



THE CZECHOSLOVAK SPECIALIST



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A 12-YEAR ODYSSEY by Ludvik Z. Svoboda

Little did I know in the spring of 1996 when then-editor Mirko Vondra contacted me what I was letting myself in for. He had a simple question. Would I consider becoming the editor of the *SPECIALIST*? He was completing his ninth year as editor and wanted to devote more time to his stamp collecting interests. I had just recently completed a two-term tour as President and figured it might be interesting to take on a new challenge, so I said "Sure, why not?"

I did not have any experience in the literary field (my expertise lying more in the technical areas) so the entire journey was an adventure of two-steps forward and one-stem back. I struggled with all of the problems that first-timers experience, and it took me a long time to get that first issue (Jan/Feb 1997) put together. I had to develop procedures for everything that I did, tools with which to provide consistency, sources/contacts for material, and a moveable time line to handle the preparation of several overlapping issues at the same time. Our printer, Nancy Godfrey, was very helpful and, most importantly, very patient throughout all of this.

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THE CHARLES BRIDGE IN PRAGUE

by Ruth M. Stechschulte

The Charles Bridge is the oldest structure in Prague. Construction was started in 1357 by the Emperor Charles IV, and it was an engineering marvel for its time [*Charles commissioned a young German architect from a family of great stone masons, Peter Parler, to engineer the construction*]. It spans the River Vltava, known to music lovers as the Moldau [*and for more than 400 years it was the only bridge across the river. The earliest bridges to connect the Old Town (Staré Město) and the Lesser Quarter (Malá Strana) were wooden. The first stone bridge across the Vltava was built by King Vladislav I and named the Judith Bridge in honor of his wife, Judith of Thuringia. Built between 1158 and 1172, the Judith Bridge collapsed in 1342 during one of the Vltava's frequent floods.*]. Not a narrow wooden bridge, [the Charles Bridge] is 1676 feet (515.76 m.) long and constructed on massive stone piers with sixteen arches over the river. The bridge is 30 - 31 feet (9.4 - 9.5 m.) wide [*in fact it is wide enough for four carriages to pass abreast, and until 1950 was used for motor vehicles*]. The stone piers have a triangular shaped extension on the side of the river facing the current to deflect the force of the river and to break up ice.

Legend has it that Charles ordered every village to contribute a cartload of eggs to mix the mortar for the bridge [*and there are other legends -- sending hard-boiled eggs for fear of raw ones breaking; sending cheese, curd, and milk as bonding agents*]. There are no official records of this, but current chemical tests have shown that there is some organic substance in the mortar. Construction was probably started on each side of the river, with a plan to meet in the middle, because the bridge is not completely straight. There is a slight bend in the middle.

Just as the Chinese chose an auspicious time and date for the start of the Olympic Games in 2008, Emperor Charles did the same when he started his bridge. The date and time he chose reads the same backwards and forwards: 1-3-5-7-9-7-5-3-1. That is: year, day, month, hour and minute. So, in 1357 on the ninth of July, at 5:31 a.m., Charles IV laid the cornerstone [*construction took 47 years*].

Even the massive stone pillars were subject to the vicissitudes of floods. In 1496 the third arch, counting from the Old Town side, broke down and had to be repaired. In 1890 a disastrous flood struck Prague and severely damaged the bridge. Flotsam built up against the bridge and created a huge barrier. Three arches were torn down and two pillars collapsed. In 2002 the worst flood in Czech history weakened the Charles Bridge, but no arches were lost. Extensive repairs are still being made [*the work is being done in sections so that visitors still have the use of most of the bridge at any one time*].

For several centuries this was an unadorned stone bridge with gothic towers at each end [*These towers, like the Bridge itself, were designed for defense*]. Then in 1657, the Old Town Public Authorities added a gilded bronze depiction of the Crucifixion. Soon other groups and individuals added statues. The Law Faculty, the Faculty of Medicine, abbots of various surrounding monasteries, counts, and various private individuals added their favorite saints over the next 70 years, and before long there were 30 statuary groupings. These statuary groupings were in the baroque style, mostly in bronze.

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[The bridge is entered through the archway of Old Town Bridge Tower, a 1375 ornate design made by architect Parler. This magnificent Gothic tower's sculptures include St. Vitus (the Bridge's patron saint) Charles IV, and Wenceslaus. Ahead we view thirty statues displayed on both sides of the Bridge.] A listing of the statues, starting from the Old Town side is as follows [Ed. Note: I am listing them differently in order to just have one list rather than two. The odd numbered ones would be on your right and the even ones facing them on the left.]:

1. St. Bernard of Clairvaux kneeling before the Blessed Virgin Mary
2. St. Ivo of Kermartin, patron saint of the legal profession
3. St. Thomas Aquinas and St. Dominic with the Madonna
4. St. Barbara, whose faith led to her imprisonment by her father, St. Margaret, miracle worker, and St. Elizabeth, mother of St. John the Baptist
5. Calvary, Bronze Crucifixion with Mary on the left and St. John on the right
6. Bronze Pietá (Mary with the Dead Christ on her lap)
7. St. Anne, mother of Mary, with Mary and Baby Jesus
8. St. Joseph, foster-father of Jesus
9. St. Cyril and St. Methodius, missionaries and inventors of the Slavic language
10. St. Francis Xavier, Jesuit missionary
11. St. John the Baptist, prophet
12. St. Christopher, the Christ bearer
13. St. Norbert, St. Sigismund, and St. Wenceslaus, three Bohemian patron saints
14. St. Francis Borgia, Spanish Jesuit
15. St. John Nepomuk (Nepomucene), the Bridge saint
16. St. Ludmila, first Christian princess, teaching her grandson to read
17. St. Anthony of Padua
18. St. Francis of Assisi
19. St. Jude Thaddeus, the Apostle
20. St. Vincent Ferrer and St. Procopius (below them next to the Bridge is the Brunčvik Column)
21. St. Augustine, Doctor of the Church
22. St. Nicholas of Tolentino, follower of St. Augustine
23. St. Cajetan, Theatine devoted to the poor and suffering
24. St. Luitgardis, Cistercian mystic
25. St. Philip Benitius, zealous preacher of the Servite Order
26. St. Adalbert, second Bishop of Prague
27. St. Vitus, miracle worker and healer
28. St. John of Matha, St. Felix of Valois, and St. Ivan, Bohemian hermit
29. St. Cosmas and St. Damian, patron saints of physicians with Christ
30. St. Wenceslaus, Duke of Bohemia who died for his faith

[As we exit the Bridge we walk through the archway beneath the Lesser Quarter Town Tower and a smaller tower, the Judith Tower, which was built in the twelfth century, before construction began on the Charles Bridge.]



C26



789



2880



2272



2184



C86

Because of its historic significance, the Charles Bridge appears on many stamps, primarily those of Czechoslovakia and the Czech Republic. Other countries with at least one Charles Bridge stamp are the Vatican, Kampuchea, Bulgaria, Slovakia, and Germany.

How many of these thirty statuary groupings have appeared on postage stamps?

The answer is many, but not all. Sometimes the artist has left out a few details or presented such a stylized version that no figure is readily identified. The easiest grouping to find is the Calvary group on the right side of the bridge. Just a few simple lines enable the artist to portray that grouping. The Calvary group appears on the following Czech stamps:

Scott 789, 1257, 2196, 2880, C25-27, and C86.

(All subsequent numbers will be Scott numbers.) Using this group as a guide, it is frequently possible to locate groups to the right or the left, even if there is only an outline. The Calvary grouping has golden Hebrew lettering hanging in a semi-circle from the arms of the cross. It is a quotation from the Book of Isaiah. The lettering was added in 1696 and paid for by a Jewish citizen of Prague as punishment for defaming Christianity. It has become

controversial in recent times, and in January 2007, vandals ripped away several letters from the inscription.

The statue of St. John of Nepomuk is prominent on the Czech 2880 and the joint issues with Germany (1776) and Slovakia (158). Legend has it that St. John was confessor to the Queen. When St. John refused to reveal her confession to the King, King Wenceslaus IV had the priest thrown from the Charles Bridge in 1393. As he drowned, five stars circled his head and then the spot where he disappeared under the waters. His



716

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935

statue has a halo with five stars. The Vatican also issued a set for the 600th death anniversary of the saint (934-35). St. John has his halo of five stars, but the Charles Bridge stamp is so stylized that it is impossible to identify the one statue that appears. Most probably it is St. John Nepomuk. The legend about the seal of confession was officially declared false in 1961. The official version now states that John aided the Archbishop of Prague in his disagreement with the king. The archbishop dismissed a favorite of the king, and blocked his attempt to set up a separate bishopric in Prague. King Wenceslaus arrested John and personally took part in his torture by fire. As he was dying, the king ordered him gagged

and thrown from the bridge into the River Vltava to cover the torture.

The souvenir sheet of Czech 1257 prominently displays the statues. The

largest group on the left is St. Barbara, St. Margaret and St. Elizabeth. On the opposite side of the bridge the first group is St. Bernard and the Madonna. The next group should be St. Thomas, St. Dominic and the Madonna, but the artist took a shortcut and has shown only the Madonna. The next group is the Calvary, but only the cross is shown.



2196



934

Another stamp prominently displaying the statues is Czech 789. The first grouping is St. Bernard, the next is St. Thomas, St. Dominic and the Madonna followed by the Calvary group. On the opposite side of the bridge, between St. Bernard and St. Thomas, is a small Pietá, identified by the empty cross.

The latest stamp showing the Charles Bridge is Czech Republic 3352 issued in 2007. This large souvenir sheet has a night view of the bridge. Because of its size and angle (looking toward the Old Town), many statues previously not shown appear on this one. Starting from the left of the souvenir sheet, we have St. Ludmila, St. Francis Borgia, St.



1257

Christopher, St. Joseph, the Pietá, Sts. Barbara, Margaret, and Elizabeth, and St. Ivo.

Most of the statues were executed by noted Czech sculptors. Being outdoors has taken its toll. *[Nearly all of the sculptures on the Charles Bridge Avenue of Saints are in Bohemian sandstone, and because of deterioration due to atmospheric pollution] . . .* Beginning in 1965 all of the statues on the bridge have been replaced with replicas. [The originals are held at the Lapidarium, the National Museum's repository of historic stone relics from the eleventh to nineteenth centuries. The Lapidarium also preserves the statue of St. Ignatius of Loyola, which, before it was washed away during a flood, stood at the position on the Bridge that is now occupied by statuary of

Saints Cyril and Methodius.

If your favorite saint on the Charles Bridge has not been identified, it is time to get out your magnifying glass, turn detective, and try to determine which figure belongs to that saint.

[Charles Bridge Time Line

- 1158 *Europe's second stone bridge, the Judith Bridge, is built.*
- 1166 *The smaller tower entrance to the bridge, Judith Bridge Tower, is built.*
- 1342 *Collapse of the Judith Bridge.*
- 1357 *Charles IV commissions new bridge.*



3352

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- 1378 *Although the Bridge is still unfinished, the funeral procession of Charles IV passes over it.*
- 1393 *St. John Nepomuk is thrown from the Bridge on orders of Wenceslaus IV.*
- 1399 *Architect Peter Parler dies prior to Bridge completion.*
- 1406 *Bridge is completed, a forty-seven-year project.*
- 1410 *Larger tower entrance to the Bridge, Old Town Bridge Tower, is completed.*
- 1621 *Ten heads of Protestant nobles exhibited on Old Town Bridge Tower.*
- 1648 *Swedish troops damage the Bridge and Old Town Bridge Tower.*
- 1683 *First statue, St. John Nepomuk, is added to Bridge architecture (300th anniversary of Saint's death).*
- 1713 *Bridge decoration begins, with twenty-one statues by Braun, Brokof, and others.*
- 1784 *Great Flood sweeps away original Bridge watch house.*
- 1870 *Because other bridges are being built, Stone Bridge is renamed the Charles Bridge in honor of its patron.*
- 1890 *Great Flood sweeps away three arches and assorted statuary.*
- 1938 *Sculpture of saints Cyril and Methodius added to replace the statue of St. Ignatius of Loyola, which was swept away in flood.*
- 1950 *The Charles Bridge is closed to vehicular traffic.]*

[Ed. Note: The SPECIALIST is pleased to reprint this article courtesy of The COROS Chronicle, #349, August 2008, with the permission of the editor and author. The anecdotes that I have added throughout this article in italics have been gleaned from "Prague -- Saints and Heroes of the Charles Bridge, The Lives of Extraordinary People" by Pat Martin, Penfield Books: Iowa City, Iowa 2003.]

* * * * *

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

by Mark Wilson

Part II: The Subtypes

Thanks to the work of Jindrich Látal in this century, we know much more about the subtypes of the 200h and 300h denominations of the 1923 Agriculture and Science issue than we knew in the last century. Mr. Látal informs me that he hopes to have his work on the 100h denomination -- the most complex of the three -- completed sometime in 2009. Thus, while the descriptions of the two higher values of this issue are likely complete, more news about the 100h stamps may be forthcoming.

Table I lists, by denomination and major type, the number of subtypes reported by Žampach in 1990 and by Látal in 2003. Note the so-called Type IV mentioned in Part I of this article is ignored.

Table I. Subtypes by Denomination and Type

| <u>Denomination</u> | <u>Type</u> | <u>Subtypes Identified</u> | |
|---------------------|-------------|----------------------------|--|
| | | <u>Žampach</u> | <u>Látal</u> |
| 100h | I | 5 | Not yet reported, proposed for 2009 |
| | II | 3 | |
| | III | 2 | |
| 200h | II | 1 | 1 |
| | III | 3 | 10 |
| 300h | I | 0 | 0 |
| | II | 3 | 4 |
| | III | 2 | 2 |

Látal's study of the higher denominations adds eight subtypes, greatly enriching the collecting possibilities for the issue. So far, 27 subtypes have been reported in the literature with, perhaps, more to come. Látal's subtype designations will be used here instead of the older Žampach designations. Because all of the new Látal subtypes are in the higher denominations, the 200h and 300h subtypes will be reported first in order to give readers an early look at the new subtypes.

200h Type II

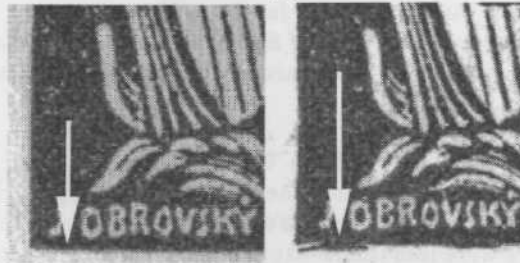


Fig. 41: Type II

Fig. 42: Subtype IIa

Subtype IIa has a mark in the margin below the beginning of the signature that resembles the cross section of an airplane wing (Fig. 42). A normal 200h Type II stamp is shown in Fig. 41. Látal also identifies three variations that appear on numerous Type II stamps, but he insists these variations do not indicate additional Type II subtypes. He calls them variations x, y, and z. These variations may appear alone, paired with either of the other two, or all three together.



Fig. 43: Variations x, y, z

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Fig. 43x: Var. x



Fig. 43y: Var. y

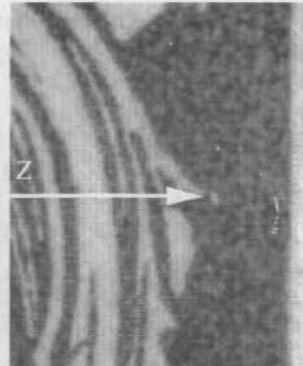


Fig. 43z: Var. z

Variation *x* is a small colored dot of varying size and intensity between the upper tip of the numeral 2 and its stem. Variation *y* is a white spot below the tip of the ribbon's point under the Č in ČESKO. Variation *z* is a white spot off the middle right edge of the sheaf. It may be that most stamps should have these variations, but perhaps wear, pressure, and over-inking resulted in their disappearance from some stamps. Quite often, these flaws are visible only under magnification.

Látal describes 116 plate flaws for Type II and another 13 plate flaws for Subtype IIIa. Unfortunately, because of *Specialist* space constraints, they cannot be described and illustrated here. Plans are underway to publish and make available English translations of this work.

200h Type III

The 200h Type III offers the richest array of subtypes. In the descriptions below, I have added my findings to those reported by Látal. However, readers are cautioned that there were less than 500 examples available to me for study, so every identifying mark attributed to me should be taken with a grain of salt. Mr. Látal has been given a copy of my findings, but has not yet responded.



Fig. 44: Type IIIa

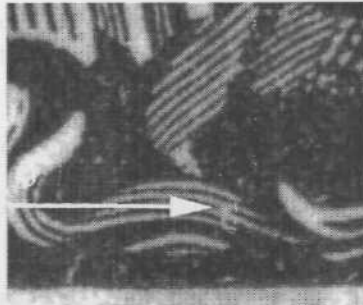


Fig. 44a: Detail 6

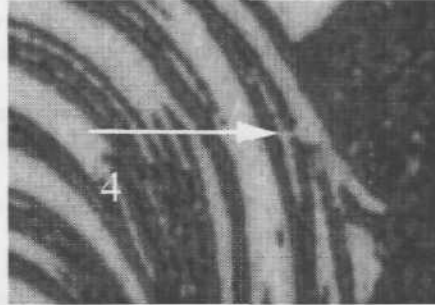


Fig. 44b: Detail 6 Enlarged

1. The upper edge of the stamp descends in both directions from a high point above the SL of SLOV [Wilson].
2. There is a conspicuously deep bite into the color above the OV in SLOV.
3. The upper edge of the stamp has a tilted bulge above the horn's coil.
4. There is *almost always* a gap in the inner outline of the right edge of the sheaf (See Fig. 44b for enlargement) [Wilson].
5. There is a white dot between the upper edge of the left page and the leaf above it.
6. All Type IIIa stamps have a gap in the center shading line in the lower center of the stamp; some other types may have this identifier. In the illustration the bottom shading line also has a gap, but this is not consistent [Wilson].

Notes: All four corners of Subtype IIIa may vary in shape greatly.



Fig. 45: Type IIIb



Fig. 45a: Detail I



Fig. 45b: Non Type IIIb

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1. There is a small white blotch drooping downward from the left tip of the middle leaf below the sword. (Compare with normal leaf tip in Fig. 45b.) [Wilson].
2. The upper edge near the left corner is raised.
3. Often, there is an arched bulge in the upper edge above the denomination numerals.
4. There is a depression in the upper edge near the right corner starting left of the mouthpiece.

Notes: While the bulge at the upper left corner and the depression at the upper right corner always exist and their lengths tend to be constant, expect great variations in their appearances. Látal suggests this subtype is the most difficult to identify. However, if my Detail 1 proves correct, identification should become quite easy.



Fig. 46: Type IIIc



Fig. 46a: Type IIIc

1. There is a small white dot near the upper edge to the right of the numeral 2.
2. A deep indentation in upper edge extends rightward from the middle of the horn.
3. There is a notch in the left edge opposite the upper set of linden leaves.
4. There is a gap in the fourth shading line on the seat of the pants [Wilson].
5. There is a large projection from the lower left corner.

Notes: (1) may vary in visibility. There is often a second indentation associated with (2) that begins left of the horn's mouth (shown in Fig. 46).



Fig. 47a: Type III d



Fig. 47b: Type III d



Fig. 47c: Type III d

1. There is a bulge on the right edge just below the upper corner [Wilson].
2. There is *almost always* a projection from the lower left corner with a notch above it.
3. There is usually a notch in the lower right edge opposite the horizontal laurel leaf [Wilson].

Notes: (2) varies considerably in appearance and may be so reduced in size as to be all but invisible. Often there is a second notch in the right edge opposite the bottom of the moon-shaped leaf under the horizontal leaf in (3) [Wilson].

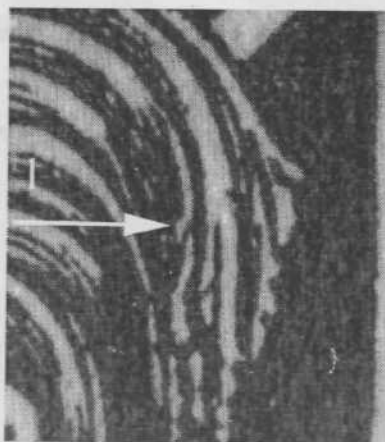


Fig. 48a: Type III e

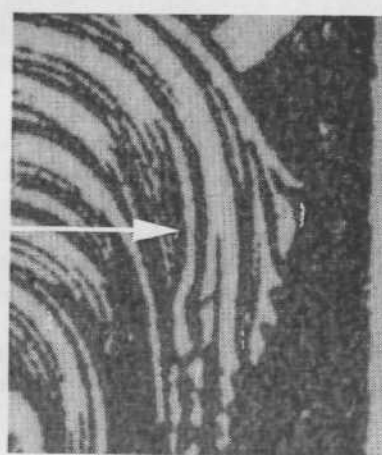


Fig. 48b: Normal

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Fig. 48c: Type IIIe

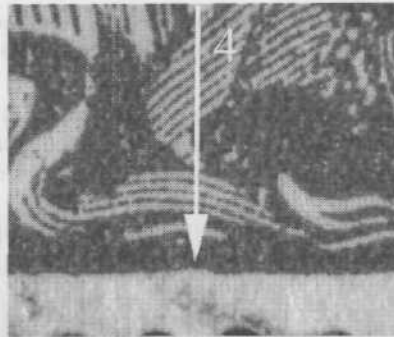


Fig. 48d: Type IIIe

1. There is a small, leftward extension on the innermost strand of wheat.
2. There is an indentation, often slanted inward at the bottom, on the upper left edge at the corner.
3. There is a bulge in the upper right edge from the corner to the first zero [Wilson].
4. There is an indentation near the center of the lower edge [Wilson].

Notes: The line across the strand below (1) is not always there. The indentation (3) varies in shape from smooth and curved to steep and pointed.



Fig. 49: Type IIIf

1. Small vertical white mark between the oval and the ribbon's end [Wilson].
2. White dot in the base of the S in ČESKO.
3. Long bulge in the upper edge over the horn's mouth [Wilson].
4. White projection from the horn's mouthpiece.
5. Projection from the upper right corner [Wilson].
6. Vertical white mark near the right edge under the ribbon.

Notes: Subtype IIIf is perhaps the easiest subtype to identify. Its identification markings tend to be clear, quite noticeable, and consistent.

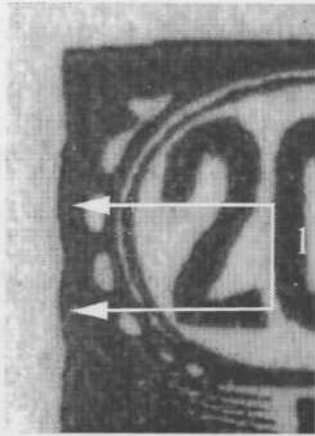


Fig. 50a: Type IIIg

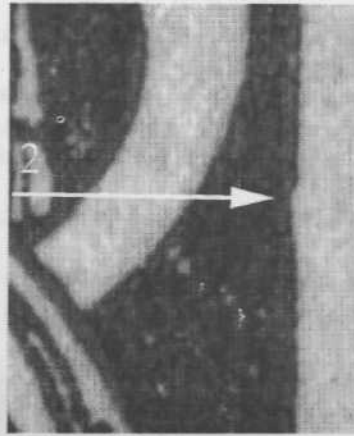


Fig. 50b: Type IIIg



Fig. 50c: Type IIIg

1. Two bulges near the top of the left edge opposite the oval.
2. Notch in the right edge opposite the lower part of the ribbon.
3. Notch in the right side opposite the sword's hilt [Wilson].

Notes: (2) appears on many other different subtypes and varies in appearance.



Fig. 51: Type IIIh

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1. In the seat of the pants, the second shading line is missing or attenuated, causing a white spot to appear.
2. Indentation in the upper left edge below the corner.
3. *Often* there is a white spot or mark near the upper left corner [Wilson].
4. *Almost always* there is a white spot near the left edge opposite the top of the P in POŠTA.
5. *Often*, there is a white mark below the book's clasp [Wilson].

Notes: The white spot in the seat of the pants is the most consistent and visible identification mark.



Fig. 52: Type IIIch

The digraph "ch" is the ninth letter of the Czech alphabet. Although it is not a single letter in the English alphabet, I have elected to keep it as the designation for the ninth Type III subtype to maintain consistency with Láta's schema.

1. There is an indentation in the left side below the upper corner.
2. There is a white mark near the upper edge above the K in ČESKO.
3. *Almost always*, the lower left corner is cut off.
4. *Almost always*, there is an indentation in the lower edge under BR in the signature [Wilson].

Notes: Identification (2) is the most consistent.



Fig. 53a: Type III (after break)

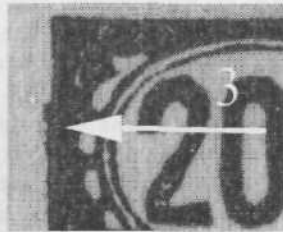


Fig. 53c: Type III



Fig. 53b: Type III (during break)

1. Small notch in the left edge opposite the book's clasp.
2. *Sometimes* a long indentation in the lower edge from the left corner to the first vertical leaves right of the stem [Wilson].
3. Square bulge on the left edge opposite the middle of the oval.

Notes: Identification (1) varies in shape and size. Identifier (2a) in Fig. 53b shows how the lower indentation might have been created. Perhaps a loose strip of metal (here shown as a long and irregular blue mark in the lower margin) was torn from the bottom of the stamp. Many stamps **before the break** [not illustrated] do not show this indentation.

This concludes Part II. The final segment of this article, Part III, will describe the subtypes of the 100h and 300h denominations.

CZECH WOODEN CHURCHES

- Centuries Old Folk Art -

by Savoy Horvath

October 11th, 2006, was the issue date for a set of stamps from the Czech Republic commemorating ancient folk art - wooden churches.

The 7.50 Kč stamp has a church dedicated to the Virgin Mary in the 18th century (Fig. 1). This is also the oldest such structure in the country dating to 1450 located in a cemetery of the city of Broumov in eastern Bohemia. The original construction was entirely from four-sided wooden beams. In later years, the interior walls were covered with late gothic timber boarding. The single-



Fig. 1

arched church was added on to in 1700. The last reconstruction was performed in 1811. The FDC for this stamp shows a wooden statue of the Virgin Mary holding infant Jesus and a lily, the symbol of purity (Fig. 2). The drawing of the Virgin Mary is surrounded by the silhouettes of four additional wooden churches: Liberk, Veliny, Slavoňov, and Kočí. The postal cancel has a drawing of a stag which is repeated on the interior church walls.



Fig. 2

earlier. The structure has a one-arched ceiling with unfaced beam walls. The church steeple is pyramidal, attached to the church from the outside. The ordinary interior has but one painting, that of the Hodslavice Madonna from the

19 Kč stamp, has St. Andrew's church in Hodslavice, located in eastern Moravia near Valášké Meziříčí (Fig. 3). The church was consecrated in 1550, although it was built many years

The second stamp, 19 Kč, has St. Andrew's church in Hodslavice, located in eastern Moravia near Valášké Meziříčí (Fig. 3). The church was consecrated in 1550, although it was built many years



Fig. 3

15th century. The FDC for this stamp also shows a wooden carving of the Madonna with infant Jesus which is on the altar (Fig. 4). It is surrounded by drawings of additional wooden churches from near and far: Guty, Velké Karlovice, Kunčice pod Ondřejníkem, Grun, Velká Lhota, and Sedliště. The postal cancel has a drawing of a beam's crosscut.

The area of former Czechoslovakia, Bohemia, Moravia, Silesia, Slovakia and Carpatho-Rus, has many of the ancient wooden churches left, and with all the wars this region has suffered through the centuries this is amazing, although many had to be repaired or even reconstructed from the ravages of different conflicts. One of the wooden churches pictured on the second FDC is unique among the rest as this church was transplanted in 1931 to Mukačevo in the Carpatho-Ukraine to its present location in



Fig. 4



Fig. 5

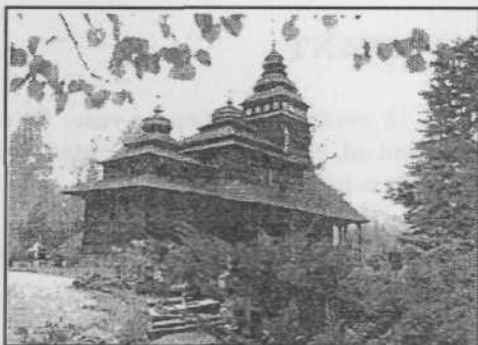


Fig. 6

Kunčice pod Ondřejníkem. It is also one of six of such transplants. All of the six churches were originally located either in eastern Slovakia or Carpatho-Rus during the 1920-1930's. When the rest of the world was going through inflation or depressions, Czechoslovakia which was formed only in 1918 on the American principle of democracy, was in a fairly good shape economically. Municipalities where the churches were located had built new stone and brick church structures and the old wooden ones were no longer needed, plus some were damaged and in ruins from W.W. I. All six were purchased by well-to-do manufacturers from different parts of Bohemia and Moravia. In each instance, they were taken completely apart, delivered by horse wagons to the nearest railroad stations and thus shipped to their new locations. Once in place, damaged parts repaired or replaced, the churches were rebuilt to their original specifications. In most instances the interiors, pictures, statues and icons were

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stored by the locals for safe keeping in their homes and were given to the new owners. When finished with the projects, the new owners donated the churches to the towns or local religious organizations. Originally all six were used by the Eastern Orthodox religion. Once transplanted, some were given to the Catholic Church; few remained Orthodox and one went to the Husite Czech Brethren church.

The church of St. Prokop and St. Barbara is located outside of Kunčice pod Ondřejníkem, a small village in eastern Moravia (Fig. 5, 6; also the bottom-left church illustrated in Figure 4). In comparison with other small, wooden churches, this structure is non-traditional in somewhat exotic style. Its peculiarity stems from its origin. Like other such churches, it was transplanted from Carpatho-Rus in the late 1920's from a small Rusyn town of Hlinance near Mukačevo. The church was built at the turn of the 17th century and dedicated to the Archangel Michael. The church was purchased in a debilitated condition by an Ostrava mining company directed by Ing. Šebela, taken apart and delivered by railroad to its present location. Reconstruction was completed in 1931, formerly an Eastern Orthodox church dedicated to St. Prokop and St. Barbara, and a mass was held. The first ceremony was the wedding of Ing. Šebela's daughter to Count Larisch.

In the 1980's the church, not having any maintenance due to communist anti-church propaganda, fell into a near structural catastrophe; the wooden floor beams rotted and the church started to resemble the tower of Pisa. With the fall of the communist dictatorship in 1989, area tradesmen volunteered their time and money, material was donated by local people, and the structure was again renovated with a concrete foundation. In the mid 90's, like many other churches, St. Prokop and St. Barbara was robbed of historical icons, altar paintings of the church's saints from the late 19th century, and a large carved cross with Christ. A reproduction of the Saints' painting is again adorning the main altar.

[Ed. Note: The SPECIALIST is pleased to reprint this article courtesy of The COROS Chronicle, May 2007 and August 2007, with permission of the editor and author.]

* * * * *

SELL - SWAP - WANT

Every member is entitled to one FREE 15 word ad per calendar year. Word count does not include name and address. Send ad, clearly typed or printed, and marked **Sell - Swap - Want** to the editor, address on page 2.

WANTED: Used Pofis numbers: 49-I (uzky), 94, 116, 131, 148TBb, 157TBb, and others, well centered. Dennis Baca, Ohio. dbravenna@yahoo.com

**CZECHOSLOVAKIAN POSTAGE STAMPS
OF THE FIRST REPUBLIC**
Essays from the *Monografie*
by Mark Wilson

A new resource has been added to the Society website: English translations from the first four volumes of the encyclopedic *Monografie Československých Známeč*. These translations are not complete. For instance, the initial chapter about the forerunners in Volume I and all of Volume III remain untranslated, and some chapters are only partially translated. Finally, the quality of the translations is open to question as I have had no formal instruction: I taught myself to read Czech, a language I had never seen before, in my early 60's.

Because these translations appear in Adobe PDF format, every computer in the world can open these documents. Most computers already have the free Adobe reader installed, but if yours does not, a downloading from www.adobe.com can remedy that.

While you can save a copy of each translation on your own computer if you wish, you will not be able to print any of them. However, small selections from each article can be saved in text format using the *select* feature from the Adobe toolbar.

With the exception of the *Hradčany* section from Volume I, each translation consists of a single file. Because of the length of the *Hradčany* section, it appears in a set of chapter-length files that must be accessed individually. What this means is that one may use the Adobe toolbar's *search* feature to search each translation for specific terms, with only the *Hradčany* section requiring multiple searches.

The translated sections, by Volume, are:

Volume I:

Hradčany
Post Office Survey

Volume II:

Legionářské
Masaryk 1920
*The Dove*¹
The Chainbreaker
Agriculture and Science 1920
Agriculture and Science 1923

Volume IV:

1920 Postage Dues
1928 Postage Dues
The Express Stamps
Personal Delivery Stamps

¹*The Dove* and *The Chainbreaker* originally appeared in *The Specialist* during the 1980's in translations done by Vladimír J. Kralicek. *The Dove* is a complete translation, but *The Chainbreaker* is incomplete. When I contacted Mr. Kralicek, I learned that he had recently moved and during the move had discarded the remaining portions of his translations.

Refresher Course

STAMP-SELLING TIPS: CHOOSE A METHOD THAT SUITS YOUR STAMPS AND YOUR GOALS

by Janet Klug

Perhaps your collecting interests have changed, or perhaps you bought a large lot or a collection that contains stamps that do not fit into your collection. Maybe you acquired many duplicates. Possibly you just ran out of space.

Sooner or later most collectors will have stamps, covers, literature or other philatelic material that they want to sell.

How you sell depends largely on what you have to sell. It also depends on how active you want to be in the process and the expectations you have.

Expectations play an important role. Many collectors come into stamp collecting with the expectation that when they sell a collection, they will get back all the money they spent on the stamps as well as a tidy profit.

If you bought quality uncommon stamps that are in demand today, it can work that way, but for most sellers, this is not the case.

Common stamps, such as the 1932 United States 2¢ carmine George Washington stamp (Scott 707) in the Washington Bicentennial issue, shown in Figure 1, are still plentiful and readily available despite being issued more than 75 years ago. There is an adequate supply to accommodate all collectors who want one.

The 1890 U.S. 90¢ orange Oliver Hazard Perry definitive stamp (Scott 229) shown in Figure 2 is a different story. Ten years ago, this stamp had a Scott catalog value of \$425. Today it has a Scott catalog value of \$700. Ten years ago if you bought a sound 90¢ Perry at full catalog value in very fine or better grade and unused, hinged condition, you could expect to make a profit when selling it today, not counting inflation.

How much profit depends on how you choose to sell it.

Dealers must price stamps to accommodate their cost to stock them, business and marketing expenses and a profit margin. Remember that stamp dealers are business people who have to pay bills and eat.

You cannot expect to achieve retail value for your stamps if you sell them to a dealer. He cannot buy your stamps at the same price that he sells them for and expect to remain in business for long.

A dealer will be factoring in the cost of doing business and a profit when he makes an offer to you. You always have the option to decline the offer.

The advantage in selling directly to a dealer is that you receive payment quickly with minimal effort on your part. But selling this way might not appeal to you at all. Many other options exist.



Figure 1: A United States 2¢ carmine George Washington stamp (Scott 707) in the Washington Bicentennial issue of 1932. Despite being issued more than 75 years ago, this stamp is still common, and supply exceeds demand.

Local stamp clubs frequently have auctions or buy-sell-trade meetings for members to divest themselves of material they no longer need. It is also a good place to find new material for your collection.

Become active in your local club and you will find a ready marketplace for the inexpensive stamps and covers you no longer want. But a local club is probably not the best place to sell very desirable material with high values.

Many specialty societies have periodic auctions for members who have material to sell that falls within the specialty. The society will often charge a commission on the sales price for the material that sells. Every society auction is a little different, so find out the details before you make any submissions.

Some clubs, specialty societies, and the American Philatelic Society offer sales circuits. These are approval booklets filled with mounted stamps or covers in pockets. The circuits travel from member to member by mail.

Each member in the circuit views the material in turn and can purchase any, none or all of it. After making purchases or not, the buyer pays for forwarding the books to the next person in the circuit.

The central office or circuit manager keeps track of the items sold and within the stated period of time retires the booklets and returns them to the owner along with payment for the stamps and covers sold. The sponsoring organization retains a commission to fund the program.

The APS has the largest sales circuit operation. The circuits are approval booklets made up by APS members with stamps for sale to other APS members. The APS keeps the records, maintains distribution lists for the circuits, receives payments from buyers and makes payment to the sellers.

The seller is the individual who puts the stamps or covers in the booklets, identifies them by catalog numbers, prices them and submits them to the circuit manager for distribution to other members.

The pricing is the tricky part, because buyers will receive up to 10 approval books in a circuit at a time. Each booklet is likely to have been submitted by a different seller. Stamp collectors will shop for the best value for the money being spent. Sellers who price above the market will get most of their stamps and covers back unsold.

Most common stamps offered at catalog value, such as the 1940 British 1/2-penny green Queen Victoria and King George VI stamp (Scott 252) shown in Figure 3, will come back to you unsold. Common stamps have to be offered at a discount from catalog value to have any chance of selling.

Most stamp collectors have heard about eBay, the Internet's largest online auction marketplace.

To use eBay as a buyer or a seller, you must establish an account. It is free to set up, and it is free to use as a



Figure 2: A U.S. 90¢ orange Oliver Hazard Perry definitive stamp (Scott 229). If you bought this stamp 10 years ago, you could expect to make a profit when selling it today, if it is in a grade and condition that is in demand.



Figure 3: A British 1/2-penny green Queen Victoria and King George VI stamp (Scott 252).

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purchaser. Sellers are charged a listing fee for each lot they list and a commission for each lot that is sold. Both charges are on sliding scales, depending on the value established by the seller when an item is listed and on the winning bid.

Although it is not difficult to learn how to sell on eBay, some would-be sellers are too intimidated to give it a try.

Detailed, step-by-step instructions for sellers are available on eBay's web site at www.ebay.com. Just click the "Sell" button at the top of the page and follow the instructions.

To be a successful seller on eBay, you must show good scans of the material you want to sell. This means you need to have a scanner and know how to use it and how to upload the scan to your auction listing.

Sellers need to describe lots accurately, noting any flaws or condition problems. Start the lot at a fair price that will encourage competitive bidding.

Selling on eBay is not difficult to do once you get the hang of it, but it can be time consuming. Additionally, you are required to collect the payment and ship the merchandise to the successful bidder.

Services exist for those who wish to sell on eBay but have neither the time nor the inclination to do so. These services will do all of the listing, billing and shipping and will usually charge a percentage of the final sales or a flat fee.

Sellers on eBay receive payment for the merchandise very quickly, and eBay will charge the seller's credit card for all of the fees incurred for listing and commissions.

The APS offers a service for its members who want to sell on the Internet but who do not want to do the scanning, billing and mailings to the successful buyers.

APS members can submit material that they describe and mount on pages to be sold online from the APS Stamp Store at: www.stampstore.org.

The sender mails the pages to APS Stamp Store. APS personnel scan the pages and enter them into the Stamp Store inventory.

Buyers and sellers must be members of the APS, but anyone can browse or search the entire inventory, which currently boasts a quarter-million stamps, covers and other items.

When items are sold, the seller receives payment for the sales price less the listing fee and commission on the sales. Information on how to do it and the fees charged for the service are available on the web site.

Traditional auctions are good avenues to sell stamp collections or single stamps, sets and covers that have significant value.

The terms of sale, seller's commission and other aspects of selling a collection through auction vary from firm to firm. It is always a good idea to contact the auction firm first before submitting anything for auction.

Find out if your material fits into the kinds of auction sales that the firm handles. Ask what the commission will be for selling your material and how long it will take for payment after the end of the sale. Request an auction catalog for a recent sale and seek references from other sellers. For the best results, do your homework and be an informed seller.

You can sell by private treaty through a dealer, collector or auction firm that will act as your agent. In this method, you come to an agreement with the agent on

the price that you want. The agent will charge a commission, so learn the net amount you will receive before you sign the contract.

A dealer might offer a private treaty option if he has an immediate buyer for what you are selling. The most attractive feature of a private treaty sale is that the seller receives payment quickly, more quickly than from a traditional auction. The drawback is that what is to be sold is not necessarily going to sell.

No matter how you sell, know the terms and conditions of the sale before you agree to anything. Insist on written contracts and read them completely. Ask the buyer of your material questions when you do not understand something.

Keep your expectations realistic. Remember that you enjoy a bargain when you find one, and it is likely that the person who wants to buy what you are selling will be looking for a bargain as well.

The fun of stamp collecting is acquiring and learning about what you have. You do not expect to profit from a used ticket to a play or sporting event, so factor in the enjoyment your collection has given you when you go to sell.

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President's Corner

Members of the Society had a great opportunity to meet fellow collectors and see excellent Czechoslovak stamp exhibits at BALPEX in Baltimore, August 29 - August 31 and at PRAGA 2008 in Prague, September 12 - September 14.

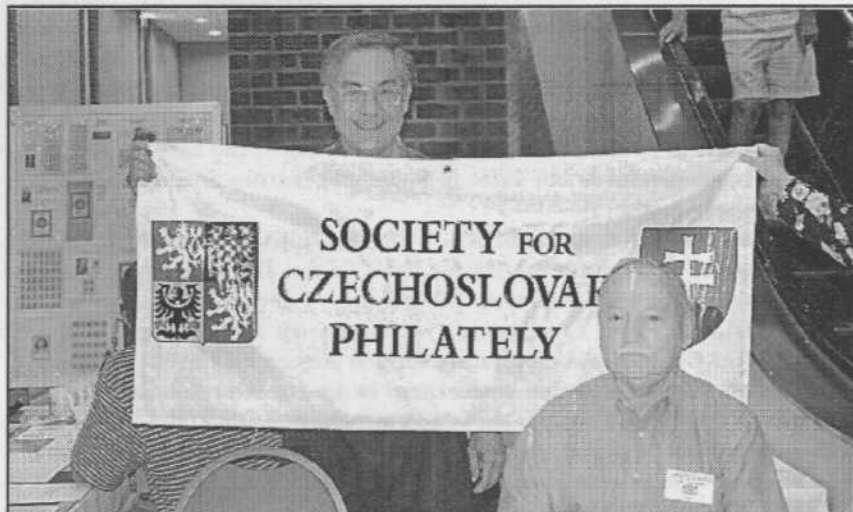


Figure 1: President Richard Livingston and Vice President Jay Carrigan at BALPEX

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Figure 2: A view of the floor of PRAGA 2008

Twenty-five Society members and guests signed the Society guest book at BALPEX. Visitors to the show especially enjoyed Phil Rhoades' eight-frame exhibit, "The Murder of Lidice" and his six-frame exhibit of the "Czechoslovak Overrun Nations", winners of gold and vermeil medals, respectively; Jaroslav J. ("Jerry") Verner's ten-frame exhibit of "Czechoslovakia Military Mail in Siberia, 1914-1921"; Olech Wyslotsky's exhibit of "The Hradčany Issue and Its Usages"; and Alfonso G. Zulueta, Jr.'s ten-frame exhibit of "Czechoslovak Lands of the Austrian Empire, 1569-1918". "The Murder of Lidice" exhibit won the highest medal among SCP exhibitors at the show. Jerry Verner won the Alfons Mucha Award, voted by the BALPEX jury as the best Czech philatelic exhibit. At our Sunday morning breakfast meeting, I presented our Society's presidential medals of

achievement to exhibitors Rhoades, Verner, and Wyslotsky. We had a special table at BALPEX as one of the convening societies, and I am pleased to include a photograph of my holding our banner behind Vice President (and Judge) Jay Carrigan, taken by photographer -- and now our Society historian -- Susan Smyth-Tucker. I also want to thank all members who manned the table during the show. We were quite successful in our sales of Society literature and were able to recruit a few new Society members.

From our meetings at BALPEX, I am also pleased to confirm that George Cuhaj has agreed to assume the Editor position for *The Czechoslovak Specialist*, starting with the January-February 2009 issue. I also wish to mention that our previous President, Tom Cossaboom, working with Bill Wilson, is updating a presentation on Czechoslovak philately for the American Philatelic Society. The APS will share the presentation with stamp clubs around the nation.

PRAGA 2008 was a superb show, but all who attended found it impossible, in this three-day show, to see as many exhibits or confer with as many fellow collectors as they wished. There was also insufficient time to visit dealer booths to look at special items for sale. There were huge crowds in long lines waiting to buy philatelic

items at the Czech and Slovak postal services as well as to visit the exhibit of the gems from Queen Elizabeth's Royal Philatelic Collection. Thirty excellent exhibits were devoted to the stamps of Czechoslovakia, including Oleg Wyslowsky's exhibit. Twenty additional exhibits provided detailed studies in Czechoslovak postal history, including exhibits by SCP members Hans van Dooremalen, Jan Verleg, and Jerry Verner. All in all, there were wonderful items to see ranging from the pre-stamp period to the Czech National Postal Museum's proofs designed by Alfons Mucha. Around the time of the show, the Czech Postal Service issued several stamps on Prague themes, including a 45-crown stamp commemorating the 650th anniversary of the Charles Bridge (1357-2007). The photo below of the floor of PRAGA 2008 gives an idea of the extent of the exhibition. Finally, visiting SCP members from the U.S. had the opportunity to join the members of the Czechoslovak Philatelic Society of Great Britain (CPSGB Society President Yvonne Gren) for an excellent Czech dinner Friday night and to meet many fellow collectors at the Palmares awards dinner on Saturday night.

Richard Livingston

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ADVERTISING RATES FOR THE SPECIALIST

| Amount of Space | One Issue | Three Issues | Six Issues |
|-----------------|-----------|--------------|------------|
| Back cover page | \$50.00 | \$125.00 | \$225.00 |
| Full Page | \$35.00 | \$90.00 | \$160.00 |
| Half Page | 20.00 | 50.00 | 90.00 |
| Quarter Page | 12.00 | 30.00 | 50.00 |
| Eighth Page | 8.00 | 20.00 | 35.00 |

1. All amounts are total cost. Payment must accompany the ad. Make check out to "Society for Czechoslovak Philately" or "SCP". Ads will not be placed until they are paid for. Members are entitled to a 15% discount, if they ask for it.
2. The actual size of a full page advertisement is 5 inches by 8 inches.
3. The back cover page must be purchased as a whole -- no partial pages.
4. Submit your advertisement copy double-spaced and typed, or legibly printed.
5. It is the advertiser's responsibility that the copy be correct since the advertisement will be printed exactly as it is received, in other words "as is". We reserve the right to correct spelling and grammatical mistakes.
6. Send copy and payment to: Ludvik Svoboda, 4766 S. Helena Way, Aurora, CO 80015

Philatelic News and Views

1. From Gerald van Zanten:

-- Hope you like the stamp with my image on the label, sent to me by my good friend from Prague and taken at his place in 1988 (Fig. 1).

2. From Karel Holoubek via Bob Hill plus Savoy Horvath; Hartmut Liebermann via Hans van Dooremalen:

-- Karel Holoubek: "I have to inform you of the news that this evening our friend Vladimír Markus died in Vienna after a lengthy illness." Bob Hill added: "Gentlemen very sad news indeed of the death of the great philatelist Vladimír Markus in Wien." Savoy Horvath added: "I knew Vladimír Markus personally for many years, his specialty was Revolutionary Overprints and Carpatho-Ukraine, part of his collection is in the upcoming Majer Auction. Vladimír was in his nineties and had bad health for some time. He was born in Karpatská Rus and lived there until 1939. By the way, he was the last Czechoslovak Army officer to step out of Karpatská Rus."

-- Hartmut Liebermann: "I have to inform you on the sad news that our long-time member Vladimír Markus from Vienna has passed away. He died after a long illness in the age of 88 on Sunday, September 28th. . . . V.M. was a member of the Bundesarge Tschechoslowakei since the 70's and was very attached to the society like few others. . . . Our condolences go to the family and especially his wife, who always joined him when he visited our annual meetings."

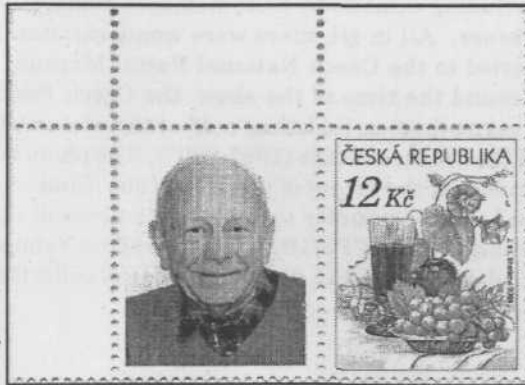


Fig. 1

✻ ✻ ✻ ✻ ✻

A 12-YEAR ODYSSEY

(Continued from Page 1)

While Mirko had worked up the length of the issues from about 24 pages average when he started to 32-36 pages average, that first issue of mine was a mere 24 pages long -- I felt like a failure. But, within about a year (Mar/Apr 1998), I had gotten my act and sources organized enough that I began producing issues that were pretty consistently 44 pages long -- and that is where my issues generally stayed for the next 10+ years.

Earlier I mentioned my sources. Where would I be without them? Savoy Horvath, Mark Wilson, Lubor Kunc, Gerald van Zanten, Phil Rhoads, Karel Holoubek, Piero Santangelo, Charley Chesloe, Henry Hahn, and many, many more are the authors who have made the SPECIALIST possible and dynamic over these years.

Approximately 40% of the articles that appear in the SPECIALIST had their origin in either foreign publications or were submitted to us in a foreign language,

such that they needed to be translated first before being published. The vast majority of that task was very ably performed for us by Peter Z. Kleskovic, Vladimir Kralicek, Henry Hahn, Savoy Horvath, and occasionally others.

It was through these authors, sources, and translators that I was able to strive for my goal of providing a journal that would hopefully satisfy the varied needs of our members -- some who were experts, some who were novices in Czechoslovak stamp collecting, and all shades in between. I know that I was not able to always achieve that goal, but I did always strive for it.

My final acknowledgement and thanks has to go to our printer, Nancy Godfrey, who has stood by me, supported me, and provided invaluable advice over these past twelve years. I can never thank you enough, Nancy.

For the future, I hope that all of these wonderful people that have assisted and guided me over these years will continue to support our new editor, George Cuhaj, in his efforts in the future -- I know that I will.

P.S. I recently received an e-mail from one of our most prolific contributors, Mark Wilson. I wanted to share one part with you -- it gives me a sense that my efforts over the years have been worthwhile: "Lou, your efforts have turned the Specialist into a real philatelic journal. Remember, I have seen every issue of The Specialist, first by scanning, then by indexing them. During your period of editorship it stopped being a social newsletter and began to be a real source of original rather than reprinted information about Czech and Slovak philately. I think your steady hand and intellect will be sorely missed." Thank you, Mark.

* * * * *

Letters to the Editor

1. Dear Ludvik and Savoy:

I read with high interest your article "Postage Paid [?]" published in the last Specialist [July/August 2008]. To be honest, I was a bit disappointed after finishing the reading due to some errors in the text.

(1) P.P. -- it is still meaning Poštovne Paušalováno. This is a system valid for large senders of mail, who agree [to] a lump sum with the postal administration for mail delivery. Advantage is for both sides: there is little administration, the mail [is categorized by] weight and not for individual letters, and the sender saves money because the lump sum is lower than the normal postage applied on the total quantity of letters. The postal administration keeps large customers by [this means], who could use other ways for mailing (especially Internet). [The] Post saves costs by non-canceling such letters ([none] of your PP covers has been canceled) and the mail [does not have] top priority during delivery. Typical letter is your cover no. 1 sent by Komerční Banka (local branch office of Societe Generale Bank). [Such] covers contain your monthly bank account statement. You can imagine, [how] many of such letters . . . the bank [sends] each month . . .

(2) Placeno Převodem means postage paid by bank transfers. Still now, the normal way for payment of postage is cash (and not the postal bank accounts like mentioned in the text). This is valid for both private senders and smaller companies. The middle size customers usually do the postage payment by meter stamps . . . A mixed way between the cash payment and meter stamps is the bank transfer

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postage (Placeno Převedem) . . .

(3) O.P. means really the Obchodní Psaní. It is equivalent [of the] old OT stamps (remember the First Republic and its OT stamps). This has nothing to do with non-profit organizations. In fact, the Czech Postal Administration doesn't [acknowledge] any non-profit organization, and it applies no special rates for mail of such senders.

(4) Another interesting thing is using of specialized companies for mailing. Some senders outsource the mailing to a special third party company caring for packaging of the letters and their mailing at the post office. The system has advantage again for both parties: the sender saves money, because the specialized company has better postal rates (typically the P.P. arrangement), so the sender pays lower postage + a service fee to the company. And the specialized company uses the bulk mail to earn nice commission on its mailing. This system is shown on your picture 10, when the mailing information states, the letter was sent by CEGEDIM CZ company on behalf of the sender. This is why the PP agreement has been arranged at Prague 93 post office being situated at Prague 9, where CEGEDIM operates.

I hope this info helps to you.

Lubor Kunc

[Ed. Note: I appreciate Lubor's comments on this topic. Our information came from two other stamp collectors in the Czech Republic. One definite exception to his comments deals with his statement that the Czech Post does not have any special postal rates for "non-profit" organizations -- they definitely have special rates and designations for mail being sent by blind people, which is free (see the Jan/Feb 2005 SPECIALIST).

ADVERTISE OUR SOCIETY!!!!

If you subscribe to LINN'S STAMP NEWS, then you have an opportunity to advertise our Society -- for FREE!! When it is time for you to renew your subscription, they will include a form to return for a free one-issue 25 word ad. Indicate that you want the ad to run in Classified Section 1965, Philatelic Societies. The suggested ad is:

Society for Czechoslovak Philately, award winning bi-monthly journal, sales circuit, expertising, translations, conventions, auctions, lending library. Write: Philip Rhoads, 905 E. Oakside St., South Bend, IN 46614

ERRATA

-- In the article "A Guide to the Types and Subtypes of the 1923 Agriculture and Science Issue" of the September/October 2008 issue, page 4, I really goofed. I left out the column headings for the illustrations in Table I. Please write in at the top between the "Table I. Locations of Major Type Differences" and Fig. 1, 2, 3, and

4 the following: above Fig. 1 write "Type I", above Fig. 2 write "Type II", above Fig. 3 write "? Type IV ?", and above Fig. 4 write "Type III".

* * * * *

NOMINATIONS ARE NOW OPEN!!!

As is specified in our Bylaws, it is the time of year for our Society to nominate members in good standing to be candidates in an election of five (5) of our fifteen (15) Board of Director positions.

Candidates shall be nominated in writing by two (2) members of the Society (other than themselves) whose signatures shall be affixed to a nominating petition. A blank petition for your use is enclosed with this issue as a separate sheet. The names of the term-ending board members and of the remaining board members are as follows:

Term Ending: Jay Carrigan, Marisa Galitz, Edwin W. Lehecka, Richard Palaschak, Jaroslav J. Verner
 Remaining: R. Tom Cossaboom, H. Alan Hoover, Savoy Horvath, Robert Koschalk, Frederick P. Lawrence, Richard P. Livingston, John Pojeta, Philip Rhoades, Susan Smyth-Tucker, Ludvik Z. Svoboda

Board members whose terms are expiring may be nominated for a succeeding candidacy.

If you decide to nominate someone, please remember the following:

1. The nominee must be a member in good standing
2. The nominee must have given his consent to be nominated
3. The nominee must be willing and able to travel at least once a year to a Board meeting location specified by the President
4. It is preferred that the nominee have an e-mail address on the Internet system.
5. The petition originator must see to finding another member to sign the petition
6. The Secretary must receive the petition by the last day of January 2009.

After filling out the enclosed petition form and getting another member's signature, mail it to our Secretary, Philip Rhoades, 905 E. Oakside St., South Bend, IN 46614. Make sure that it reaches him no later than the last day of January 2009.

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New Issues

CZECH REPUBLIC

by G.M. van Zanten

2009 ISSUE PLAN FOR CZECH REPUBLIC STAMPS

| Date of Issue | Name of Issue | Number in set | Value Kč |
|---------------|---|---------------|----------|
| Jan 2 | Personalities -- Louis Braille (1809-1852) | 2 | 10 |

THE CZECHOSLOVAK SPECIALIST

| | | | |
|--------|---|-------|-------|
| | -- Charles Darwin (1809-1882) | | 12 |
| Jan 20 | Tradition of Czech Stamp Production -- A. Podzemná | 1 | 10 |
| Feb 11 | World Championship of Classical Skiing in Liberec | 1 | 18 |
| Feb 11 | Protection of Polar Regions and Glaciers | 1 s/s | 35 |
| Feb 11 | Reliquary of St. Maura in Bečov nad Teplou | 1 s/s | 51 |
| Mar 18 | Easter Tradition | 1 | 10 |
| Mar 18 | Asian Art from the NG Collection in Zbraslav | 2 | 18,24 |
| Apr 22 | 150 th Anniversary of the Former North/South German Connecting Railroad from Pardubice to Liberec | 1 | 10 |
| May 6 | EUROPA: Astronomy -- 400 th anniversary of Kepler's Laws | 1 | 17 |
| May 6 | Beauties of Our Country | 2 | |
| | -- Cistercian Monastery at Vyšší Brod | | 12 |
| | -- Horšovský Týn Castle | | 14 |
| May 27 | For Children -- Spejbl and Hurvínek | 1 | 10 |
| May 27 | Rabbi Jehuda Löw -- 5 stamps + 4 coupons | 1 + K | 21 |
| Jun 17 | 400 Years since the Publication of the Imperial Charter of Rudolf II | 1 | 26 |
| Jun 17 | International Worldwide Firemen's Competition in Ostrava | 1 | 17 |
| Sep 9 | Czech Foothills -- Tertiary Volcanic Region | 1 s/s | 43 |
| Sep 9 | Nature Preservation -- Křivoklátsko | 4 s/s | 10/12 |
| | -- UNESCO Biosphere Reservation | | 14/17 |
| Sep 23 | Technical Monuments | 2 | |
| | -- Windmill in Ruprecht | | 10 |
| | -- Water Mill in Hoslovic | | 12 |
| Oct 14 | The Song "Kde Domov Můj?" (1834-2009) Czech National Anthem | 1 | 10 |
| Oct 14 | Arts and Crafts - Historical Stoves: Empire, Biedermeier | 2 | 10,14 |
| Oct 14 | Explorer Barbora Markéta Eliášová (1874-1957) | 1 | 18 |
| Nov 4 | 17 November -- Years 1939 and 1989 | 1 | 14 |
| Nov 4 | Works of Art on Stamps | | |
| | -- Alfred Sisley (1839-1899) | 1 | 24 |
| | -- Alfred Justitz (1879-1934) | 1 | 26 |
| | -- František Ženíšek (1849-1916) | 1 s/s | 34 |
| Nov 4 | Christmas | 1 | 10 |

1. On September 3, 2008, the Ministry of Industry and Trade issued a definitive stamp entitled Průhonice Castle to be used in vending machines SIMA 1351 (Fig. 1). Průhonice is located some kilometers south-eastward from Prague. The oldest mansion in Průhonice was a fortress built at the Romanesque small church of the Virgin Mary - Nativity. The residence was several times enlarged and rebuilt. The contemporary shape originates from the years 1889-1894 when the castle was adapted into the Neo-Renaissance style after the project by the architect Jiří Stibral. Simultaneously with the last reconstruction of the castle, the vast park land, one of the greatest and most precious landscape parks of Europe, was founded by its owner Sylva Taroucca. The park is attended year-round, but mostly in May, when here more than 7,000 rhododendrons are coming into flower. There are also a big rock-garden, old solitary trees of domestic origin, but also exotic woods, several ponds and tiny park architecture. Through the axis of the park is running the stream Botič. The stamp bears



Fig. 1

a view of the castle over the pond and the rhododendrons in flower. The stamp was designed by RNDr. Adolf Absolon and printed by Colonia Press, a.s. by flexoprint in rolls of 1000 pieces of self-sticking stamps. The face value will be printed by the vending machine according to the wish of the customer. In the preset of the machine, the following values are defined (and printed after the small stars): ČZK 10, 12, 14, 17, 18, 21, 24, 26, 30, 34, 35, 37, 43, and 50. Coins as well as banknotes can be inserted into the machine.

2. On September 12, 2008, the Ministry issued a commemorative souvenir sheet containing a perforated stamp having a denomination of 35 Kč entitled "Express Mail 1750" (Fig. 2). This joint Czech and Austrian issue commemorates two significant philatelic events -- the World Stamp Exhibition PRAGA 2008 which was held on September 12-14, 2008 in Prague under the auspices of the International Philatelic Federation FIP and the subsequent International Stamp Exhibition WIPA



Fig. 2

2008 which was held on September 18-21, 2008 in Vienna. The theme of the common issue is the 1750 Vienna-Brno Express Mail. In 1750 the ordinary mail carriages, or diligences, travelled between Vienna and Brno according to regular time schedules. The first test journey on this route was made in 1749 by the author of the project, Baron Lillien. If necessary, the travellers could pay also for an extraordinary express journey of the mail carriage according to their own demand. The price for the journey was set according to the distance, number of horses, relay stations, etc.; the service was therefore very expensive and used only in extraordinary events by rich travellers. In most cases the carriages were drawn by a team of four, but if necessary also six or eight, horses. The prescribed postilion uniform consisted of a red coat with blue facing, horn and top boots. The miniature



Fig. 3

sheet features a free motif of a picture card published by the Association of Postal Officers in Vienna in the early 20th centuries; the card was used and mailed from Vienna to Prague on 23.12.1914. Presently it is part of the collections of the Postal Museum in Prague. The picture on the card features a reproduction of a painting signed by K. Schnorpfeil with an express mail carriage drawn by a team of four horses. The text in the upper part of the sheet saying "Common Issue with Austria" in Czech is accompanied by the logos of both mentioned philatelic exhibitions. The sheet was designed by Karel Dvořák, the stamp was engraved by Václav Fajt, and the sheet was produced by the Post Printing House in Prague by recess print from flat plates in black

combined by multicolored offset. A FDC in brown shows a tracing of the carriage of the type "berlina" (Fig. 3).

3. On September 12, 2008, the Ministry issued a commemorative souvenir sheet containing a perforated stamp having a denomination of 35 Kč with two coupons the theme of which is the personality and work of Karel Plicka (Fig. 4). This is a joint Czech and Slovak issue. Karel Plicka (1894-1987) is a part of the culture of two -- Czech and Slovak -- nations. A distinguished photographer and film maker, he was active also in music and singing. His broad artistic activities in ethnography together with his sensitivity as an artist and musician enabled him to record both in notation and on photographs and film tapes the disappearing world of folk traditions, tales, songs and way of life. K. Plicka graduated in 1913 from the



Fig. 4

Teacher School in Hradec Králové, in 1928 from Komenský University in Bratislava in music science, ethnography and art history. In 1924-38 he collected Slovak folk songs and documented folk culture for the ethnographic department of the Slovak ethnographic institute Matica Slovenská. He recorded about 40,000 songs from Slovakia, Bohemia, and Moravia, published in 1961 in the collections called Czech Song Book and Slovak Song Book. He set up the archives of documentary and ethnographic photographs of the Matica Slovenská. In 1937-39 he set up and headed the first film vocational center of the School of Crafts in Bratislava. A famous photographer, Plicka was highly appreciated both locally and internationally for his film documentaries (he won the Venezia Cup for his music poem Singing Country in 1934). He was also a significant teacher. He was first engaged as a teacher at the School of Crafts in Bratislava, later as a professor and the first dean of a newly established Film Academy of the Academy of Arts in Prague. During World War II he worked in Prague where he published the book "Prague on K. Plicka's Photographs". From the 50's he worked exclusively as a photographer (books of photographs Prague Castle, The Vltava River, Homeland the Beautiful, Levoča, etc.). The stamp bears the portrait of K. Plicka with his camera. On the left coupon there is a drawing of his photograph "Statues from the Charles Bridge", the right coupon features "A Wedding Costume from Očová". Below these is a facsimile of Plicka's signature. The sheet was designed by Dušan Kállay, the stamp and coupons were engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by recess print from flat plates in black-brown combined with multicolored offset. A FDC in black shows the engraver's transcription of the photograph "Flax on the Meadows below the High Tatra" by Plicka (Fig. 5).



Fig. 5



Fig. 6

4. On October 15, 2008, and Ministry issued a set of two commemorative stamps in the Arts and Crafts series entitled Historical Stoves. This issue relates to the 2007 issue featuring Gothic and Renaissance stoves. Glazed-tile stoves in a clear Baroque style became more common in Bohemia no sooner than in the early 18th century. At the beginning they were preferred mainly for their functionality; later on also for their representative shape. In comparison with the former Gothic and Renaissance tiles the massive body of Baroque stoves was made of larger and more profiled ceramic pieces. Like the difference between the Baroque and the Rococo styles whose decorations and shapes often merge, it is difficult to follow the transition from Baroque to Rococo stoves. A distinctive detail of Baroque stoves is the volute of many shapes. Characteristic of Rococo stoves are mainly asymmetry, details and playful decorations. The stamps were designed by Michal Vitanovský, engraved by Bohumil Šneider, and produced by the Post Printing House in Prague by rotary recess print combined



Fig. 7

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Fig. 8

with photogravure in printing sheets of 50 pieces.

-- 10 Kč: Sternberg Castle -- Baroque stove (Fig. 6). Colors: black (recess print), blue, violet, and pink. On this 10 Kč stamp is depicted the faience stove with purple-pink painting from the 1st half of the 18th century. In the foreground is a detail of the stove decoration. A FDC in dark pink shows a Baroque stove with a contemporary figure of a young man reading a book (Fig. 7).

-- 17 Kč: Prague -- The Archbishop Palace -- Rococo stove (Fig. 8). Colors: black (recess print), red, gray, yellow, and orange. The 17 Kč stamp shows a white glazed stove with plastic and relief decoration with gilt details from the 1760's. On the side is again a detail of the rich stove decoration.

A FDC in gray shows a Rococo stove with a contemporary figure of a seated young woman fanning herself with her dog at her feet (Fig. 9).



Fig. 9

Stationery

5. On September 3, 2008, the Ministry issued two postage stamps in the denominations of 10 Kč and 17 Kč to be imprinted on picture postcards and entitled J. Navrátil -- Murals in the Postal Museum in Prague.

-- 10 Kč: This stamp image is identical to that on the stamp issued on March 5, 2008 and bears a mural by J. Navrátil "The Bath Servant Zuzana Carrying the King Wenceslas IV Over the Vltava River" (Fig. 10). Figure 11 shows the mural itself.

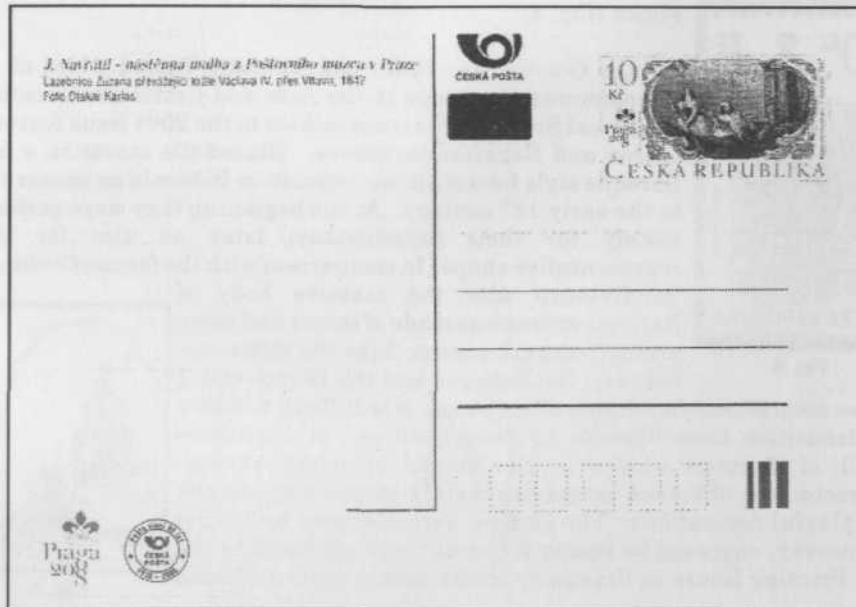


Fig. 10



Fig. 11

-- 17 Kč: This stamp bears the image of a mural by J. Navrátil "The Calling of Přemysl to the Throne, 1847" (Fig. 12). Figure 13 shows the mural itself.

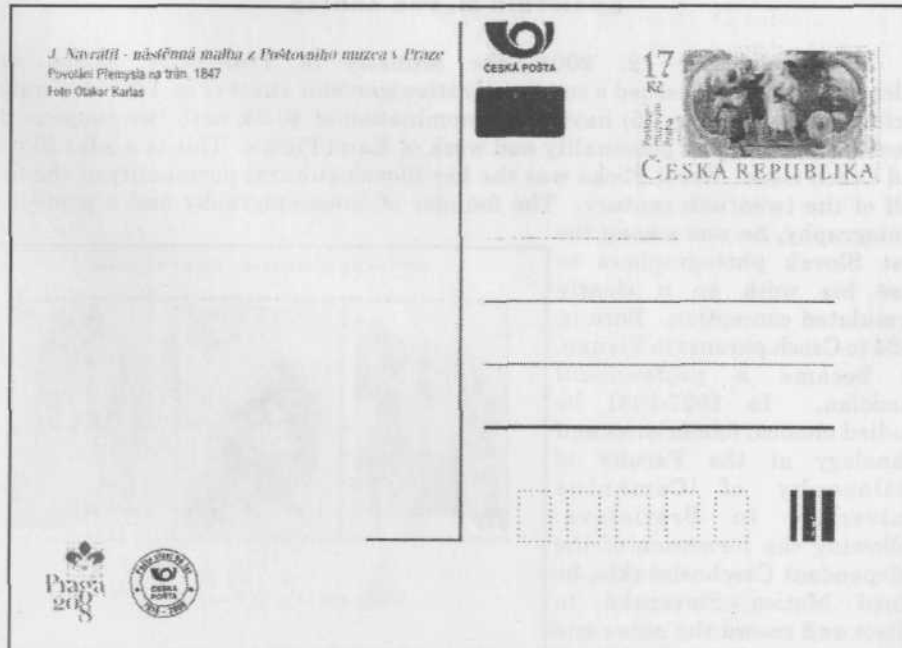


Fig. 12



Fig. 13

SLOVAKIA

by Gerald M. van Zanten

6. On September 12, 2008, the Ministry of Transports, Posts, and Telecommunications issued a commemorative souvenir sheet (Fig. 14) containing a perforated stamp (Fig. 15) having a denomination of 40 Sk with two coupons the theme of which is the personality and work of Karol Plicka. This is a joint Slovak and Czech issue. Karol Plicka was the key Slovak cultural personality of the first half of the twentieth century. The founder of cinematography and a pioneer of photography, he was among the first Slovak photographers to base his work on a clearly formulated conception. Born in 1894 to Czech parents in Vienna, he became a professional musician. In 1927-1931 he studied musical folkloristics and ethnology at the Faculty of Philosophy of Comenius University in Bratislava. Following the formation of the independent Czechoslovakia, he joined Matica Slovenská to collect and record the notes and lyrics of traditional Slovak



Fig. 14

folksongs in the period 1924-1939. Plicka was well aware of the complexity and inter-relational nature of folk art and expression. But he attempted to capture the environment residing at the root of Slovak folksong -- either through drawing or, more often, photography. This concept led him to make his first collection of photographs of people, countryside, traditional architecture, interior elements, tools, work, observances, and customs of Slovak folk. Selected photographs from this collection were used in artistic postcards published by Matica Slovenská between 1924-1926. Plicka anticipated the imminent dissipation of the spiritual and aesthetical values of traditional folk culture. This prompted him to put immense and consistent effort into their recording, not only by writing and photographing, but also -- in so far as the technology of his day allowed through gramophone recording and film-making. The result was his synthetic opus *Zem Spieva* (The Earth Sings, 1932-1933), the first sound-film in the history of Slovakia and modern film poem that aspired to become an 'ode to life in the Slovak countryside from spring thru winter'. . . .it was later in the 1930's that the monumental nature of his photographs . . . prevailed and Plicka managed to enhance his works further by a strong poetical setting. These are the photographs that were later used in the photo-book *Slovensko* (Slovakia, 1937) -- the first ever Slovak photographic publication with numerous popular re-editions. He passed away in 1987 in Prague. The sheet was designed by Dušan Kállay, the stamp and coupons were engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by recess print from flat plates in black-brown combined with multicolored offset. A FDC was issued.



Fig. 15



Fig. 16

7. On September 25, 2008, the Ministry issued a commemorative stamp honoring Matej Korvin, Renaissance and Humanism with a face value of T1 50g (responding to the postage rate of 1st class up to 50g)(Fig. 16). In 2008, the Slovak Post commemorates the 550th anniversary of the coronation of Matthias Corvinus (23.2.1443 - 6.4.1490), the King of Hungary from 1458. The stamp issue pays tribute to King Matthias, who ordered the founding of the Universitas Istropolitana in 1465, the first university on Slovak territory. Today, this university building in late-Gothic style is the seat of the Academy of Performing Arts in Bratislava. Matthias was the son of John Hunyadi, the regent of Hungary, and his later epithet "Corvinus" was created by

Renaissance scholar and Matthias's biographer Antonio Bonfini. He worked at the King's Court and created his epithet according to the crow in his heraldry which derived from the name of ancient Roman gens [clan] Corvini. Matthias was educated in a humanistic Renaissance spirit, which influenced Hungary at that time. He established an extensive library Bibliotheca Corviniana in his castle at Buda, with

THE CZECHOSLOVAK SPECIALIST



Fig. 17

translations of significant works by various antiquity writers. Many Renaissance scholars worked at his Court, including Marsilio Ficino and the renowned Italian artists Filippo Lippi and Verrocchio. The stamp depicts one of the rare preserved faithful replicas of Matthias portrait "naturali ac verissima effigies" by an unknown 18th century Austrian artist. The painting is located in the collections of the City Gallery of Bratislava. Few Renaissance artifacts from Matthias's reign in the Slovak territory were preserved, as they were regarded merely as fashion fads of the Court -- something which today's scholars term the "shadow Renaissance". This pattern, however, can be found in the tombstones of two of Matthias's contemporaries, Imrich and Stephen Zápolya, portrayed on the FDC (Fig. 17). They were members of one of the most significant gens in the territory of medieval Hungary. Stephen Zápolya, the Duke of Hungary, worked in the service of the

King, and his son John in 1526 became the King of Hungary. Today, the tombstones can be found in the Church of St. Martin at Spišská Kapitula. The FDC cancellation also depicts Renaissance ornaments taken from burgher-house architecture in Levoča to evidence the so-called "authentic Renaissance", reflecting the prosperity of the burgher class in the region of Spiš. The stamp was designed by Peter Augustovič and printed using offset. A FDC was issued.

8. On October 9, 2008, the Ministry issued a set of two commemorative stamps in the Beauties of Our Homeland series honoring Wooden Churches. Each stamp has a face value of T1 100g (responding to the postage rate of 1st class up to 100g). Wooden churches are unique architectonic monuments based on the tradition of wooden, vernacular Carpathian architecture. In Eastern Slovakia there are about 50 mostly Greek Catholic churches in the surroundings of Bardejov and Snina. Twenty-seven of them were proclaimed National Cultural Monuments. The oldest preserved churches in Hervatov and Tročany were built in the Middle Ages at the turn of the 15th to the 16th century. Other churches are from the New Age, from the 17th and 18th centuries. Local folk carpenters built churches from wooden log-house constructions without a single iron nail because nails reminded them of the crucifixion of Jesus Christ. Churches consist of the antechapel, nave and sanctuary with altar, evoking Holy Trinity. All three spaces were finished by towers gradually higher towards the West. Roofs of churches consisted of hand-made wooden shingles. In the past, iconostas and rich wall paintings were found in the interior of churches. Iconostas is light wooden construction separating space for believers from the space for preachers and was decorated by icons. Ceilings of churches were also decorated with paintings. In July 2008 in Quebec, Canada, eight wooden churches in Slovakia were added to the UNESCO World Cultural and Natural Heritage List. Amongst these are the churches in Hervatov, Bodružal and Ladamírová. The designer of the



Fig. 18



Fig. 19



Fig. 20



Fig. 21

stamps showing the churches at Hervatov and Dobroslava as well as the printing sheet where we can see the churches in Hunkovce, Príkra and Ladomírová is

artist Karol Felix. He is also the designer of the two drawings for the FDC's that depict two other churches in Bodružal and Tročany. The stamps were engraved by Slovak

engraver František Horniak and produced by the Poštovní Tiskárna Cenin Praha using recess printing from flat plates combined with offset.

-- The wooden church in Hervatov stamp is at Figure 18, and the two stamps with an intervening coupon depicting another wooden church is at

Figure 19. The FDC for this stamp shows on its cachet the wooden church in Bodružal (Fig. 20).



Fig. 23



Fig. 22

-- The wooden church in Dobroslava stamp is at Figure 21, and the printing sheet for both stamps showing also four other wooden churches is at Figure 22. The FDC for this stamp shows on its cachet the wooden church in Tročany (Fig. 23).

SOCIETY FOR CZECHOSLOVAK PHILATELY INC.

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| | |
|---|------------------|
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-- May 31, 1999 (see Jul/Aug 99, p1-3; Sep/Oct 99, p38)

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