Das Lied vom Apfelbaum* issued in 1985 in Zurich.



Fig. 5

The stamp will be issued in arranged printing sheets with 9 stamps and 12 labels. The right upper label depicts a small hare with a four-leaf clover, below on two labels there is the logo of the World Stamp Exhibition PRAGA 2008, the other 9 labels bear on the date of issue a drawing of a small snail with a flower. A part of the sheets will be issued with blank labels for additional printings in

accordance with the wish of the customer. The stamp was designed by Josef Paleček, typographically arranged by Václav Kučera, and produced by Victoria Security Printing, a.s. by multicolored offset.

Stationery

4. On September 3, 2008, the Ministry issued a commemorative postal card with imprinted 10 Kč stamp for The Balloon Post and promoting the World Stamp Exhibition PRAGA 2008 (Fig. 6). During the exhibition a balloon will be transporting postal consignments. The imprinted postage stamp with the silhouette of Prague Castle freely evokes the first postage stamps of Czechoslovakia by Alfons Mucha called "Hradčany" that were issued on December 18, 1918. Several other issued postal cards also used this same stamp image. In the picture part of the postal card is a contemporary hot-air balloon floating above the countryside and a gas balloon PRAGA68 made by the members of the Balloon Club Prague 40 years ago under a significant support of the Organizing Committee of the World Stamp Exhibition PRAGA 1968. The postal card was designed by Karel Dvořák, produced by the Post Printing House in Prague by colored offset, and sells for 15 Kč.

5. On September 3, 2008, the Ministry issued a commemorative postal card with imprinted 10 Kč stamp promoting The Children Post which will be part of the World Stamp Exhibition PRAGA 2008 (Fig.7). The picture portion of the postal card shows the winning drawing from a competition for the best design of a postage stamp by

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children up to 16 years of age that was sponsored by the Czech Post and the magazine ABC. This winning design shows a cat with a cap on its head and with a letter in its paw. The imprinted stamp is as described for the previous postal card. The artist of the winning drawing on the postal card is Johana Boumová (10 years), the typographical arrangement was by Karel Dvořák, it was produced by the Post Printing House in Prague by colored offset, and sells for 15 Kč.



Fig. 6

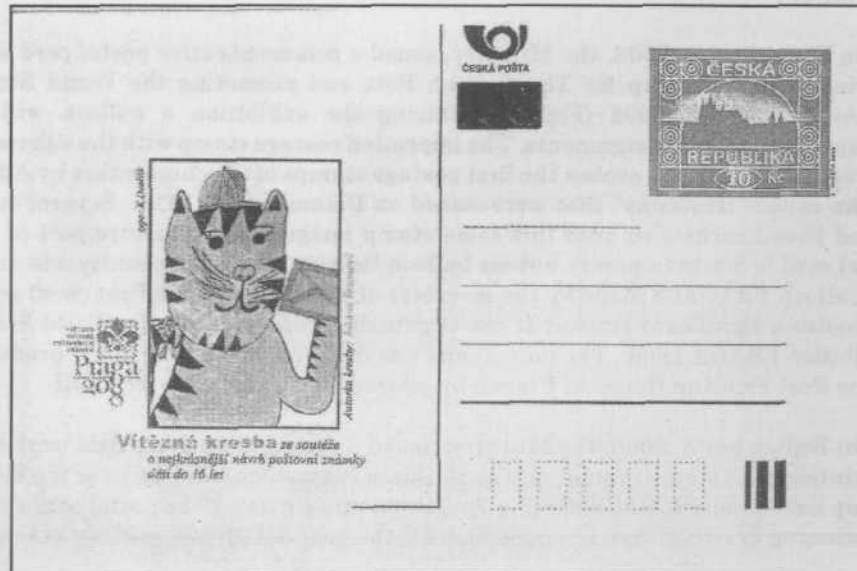


Fig. 7

SOCIETY FOR CZECHOSLOVAK PHILATELY INC.

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