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WELCOME TO 2020

Welcome to a new decade in philately. I feel that it will be an interesting and perhaps challenging time for collectors such as us. Up until now the Czech and Slovak post offices have continued to issue about the same amount of new issues each year as they did 10 years ago. In the face of electronic cancellations and a general downward trend in the number of items mailed, I hope that this will not have altered by the time we reach 2030. Sadly, both countries issue a lesser number of engraved stamp issues now and I trust these will not disappear completely. The high standard of design for their offset printed stamps remains extremely high and for that we should be grateful.



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ORIGIN OF THE HOLUBICE TYPES

by Mark Wilson FRPSL

Jiří Kašpar and his son Martin are without doubt the world's foremost authorities on the 1920 Holubice (Dove) issue. Although I typically translate their research directly from Czech into English for publication, because the work reported here appeared over time and in several different publications, for this article I have instead chosen to recapitulate their findings in a more cohesive presentation.

The Czech artist Jaroslav Benda- who later became rector of the School of Applied Arts in Prague- designed the Holubice in response to the postal authorities' request for a new issue to replace the then current Hradčany stamps. His design received overwhelming praise not only within Czechoslovakia where he received an award in 1920 from the Czechoslovak Academy of Science and Art but also from abroad. The French professional journal *L'Art et Décoration* declared his design the proper model for all future French postage stamps.

Many reports record Benda's intense interest in the denomination digits and his insistence his drawing of them be used. It was, in fact, the rendition of his digits that led to the release of two types of the 25 haler. For the initial version of the stamp Benda gave the digit 2 a somewhat ambiguous form (Figure 1). Because of its shape (and its size on the stamp) it could easily be mistaken for the digit 1- I have done so often myself. The postal authorities likely felt the same as within six months of the stamps' release they demanded a revision. Benda obliged and the 25 haler Type II was born (Figure 2).



Figure 1, Type I

The upturned top of the digit 2 caused problems.



Figure 2, Type II

Benda's revision of the digit 2.

A short digression is needed here in order to fully understand the two types, now for the 25 haler and later for the 20 haler. We must first describe how the printer produced the Holubice plates.

The process began with an approved design that served as a *template*. Using the template as a model, a craftsman created a *printing block* twice the size of the released stamps fitted with the appropriate denomination digits. Just how they created this block is subject to some conjecture but in the end the block was used to print a number of black and white *auxiliary prints*. These prints were then glued by hand to stiff paper in a ten-by-ten array and a set of tally numbers pasted below them. This entire configuration was called a *paste-up*.

Using a camera with a 50% reduction lens, the printer then produced a *glass negative* that was precisely the size of a printing plate. They then transferred the negative's image to a photosensitive coating on a *metal plate* which was eventually

etched and used for printing. (Another technique- matrix typography- was also used to produce new plates but since it has no bearing on the type differences it shall be ignored here.)

We now have the information needed to proceed with our analysis. We can see that fabrication of the new plates for the Type II stamps might have repeated every step. Or the printer may have taken a short-cut by altering the original Type I paste-up, for instance by pasting new digits over the old or by redrawing the digits on each Type I auxiliary print. Or, as another alternative, the printer might have hand-corrected the digits on the glass negative- the skill necessary for this delicate process is amply demonstrated by the numerous retouches made to many of the other typographic issues.

Recall from above that the printer arranged the auxiliary prints on the paste-up by hand. This practice resulted in subtle but measurable differences in the spacing and alignment of the auxiliary prints. So the first alternate theory- that the original Type I paste-up was altered and reused may be quickly checked as follows.

If the original paste-up was used, when we compare a pane of Type I stamps



Figure 3: The spacing of Positions 22 and 32 on Panes of Type I and Type II stamps. Note that the Type I stamps (left) are closer together than are the Type II stamps (right).

to a pane of Type II stamps the spacing and alignment of the stamps must correspond exactly, position for position, on both panes. As it happens, this is not the case for the 25 haler.

As the example in Figure 3 makes clear, the spacing between the stamps differs between the two panes, clearly negating any alteration or reuse of the paste-up. By inference, it is also clear, since

the negative is an image of the paste-up, that the printer must have taken a new photograph of a new paste-up; that is, they completely redid the entire plate manufacturing process to produce the Type II 25 haler plates. QED.

One might suspect that the changes to 20 and 25 haler were implemented in the same way given that the differences between the 20 haler types- just as with the 25 haler- had to do with its digits. But as it turns out the manufacture of the 20 haler Type II plates was quite different from that of the 25 haler.

As we have just discussed, the Post Office disparaged the 25 haler digits and demanded their replacement but there is no record that demonstrates any similar dissatisfaction with the 20 haler digits. Quite the contrary: seeing the differences between the 20 haler Type I and Type II digits actually requires careful attention- such close attention that early Czechoslovak philatelic experts completely missed their alteration (Figure 4).

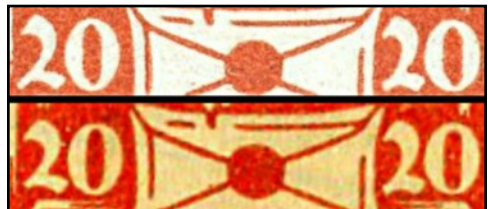


Figure 4: 20 Haler Types.
Top: Type I - Beveled top and bottom on the center of each zero, long base on the left digit 2.
Bottom: Rounded top and bottom on the center of each zero, short base on the left digit 2.

In fact Hirsch and Franék, two of the best known early Czechoslovak experts, missed the actual changes completely. They mistakenly described as types some irregular variations in the digits caused by uneven etching. If instead of touting these facetious types the two had noticed the real changes they might have interviewed the printer and determined how and why these changes were made; that did not happen.

Here another brief aside is needed. It turns out any discrepancy in a printing block will appear on every auxiliary print produced by that block. Since every 20 haler Type I and Type II stamp bears an identical flaw, we can trace that particular flaw back to the printing block. This flaw is a bump on the feather below ČE (Figure 5). This clearly demonstrates that, unlike the 25 haler, the same printing block was used to create the auxiliary prints for both types of the 20 haler.

So now we need to ask: did the printer alter the digits on the block to produce a new set of auxiliary prints for a new paste-up? Had they done so, as we just saw with the 25 haler panes, 20 haler Type I and Type II panes would have differences in spacing and alignment. Examination of those panes reveals no differences. One must conclude from this that no new paste-up was made. Thus we can eliminate from the process a new printing block, new auxiliary prints, and a new paste-up. The printer must have altered and used either the original Type I paste-up or the Type I glass negative to manufacture the Type II plates.

We are left, then, with three possibilities. First, that new digits were fastened over the old on the original paste-up and a new photograph taken. This seems highly unlikely as doing so would have introduced slight variations in the positions of the digits as a consequence of their being applied by hand and none are to be seen. This possibility can be quite reasonably discarded.

A second possibility is that the printer altered the digits on each auxiliary print in the paste-up by adding black color (Figure 6, top) then created a new negative. A third possibility is that the printer removed emulsion from the negative for each cliché (Figure 6, bottom). Both actions would have the same result.

In order to deal with these two remaining possibilities another brief aside is needed. As with a flaw in the printing block, flaws in an auxiliary print or on the glass negative are transmitted to every plate. Unlike the printing block flaw which appears on every stamp, however, these auxiliary print and negative flaws appear only in the specific stamp position where the flaw resides, and thus in the same stamp position on every plate. Unfortunately it is impossible to



Figure 5: An irregularity in the design of every 20 haler stamp whether Type I or Type II. For the flaw to occur on every stamp, it must have resided on the printing block.



Figure 6: Two methods for making Type II (right) from Type I (left).
 Top - The printer added color (covered up) the base of the left digit 2 and the center of both zeros.
 Bottom - The printer removed some of the emulsion at the base of the left digit 2 and the center of both zeros.

ascertain conclusively whether such flaws occurred in an auxiliary print or on the negative.

That said, it is far more common for these flaws to arise on the negative than in auxiliary prints; philatelists thus refer to them generically as *negative flaws*. We know this because in the case of the 5 haler Dove it was possible to precisely assign flaws to either the auxiliary prints or to the negative because the same paste-up was used to produce two negatives. While panes manufactured from these two different negatives each displayed many so-called negative flaws, only two flaws were common to both negatives. This marked as their source their only commonality- the auxiliary prints in the single paste-up used to produce the two different negatives. This experience permits us to infer that flaws residing in auxiliary prints are far less common than flaws in the negative.

As it turns out some twenty-six so-called negative flaws found on 20 haler Type I panes reappear in exactly the same stamp positions on Type II panes. This implies that the second possibility- altering the auxiliary print digits and producing a new glass negative is fairly improbable because of the number of common flaws within panes of the two types- we would not expect so many to be found on the auxiliary prints. Only the third possibility remains, that the printer altered the digits on the glass negative. Our conclusion is not certain, but it is highly probable.

We are left then with two very strange mysteries. First, what prompted the Czech Graphics Union, pressed for time and resources, to go to the trouble of redoing three but not all four digits on the negative's 100 clichés, especially since the changes were quite difficult to discern? Second, why did they reuse the Type I negative instead of starting from scratch as they did with the 25 haler? We have no answers.

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THE 1942 SLOVENSKÝ ŠTÁT POSTAL CONGRESS STAMPS

by Alan Soble

Several things about a set of three Slovensko or Slovak State (March 14, 1939-April 4, 1945) stamps have been bothering me. I'm hoping that writing about them will exorcise this gnawing annoyance and that comments from readers will provide assistance. Beyond pointing out that which troubles me, I ask many questions. My exposition is therefore open-ended and occasionally speculative.

I am concerned with the set of stamps (SG 86-88, Pofis 72-74, Scott 74-76) issued October 12, 1942 in observation of or to celebrate the European Postal Congress held in Vienna (Fig. 1). A larger image of one stamp (the 2Ks) is also shown (Fig. 2).



Figure 1 Three 1942 Slovak State stamps issued for the European Postal Congress.



Figure 2 The 2Ks (high) value in the set.

The 70h value was shown in *The Czechoslovak Specialist* (Vol.81, No. 1, Winter 2018, p.6, Fig. 10) in an article by Keith Hart on the work of the stamp designer Jozef Vlček. The stamp was briefly described as “showing a dove along with the shields of the represented states.” There is no denying the professional skill exhibited in the stamps. I assume there was no reason or room in Keith’s omnibus review of Vlček’s large and varied corpus to delve more deeply into any particular stamp.

A more complete description would include, first, that a dove is a symbol of peace- is this one holding a typical olive branch or perhaps a linden leaf? – which symbol is at odds with the belligerent events before and after October 1942 and is, as such, a piece of blatant propaganda. The represented nations, as shown by the shields, were the Slovak State, Nazi Germany, Italy, and Croatia (roughly the Axis or Central Powers), which can be fairly included among, and called, the aggressors in the European conflict. To align them with the dove of peace is absurd. Perhaps, by contrast, we should not think of the bird as a peace dove but merely as (in the same species) a carrier, homing, or messenger pigeon, as on the Czechoslovakia “Dove” issue of 1920-25, a well-recognized symbol of the communicative function of the post. A similar bird also appeared on the 1937 Newspaper stamps of Czechoslovakia and the Newspaper stamps of Bohemia and Moravia, on both the 1939 and 1943 versions (but not on the 1939 Newspaper issue of Slovensko). Maybe

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the Slovensko stamps designed by Vlček trade on this ambiguity between the peace dove and the more mundane carrier pigeon. (*Holubice* in Czech means both “dove” and “pigeon.”)

A second detail of the stamps is more difficult to comprehend. Four specific shields are shown and another four or five shields (trailing off, increasingly smaller, behind the easily recognizable primary four) are blank or too blurred to discern. What was the hermeneutic point of including blank or unidentifiable shields? What do they individually or collectively signify or mean? Did four of five countries- which ones?- attend the Postal Congress but for some reason were not represented on the stamps? The stamp design could have been slightly modified to include the relevant details, if desired. Hungary, for one, is missing. An Axis ally, Hungary had invaded Serbia, walked into Carpatho-Ukraine (Khust/Huszt), annexed part of Slovenia, and occupied Czechoslovak territory granted to it by the First Vienna Award. Was Hungary not invited to the European Postal Congress, or did it decline an invitation and fail to send a delegation, or was it present but not, for some other reason, granted the honor of a shield? Perhaps juxtaposing the Hungarian shield with the shields of Slovakia and Croatia was thought to be politically injudicious. Discord, conflict, or less than perfect unity within the Axis was not worthy of publicity.



Figure 3: Three stamps issued by Germany for the 1942 European Congress. Note that the overprinted date of the Congress is 19.Okt.1942, which differs from the Slovensko inscription 12./X.1942.

In addition to three German stamps (Fig. 3) and a postal card, which represent the second shield of Vlček’s design, both The Netherlands and Norway issued stamps (Figs. 4 and 5) for the Postal Congress. However, neither country is provided a shield on Vlček’s Slovensko stamp. Did their postal administrations honor or announce the Congress under Axis pressure? Issuing stamps may imply that these countries were participants. Did they send delegations but for political reasons the countries did not receive acknowledgment on the Slovensko stamp? Maybe including their shields would have exposed the lie of the peace motif or dispelled the intended impression of unity. The Netherlands and Norway were not Axis

Figure 4: An unpretentious stamp issued by the Netherlands announcing the European Postal Congress, dated 19 October 1942.





Figure 5 Two elaborate and self-serving stamps issued by Norway for the Congress, dated 12 Oktober 1942.

powers, although Vidkun Quisling (“Minister President”), who was prominently portrayed on the Norway stamps, was a Nazi sympathizer and was, as a collaborator, eventually executed. Those who study Dutch and Norwegian philatelic history could help here.

The European Postal Congress in Vienna was not a Universal Postal Union assembly. The UPU suspended meetings during both wars. It held one in 1939 (Buenos Aires) but not again until 1947 (Paris). Maybe the Vienna Postal Congress was held as a pseudo-official, Europe-based substitute and countries other than those represented on the Slovensko stamp sent delegations and/or were invited. The blank shields may represent these nations. Their shields could not be depicted because there was no formal noncombatant or ally agreement in place among all the nations which would have been otherwise joined

infelicitously in the Slovensko design.

David Parker, author of *European Stamps of the Second World War* (2015), claims that the European Postal Congress was “attended by Germany and its allied and occupied countries” (p. 11; see also pp. 97-98). This account does not help us sort out exactly which states attended and, crucially, which shields were deliberately not portrayed on Vlček’s stamp. But Parker’s mentioning “occupied countries” is a clue. It would again be bad publicity to announce, by displaying additional identifiable shields, that some countries attended the Congress because they were under the thumb of occupying powers and that the unity implied by a neat array of shields was a sham. Or, as hinted by the map on the 3pf+ 7pf German stamp, other countries were being eyed as lands to be occupied and hence added to an imaginary shelf of anonymous shields of insignificant nations. The darkness of the area of the Soviet Union (Fig. 3) is ominous. By 1942 the “Nonaggression Pact” was over.

Why some of the celebratory stamps give the date October 12, 1942 and others October 19 is, for me, a mystery. Are these different dates those of the beginning and the end of Vienna’s European Postal Congress? Then why did no stamp employ the inscription “12-19 October 1942”? Perhaps historians of German or even Austrian philately may be able to answer this question.

[Ed. note: Alan Soble welcomes comments and suggestions from anyone who can help resolve the unanswered questions raised in the article. His email address is asoble01@gmail.com. You can also forward messages to Alan through me at kdhart46@icloud.com.]

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MINIATURE SHEETS “KDE DOMOV MŮJ?”

[Where is my home?]

by Zdeněk Jindra
trans. by Lucie Harris

Some of the most popular miniature sheets of the 1st Republic “Kde Domov Můj?” [KDM] were issued on December 17, 1934 (Fig. 1). The design of the miniature sheet (in the Věstník newsletter it was called a graphic page, which is a term that understandably did not catch on) had a 3 x 5 stamp layout (thus altogether 15 stamps with comb perforation 13¼:13) and sheet edges imprinted with decorations. Values of 1 Kč and 2 Kč were issued on thick carton paper without any gum. [Ed. Note: The same two stamps were issued at the same time in printing sheets of 100 on regular gummed paper, line perforated 9¼.] Just

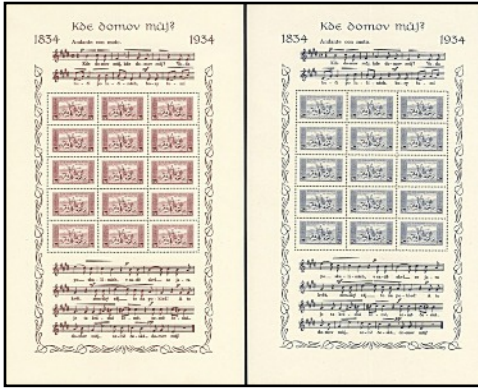


Figure 1: 1 Kč and 2 Kč KDM miniature sheets

the fact that the souvenir sheets did not have any gum led to collectors having a certain distrust as to the postal functionality of these miniature sheets. This led to long discussions in the philatelic press of that time -- which we will discuss later. But now we will focus

on the most important part -- the description of the original miniature sheets and determining their authenticity through the characteristic signs of genuine miniature sheet stamps. The author of this article has the opinion that it is important to show first and foremost the original stamps in order to recognize them, instead of describing dozens of known forgeries, which as a result can turn out to be counterproductive. Knowing the details of the design of the original miniature sheet stamps is important chiefly in the case of the discovery of new forgeries, since in that case they have not even been definitively identified as such.

What do the catalogs say?

The brief note in the newest POFIS Československo 1918-1939 catalog does more harm than anything else, because on the already known forgeries the line of the 1 Kč and 2 Kč has been

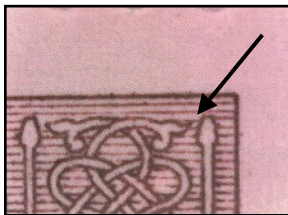


Figure 2: Interrupted line on the 1 Kč value (Unfortunately there are forgeries that have this characteristic sign of authenticity.)

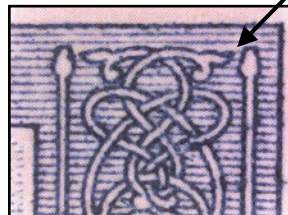


Figure 3: Interrupted line on the 2 Kč value (Unfortunately there are forgeries that have this characteristic sign of authenticity.)

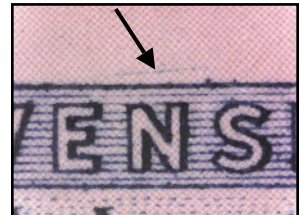


Figure 4: Above the letter N of Československo on the 2 Kč value is a thin slanted line. On forgeries this may be drawn in, that is why it is good to know how the line looks exactly and to study it in detail.

scratched out and thus interrupted (to be like the genuine one -- Fig. 2/3) and the diagonal line above the N of the 2 Kč has been drawn in (to be like the genuine one -- Fig. 4). The first issue of Merkur-Revue of 2002 gives more details, but these details are nevertheless basic information that is insufficient to assess authenticity. On the other hand having all of this information in a catalog is a bit of overkill (in fact we would not expect them to include it). It is thus necessary to study these signs of authenticity as to how the original looks -- whether the line has been interrupted or the diagonal line has been drawn in (which are recognizable on the damaged paper under a microscope -- scratched paper and color remainders).

Further characteristic signs of authenticity

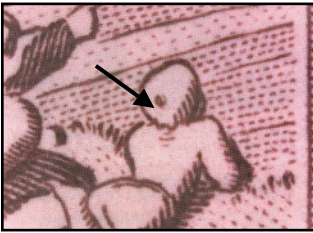


Figure 5: There is a dot in the shape of a hook on the head of the boy who is lying down -- both the 1 Kč and 2 Kč varieties.



Figure 6: On both the 1 Kč and 2 Kč values the number 9 of the year is opened a little bit.



Figure 7: On both the 1 Kč and 2 Kč values there are three distinct lines in the second letter O.

Thanks to the above mentioned arguments it is good to study the miniature sheets and their individual stamps in more detail, and so we provide additional significant signs of authenticity.

In practice it is good to know additional characteristic signs of authenticity (Fig. 5/6/7/8/9/10), but those shown above are the ones that are the most important. Nevertheless, the experienced collector can also find his own signs of authenticity on the originals. It is valuable to examine the book *Padělky Československých Poštovních Známeek* (Forgeries of Czechoslovak Stamps) from 1963 and possibly the newer one from 1998 by J. Karásek, which however is not as detailed as the previous one.



Figure 8: On the 1 Kč value the neck of the ploughman is hatched with four white facets.



Figure 9: On the 2 Kč value the neck of the ploughman is hatched with three white facets -- unfortunately they are often covered with color.

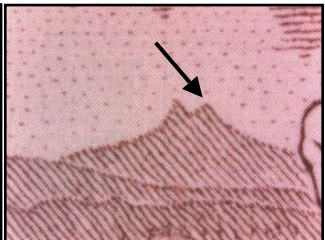


Figure 10: On both the 1 Kč and 2 Kč values the mountain peaks are not the same height -- the right peak is lower. The peaks are usually the same height on forgeries.

Other general signs of authenticity of the miniature sheets and stamps

It is valuable to have a guaranteed original stamp from the miniature sheet as comparison material (it only costs a few Crowns). You can then compare it to the one you are trying to authenticate by lying it on top and seeing if the perforations match, which if they do is another sign of authenticity. The perforations of the genuine stamps and the miniature sheets are clean (Fig. 11). We find that on forgeries the perforations are less clean and more irregular.

The color of the original miniature sheet is distinctive, and when remembered it can be used as a good and quick sign of authenticity. It is good to measure the size of the original stamp image, because forgeries can often differ by as much as 0.5 mm. For the really interested collector of the original miniature sheet stamps, it is instructive to observe the



Figure 11: An example of the original perforations on a 1 Kč miniature sheet.



Figure 12: On the original miniature sheets and individual stamps there occur lots of these large dots and lines. A sample of one of them is on the left side in the middle. You can find others yourself.

different dots and lines in the image and also outside the image of the stamp (Fig. 12). Some of them are large -- others small, but if you learn their locations they can serve as another guide of authenticity.

Unconventional forgeries

A counterfeiter cut off the perforations right up to the edge of the stamp image from the ordinary printing sheet variety stamps (1 Kč and 2 Kč), and then glued them to thick carton paper. He then used this to create postal stationery with cancels (they could have been forged, redrawn, or genuine-misused) such that some collectors could have announced their opinion that all was correct with them. These are not difficult forgeries to identify, but they do exist and in this case the stamp image is genuine.

Dimensions of the KDM miniature sheets

Catalogues and the *Monografie* differentiate the miniature sheets according to their size as:

Narrow: 173 mm x 285 mm

Wide: 174 mm x 284 mm

The significant and enthusiastic collector of ČSR, Peter Hoffman, went even further. For a long time now he has presented statistical evaluations of KDM miniature sheet's sizes and image dimensions on his website <http://phstamps.com>. His work is commendable and very interesting for specialized collectors. Surprisingly it has not been published in any professional literature, and its results would likely be worth knowing by others.

.....

It is interesting to read about how uneventful the sale of the miniature sheets was -- which, due to their high price, were not too popular. For example, Jiří Nekvasil writes in his article “Kde Domov Můj?” -- *Filatelie 1969* -- 440:

“I emphasize that on the first day when the “Kde Domov Můj?” miniature sheets were issued, there wasn’t any philatelic “horror”, no line, no pushing, nervousness, no sarcastic comments to the editor and his distribution methods, no rude language towards the innocent worker . . .”

He goes on to describe how as a student he came to the counter at 9 am on December 21 at Prague’s main post office. There was no line in front of him, just one man that was offered both miniature sheets by a shy young woman.

“The man looked them over, but when he heard the price, laughed and said something about that these aren’t really stamps if they do not have gum, and he is not crazy to spend this kind of money on them.”

The lack of interest from the public can be explained by several reasons. First, collectors have a distrust of this kind of material. Especially because the miniature sheets did not have any gum. Then, the price of both miniature sheets was quite high for those days -- 45 Kč -- in a time when the Great Depression was lingering. A main reason for the lack of interest can also be attributed to the comments of Ervin Hirsch (*Tribuna Filatelistů 1934*), which we cite:

“These miniature sheets, either unused or canceled by colorful or black rubber cancels are and will be worthless in philately”, and further, “What will philatelists do? They will cut out 15 stamps from their miniature sheet and use them to pay for consignments -- only stamps usable in real postal transport might be worth something in the future.”

E. Hirsch was completely and obviously wrong in his pricing forecast of the miniature sheets. But, possibly thanks to his sentences, miniature sheets today have such significant value since not many complete sheets in excellent quality have survived (they did not fit well into the storage fixtures of the time, and corners or portions are often damaged or cut off). This is confirmed also by a comment in the POFIS catalog where it says the price of a miniature sheet in excellent condition is multiple times higher. This is not surprising, if the collectors partially listened to Hirsch and used the stamps to pay for their postage. It is probable that a great number of the 12,900 1 Kč and 9,600 2 Kč miniature sheets that were issued were torn apart. . . . When, however, the size of the edition of the miniature sheets was announced, it was discovered to be small, and their price started to rise.

.....

However, let’s return to today’s theme. In 1935 *Tribuna Filatelistů* made revised comments in the article “Are they going to be rare?” wherein they confess there likely aren’t a large number of these miniature sheets. On the other hand E. Hirsch guaranteed his readers of the miniature sheets and stamps they had ordered, and at the same time even used the stamps as postage in doing so. In this way he contributed to the increase in price of these miniature sheets, but likely unknowingly, since it is not proven that he had any great supply of them for himself. Also, after a short while he was buying them himself and at a higher price.

The KDM miniature sheets are beautiful graphic works and are a justified decoration of every collection.

[Ed Note: The Specialist is pleased to reprint this first English translation of an abridged article from *Merkur-Revue* 5/2017 with the permission of the author and the editor.]

Literature used:

- 1) *Monografie Československých Známek -- Part 3*, collective of authors
- 2) *Padělky Československých Poštovních Známek*, 1963 -- J. Karásek
- 3) *Merkur-Revue -- Československo 1918-1939* -- Klím, Schödelbauer, 2002
- 4) *Filatelie*
- 5) *Český Filatelista*
- 6) *Tribuna Filatelistů*
- 7) *Filatelistická Revue*



Book Review

MONOGRAPH 32 THE DOVE ISSUE:

A Handbook for Collectors of Stamps and Covers

Jiří Kašpar, Jaroslav Moravec and Martin Kašpar
Additional illustrations and translation by Mark Wilson

This latest Monograph published by the Czechoslovak Philatelic Society of Great Britain (CPSGB) is an updated version of the excellent study originally published in 2015. Mark Wilson has not only revised the original text (in doing so making it far easier to understand), he has now added all the supplementary research that has been unearthed in the five years since it was original published. This early Czechoslovak series of six values is widely collected and over the eight year period of its issue provided many variants from the large number of plates used during that period. In addition color variations can be found as well as versions with differing line and comb perforations.

This Monograph has two sections. The first deals with the design and production of the series, which has a simple but elegant design by Jaroslav Benda showing a dove (or perhaps a carrier pigeon) clutching a letter in its beak. The second section gives impressive detail on each of the six values of the issue, including the different color printings of the 5h and 10h values. Plate positions, types of flaws, numbers printed, even dates of validity are discussed and fully described. Another significant improvement on the original version are the illustrations which add to the ease with which the reader can understand the complicated history of this issue.

The Monograph is available from James Buckner, our book sales manager, whose contact information can be found at the bottom of page 44 of this journal. For orders with addresses outside the USA, and non-member orders, please contact James to ascertain the cost to you.

101 pages, 8 ¼" x 11 ¾", in full color, soft cover. Czechoslovak Philatelic Society of Great Britain, 2019. \$36.00

Keith Hart

[Ed. note: As the Dove issue is an extremely interesting subject to collect, both as stamps and covers, readers should be aware that the CPSGB also has available study guides to the 15h and 25h values of this issue, which have been written by the same authors and translated by Mark Wilson. These are available in their print-on-demand series. They are available from Rex Dixon of the CPSGB who can be contacted at publications-officer@cpsgb.org.]

VINCENT HLOŽNÍK (1919-1997)

by Keith Hart



Figure 1

Vincent Hložník is the latest stamp designer to be celebrated by being the subject of the Slovakia Postage Stamp Day issue. Hložník was born in Svederník, near Žilina in northern Slovakia. He studied at the Academy of Education in Prague, which specialized in drawing and painting. His thesis was on the circus and consisted of six panes of painted glass. Throughout his lifetime he often returned to subject matter that was important to him, such as circus and religious motifs. In 1950 he showed his first interest in postage stamps by submitting a design for a postage stamp to the Czechoslovak Postal Service. It was not selected for use and unfortunately the subject matter of the submission is not known. That same year he created

a remarkable linocut entitled *Crucifixion*, which was heavily influenced by Greek Orthodox icons. Nearly 20 years later a postage stamp of this work (Fig. 1), engraved by L. Jirka, was issued in 1969 as part of the long-running art series.

From 1952-72 he was professor of graphic art at the Bratislava Academy of Fine Arts. He later became Rector of the Academy. In 1965 the first stamp he had specifically designed was issued, as part of a series of four which celebrated cultural anniversaries. The stamp commemorated the 500th anniversary of the Academia Istropolitana in Bratislava (Fig. 2) and was engraved by Bedřich Housa. It had a more restrained and figurative design than his own paintings from this time. The main female figure has the slightly indistinct outline that was typical of his designs for stamps, highlighted by unique irregular background shading of the figures.



Figure 2

In 1966 he designed a complete series of four stamps, again celebrating cultural anniversaries. A 30h stamp, engraved by Jaroslav Goldschmied, commemorated the 21st anniversary of the Liberation of Bratislava during World War II. The stamp illustrates the Slavín [cemetery] on a hill overlooking Bratislava, which is the resting place for more than 6000 Soviet soldiers, killed during the battle for liberation against the forces of Nazi Germany. In the foreground of the stamp a grieving woman cradles a dead soldier's body (Fig. 3). A curiosity of this stamp is that although Pofis shows Goldschmied as the engraver, the lower right of the stamp has the initials "J.S." as well as "J.G.". It is possible that part of the engraving was undertaken by Jiří Švengsbír or Jindra Schmidt. A 60h stamp, engraved by Ladislav Jirka, is simply inscribed "Devin", which in no way informs us of the historical and cultural significance of this site, which is now an outer suburb of Bratislava. Settlements have continuously existed in Devin from the Bronze Age onward. Situated at the confluence of the Danube and Morava rivers, the ancient castle dates from the early 9th century. In the 1840s the Nationalist Revival led by patriots such as Ludovít Štúr considered Devin as a



Figure 3



Figure 4



Figure 5



Figure 6

symbol of their efforts to gain recognition of the Slovak people and culture from the Kingdom of Hungary, who had long been their political masters. Štúr is seen at the forefront of the stamp, standing before a group of his followers (Fig. 4). Devín has remained a symbol of Slovak nationalism and a festival celebrating Slovak culture is held there every year. Another 60h stamp, also engraved by Jirka, marks the 700th anniversary of the foundation of the town of Náchod in east Bohemia. The town is dominated by a renaissance castle which overlooks the beautiful Town Square (Fig. 5). In the spring visitors can see an enormous number of blooming lilac bushes, which has led to its nickname “The Town of Lilacs”. The fourth stamp of the series, engraved by Jan Mráček, also has a value of 60h and celebrates the 400th anniversary of the State Science Library (now known as the Research Library) in Olomouc, Moravia. The motifs of the stamp show the tomes and globes one expects to find in a well-established library (Fig. 6). The background of the stamp has images of some of Olomouc’s main buildings from the Baroque period, the most famous of which is the Holy Trinity Column, a World Heritage Site.

The year 1967 saw Hložník design two of the three stamps in a series for Czechoslovak cities. Both stamps had a value of 30h and were engraved by Jan Mráček. The stamp for the city of Skalica has as its most prominent image the town’s most famous building, the St. George Rotunda, which dates from the 12th century. In the background the Town Hall and the House of Culture can also be seen (Fig. 7). The second stamp is for the city of Prešov with images of city center buildings, as well as a pair of hands and a book which represent the importance of the Ruthenian Literary Society in its history (Fig. 8).



Figure 7

Hložník’s next stamp, from early 1968, seems to be a direct relation to the two previous stamps in that its format is the same size and the subject matter is another town, Liptovský Mikuláš. The main motif of the 30h stamp, engraved by Josef Herčík, celebrates one of the town’s most famous citizens, the romantic poet, Janko Král, who was also a strong supporter of the Slovak cultural revival in the middle of the 19th century. To the right of his portrait is the building which houses his museum (Fig. 9). The FDC cachet



Figure 8



Figure 9

includes images of raptors, another theme continually found in Hložník's work. The next two Hložník stamp designs, issued later in 1968, commemorate events from the same period. Both were engraved by Jindra Schmidt. In 1848, during the year of European revolutions, there occurred what is known as the Slovak National Uprising. In the Slovak lands there was a strong nationalistic movement which campaigned in particular for the end of serfdom and acceptance of the Slovak language in government and schools. Although relatively unsuccessful at this time it gradually led to Slovakia's independence from the Kingdom of Hungary after World War I. A 30h stamp commemorated the 120th anniversary of the First Slovak National Council (also the 25th anniversary of the Second Slovak National Council). The main figure shown is the writer Jozef Miroslav Hurban, the President of the First Slovak National Council. To the left of him, a patriot, with rifle and flag, stands on a symbolic figure that represents Hungary (Fig. 10). The companion 60h stamp shows a group of the Slovak Volunteer Corps who marched from Vienna into Slovakia and



Figure 10



Figure 11

for more than a year clashed with the Hungarian army (Fig. 11). The much stronger and better organized Hungarians finally prevailed and led to the continued suppression of Slovak's dreams of independence for nearly another 70 years.



Figure 12

In 1969 Hložník designed three postage stamps, the first two engraved by Jan

Mráček. The first observed the 50th anniversary of Comenius University in Bratislava (Fig. 12) and had a similar figurative design and size to his previous two stamps. His other 1969 stamps were a pair of stamps issued to commemorate the 25th anniversary of the Slovak National Revolt (SNP) and also the 25th anniversary of the critical Battle of Dukla Pass. His stamp for the SNP shows three grieving but determined figures, together with a smaller group of partisan soldiers (Fig. 13a). The Battle of Dukla Pass stamp, engraved by Josef Herčík, shows General (and later President) Svoboda standing next to a group of his soldiers who are steadfastly holding their position (Fig. 13b). Hložník was passionately interested in the often harsh and tragic aspects of Slovak history, shown in these designs.



Fig. 13a



Fig. 13b

In 1972 he became a victim of the Normalization Period which followed on from the 1968 invasion of Czechoslovakia by countries of the Warsaw Pact, led by the Soviet Union. This forced him from his teaching position, but allowed him to concentrate on his own art, which at that time was changing from the influence of Picasso and Expressionism, to a more abstract form of Neo-Surrealism. This resulted in a four year gap before he was allowed to design his next stamp, this time to celebrate the 1st anniversary of the Helsinki Accord (Fig. 14), which led to improved relations between democratic Western Europe and communist Eastern Europe. It can be argued that this meeting was a major factor in the slow decline of communism in the East, as its ideals for human rights and fundamental freedoms gradually became a manifesto for the dissident liberal movements of Eastern Europe. The design for this stamp, which was engraved by Josef Herčík, demonstrates the expectations that the conference had generated. A mother's hands thrust her child upwards. The child itself reaches out to touch the name of the country, perhaps symbolizing the prospect that the Czech and Slovak peoples would eventually free themselves from the yoke of Soviet communism and become truly independent once again.



Figure 14

In 1978, to celebrate the 60th anniversary of the founding of Czechoslovakia, a 60h Hložník design, engraved by Josef Herčík, was issued. The female figure represents the Republic and is shown holding the shield of the state, with what is characteristic of this period, a communist red star, hovering near her head (Fig. 15). The design of the figure can be seen to be the now typical model that Hložník used for his stamps, with an extremely sketchy outline highlighted by heavier shading around the figure. The FDC cachet continues the communist imagery, with both industrial and agricultural workers, as well as a teacher.

In 1979 Hložník designed two stamps, part of a set of six which commemorated various anniversaries. The first marked the 30th anniversary of the World and



Figure 15

Czechoslovak Peace Movement and was engraved by Jan Mráček. The stamp has an image of an industrial building, a communist red star, a person reaching out to a child, doves, and laurel leaves (Fig. 16). This seems to embody the promise of peace under communist rule. The second 1979 stamp celebrates the 50th anniversary of the Czechoslovak Radio Orchestra from Bratislava. This was engraved by Jindra Schmidt and shows musical instruments against a backdrop of Bratislava castle (Fig. 17).



Figure 16



Figure 17

In 1980, Hložník's next stamp design, which was engraved by Josef Herčík, marked the 60th anniversary of the Slovak National Theater. The stamp illustrates the theater's building, and an actor playing King Lear (Fig. 18).



Figure 18

Away from stamp design, Hložník allowed a great deal of frivolity in his work, particularly when illustrating books. His philatelic work was nearly always of a more serious nature.

Six years passed before another Hložník artwork appeared on a stamp. This was a 3 Kčs stamp from a four stamp series for Circus and Variety subjects. The Oldřich Pošmurný design, engraved by Miloš Ondráček, illustrates one of Hložník's earliest paintings, *Z cirkusu* (From the Circus), dating from 1946 (Fig. 19). At this time

his art was still influenced by the Cubist movement, although there are already signs that his art technique was changing to the Expressionist style shown on nearly all his work for stamps. In 1988 he designed his final work for Czechoslovakia. This was for the 70th anniversary of the founding of the State. The stamp, engraved by Miloš Ondráček, shows a smiling woman, her hair wreathed with linden leaves, together with the State's Coat of Arms, and other linden branches (Fig. 20).

Hložník's final stamp project was most fittingly for his native Slovakia. Considering his intense interest in Slovak history and culture it was appropriate that this 1994 design was to celebrate the 150th anniversary of the Slovak Hymn



Figure 19



Figure 20

and Anthem. Issued as a miniature sheet and engraved by Martin Činovský, it shows the author of the text, Janko Matuška, with the allegorical scene "Woman Digging a Well" (Fig. 21), the folk song on which the hymn is based. The FDC cachet continues the theme of awakening Slovak nationalism, with images of towns and students involved in the Slovak National Uprising of 1848.

Nad Tatrou sa Blýska (Over the Tatras Lightning Breaks ...) quickly became a symbol of Slovak Nationalism, eventually becoming part of the Czechoslovak National Anthem, before it became the Slovak National Anthem in 1993.

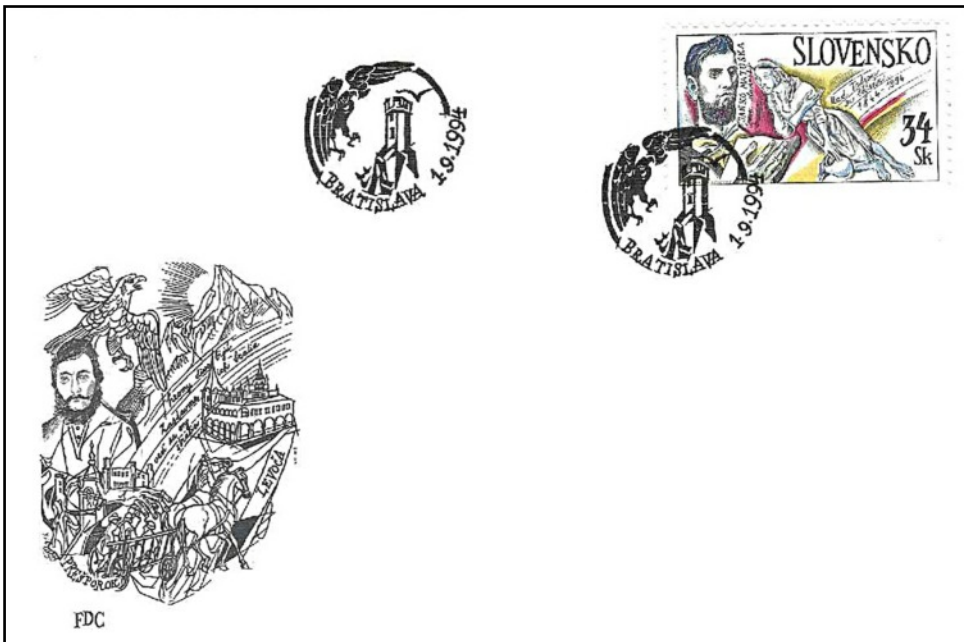


Fig. 21

At the end of 1994, Hložník's painting *Býci* (Bulls), was part of the Art series of stamps for that year. The artwork shows how Hložník's public works had moved on from Cubism to Expressionism when painted in 1960. The extreme abstract form of the human figures and bulls (Fig. 22) is not similar to any of his stamp designs. Although he had always included religious subjects in his work, this had become more common later in his life. After his death in 1997 Slovakia issued two further stamps, both with religious subject matter. In 1999, as part of a series called Spiritual Revival, which led up to the Millennium, his painting *Premenenie*



Figure 22



Figure 23

(Transfiguration) was issued as a stamp engraved by Martin Činovský. It shows Jesus talking to the prophets Moses and Elijah (Fig. 23). Following on the religious theme, in 2007 a painting by Hložník was selected to represent Easter in the annual issue celebrating that holiday. Coming full circle, this stamp, based on an artwork by Hložník from 1976, a representation of the Crucifixion (Fig. 24), is similar to Figure 1, the 1950 linocut that was his first stamp design, a stylized Orthodox icon. With a graphic design by Lubomír Krátky, this is at present the final stamp issued based on Hložník's work.



Figure 24

Hložník was also a prolific book illustrator, with over 300 books published. Examples of this work can be seen in the background of the postage stamp, coupon and FDC issued to celebrate his life's work on the 2019 Postage Day stamp, reviewed elsewhere in this issue. These smaller scale works, compared to his paintings, together with the even smaller scale images that a stamp requires, showed him to be an expert in graphic design. Today in Slovakia he is thought of as the founder of modern Slovak graphics, resurrecting interest in that art following World War II, who, continuing on as a teacher and administrator, became an inspiring exemplar of modern art, whose legacy is still respected in modern day Slovakia.

SOURCES:

- Vincent Hložník- Exhibition catalog 1984; J. Abelovský, E. Trojanová; Slovak National Gallery
- The Work of V. Hložník, 1987; E. Trojanová; Art Life- vol.30, no.3
- Vincent Hložník, Graphic Works- Exhibition Catalog 1994; Z. Bartková; State Gallery, Banská Bystrica
- Postage Stamp Day- Vincent Hložník (1919-1997); www.pofis.sk/en/catalog/products/postage-stamp-2019.

IMAGES:

- Czech Stamp Library website- Mark Wilson; www.cpslib.org. Figures 1, 3-8, 10-14, 16-20.
- Pofis Slovakia website; www.pofis.sk/en/catalog/emissions. Figures 22-24.
- Figures 2, 9, 15, and 21 are from the author's collection.

CATALOG REFERENCES:

- Fig. 1; Pofis 1800; Scott 1660. Fig. 2; Pofis 1470; Scott 1332. Figs. 3-6; Pofis 1544-7; Scott 1593-7.
- Figs. 7-8; Pofis 1627-8; Scott 1485, 1487. Fig 9; Pofis 1666; Scott 1524. Figs. 10-11; Pofis 1704-5; Scott 1564-5. Fig. 12; Pofis 1751; Scott 1610. Fig. 13; Pofis 1778; Scott 1639. Fig. 14; Pofis 2210; Scott 2076. Fig. 15; Pofis 2346; Scott 2208. Fig. 16; Pofis 2370; Scott 2237. Fig. 17; Pofis 2373; Scott 2235. Fig. 18; Pofis 2427; Scott 2302. Fig. 19; Pofis 2770; Scott 2632. Fig. 20; Pofis 2824; Scott 2684
- Fig. 21; Slovak Pofis 41; Scott 191. Fig. 22; Slovak Pofis 51; Scott 200. Fig. 23; Slovak Pofis 180; Scott 327. Fig. 24; Slovak Pofis 392; Scott 515

PHILATELIC NEWS AND VIEWS

From Keith Hart

1) When you receive this issue we will have just completed our meeting at Sarasota, FL. We will have established whether we will have an informal presence at **BALPEX** in September of this year, and also **confirm the location and dates for our 2021 convention**. Details will be given in the Spring 2020 journal.

2) Congratulations to member **Steven Friedenthal** for receiving a Vermeil at CHICAGOPEX 2019 for his literature exhibit **Czechoslovak Machine Advertising Cancels: The First Republic Cancels**.

3) Currently the most significant (publicity-wise) awards for postage stamp design are the annual **NEXOFIL Awards**, which are bestowed at the end of each year at a ceremony at the Spanish Royal Mint in Madrid. The awards for 2018 issues included five awards for the Slovak Postal Service. Their most successful stamp was **Art: Ladislav Bielik- Man With A Bare Chest**, the recipient of three awards: 1st place in the luxury proofs section for the black proof of the stamp, 3rd place in the best engraved stamp section (engraver Rudolf Cigánik), and 3rd place in the best souvenir sheet segment (graphic designer Vladislav Rostoka). In addition the miniature sheet for **1150th Anniversary of the Arrival of Saints Cyril and Methodius in Great Moravia** was awarded 2nd place for the best design (Dušan Kállay) during the first five-year period for these awards (2013-2017). This can also be considered a Czech stamp as it was the subject of a joint issue. Last but not least, a 3rd place award was given to the **2018 Postage Stamp Day: Alfons Mucha-Hradčany** stamp with its unique design overlapping the coupon with the stamp (graphic design Vladislav Rostoka). The Czech Republic Postal Service also collected an award, a 3rd place in the luxury proofs section for the set of six proofs of the **Prague Castle: Francesco de Ponte** stamp (designed and engraved by Miloš Ondráček).

4) Congratulations are sent to **The Society for Hungarian Philately** on their 50th anniversary. Their philatelic history overlaps with Czechoslovakia's for a short period, as well as earlier postal history in the Slovak lands.

5) The **APS Great American Stampshow** held jointly with the American Topical Association and The American First Day Cover Society will take place this year in Hartford, CT from August 20-23. It will be held at the **Connecticut Convention Center**, 100 Columbus Blvd., Hartford CT 06103. Exhibition times are 10 am-6 pm Thursday-Saturday and 10 am-4 pm Sunday. Admission is free and parking at the convention center is \$3 for the first hour, \$2 for each additional hour, up to a daily maximum of \$19. There are two show hotels: the **Marriott Hartford Downtown**, 200 Columbus Blvd., Hartford CT 06103. Tel: (860) 294-8000. Nightly rate is \$159 with parking at \$19/night for self-parking and \$23/night for valet parking. This hotel is immediately adjacent to the convention center; the **Hilton Hartford**, 315 Trumbull St., Hartford CT 06103. Tel: (860) 728-5151. Nightly rate is \$149 with parking at \$19/night for self-parking. This hotel has a free transport link with the convention center using the Hartford *dash* shuttle which runs every 15 minutes

during the exhibition times. **Entries for the multi-frame/single frame exhibits are due by April 15, 2020 and entries for the literature exhibits are due by May 1, 2020.** Application forms are available online at the show website <https://stamps.org/great-american-stamp-show>.

6) The Society was fortunate enough to obtain some free advertising when the *Summer 2019 Specialist* had an extremely nice review in **Linn's Stamp News** in November. Thank you Linn's and their writer Michael Baadke. This review mentioned in particular the Presidential stamp issue articles. I have to add that I was extremely pleased to receive many emails from members who also found this series satisfying. It was particularly interesting to research the materials for this series of articles, even though it took far longer than expected when I commenced the task.

- 7) Welcome to four **New Members**:
- #2200 **Warren C. Yursik**, Charlottesville, VA
 - #2201 **Albert Novak**, Tallahassee, FL
 - #2202 **James L. Goedert**, Wauna, WA
 - #2203 **John Morgan**, Austin, TX

Thank you for joining and I hope you enjoy the *Czechoslovak Specialist*. Please remember that we have members who are experts in every form of philately. If you have any queries or need advice you can drop me a line and I can forward your question on to somebody who can probably help you.

8) Lastly I have to report a change of address for myself. The new address is 4336 Las Lunas Ct., Castle Rock, CO 80104. My telephone number and email address are unchanged.



THE SHANGHAI COVER - AN UPDATE

by **Keith Hart**

Following the inclusion of the article "The Shanghai Cover" in the Fall 2019 *Czechoslovak Specialist* (pages 16 and 17), I have received invaluable information from Johan Sevenhuijsen and Jozef Wagemakers which has enabled me to fill in the gaps I had regarding the cancels on the back of the letter, also the difficulties in mail traveling overland to Shanghai at that time.

First of all, the deciphering of the cancel when the letter arrived in Shanghai (Fig. 1). Although I had been completely baffled by the date, the answer was surprisingly easy. At that time the Chinese mail authorities were not using the traditional Chinese calendar as I had thought. The Gregorian calendar was in use and therefore the "1.8" in the cancel is August 1st. The final "27" on this cancel is the equivalent of 1938. The Chinese defined the year as from when the Republic was

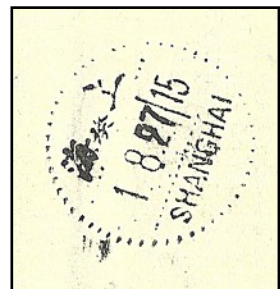


Figure 1

founded and as the Republic of China had been proclaimed in 1911, this was 27 years since that time. This information now allows us to see that the letter took 37 days to travel from Prague to Shanghai.

Secondly the cancellation with the Chinese characters (Fig. 2). This kind of

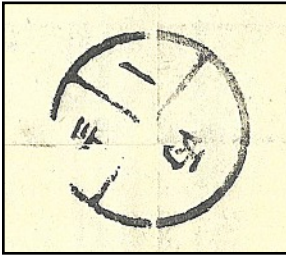


Figure 2

chop was only used in Shanghai's main post office on incoming ordinary and air mail letters in the 1937-47 period, not on registered and express mail. The layout of these cancels and the meaning of the characters is shown in Figure 3, which was obtained from the China Stamp Society's "China Clipper" journal from January 1983. The characters in the cancel are 'ping' at the top and day 1, month 8, which ties in with the August 1 postmark. What is still unclear, even among the leading specialists in this field, is the precise purpose of this chop, and what the character in the top of the cancel stands for. It is clear that it is an indication like A, B, C, or D as we would use, but what these stand for is still under discussion. Johan feels that the most probable explanation is that they stand for delivery areas in the distribution network around the main post office, which means they would have a function in sorting mail.

Lastly the route of the letter from Prague to Shanghai. Jozef Wagemakers has

studied the choices of route and found that the instruction "via Siberia" is best known and this would include preferred travel by the TransSiberian Railway (TSR).

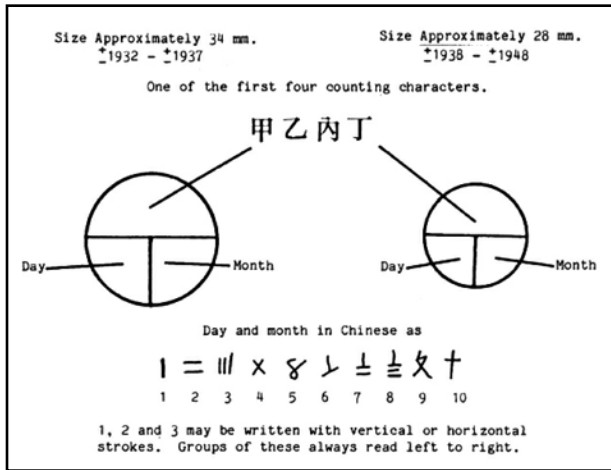


Figure 3

studied the choices of route and found that the instruction "via Siberia" is best known and this would include preferred travel by the TransSiberian Railway (TSR). In the case of this letter the "via Suez" seems to relate to an actual suspension of service by the TSR to Shanghai during June and July of 1938. The Japanese army had occupied the land route from the Mongolian border to Shanghai by 1938. Most of Shanghai had been overrun by the Japanese, but the foreigners in the city were in the International Concession, which at that time was protected by British forces. The Japanese only invaded the concession the day after Pearl Harbor in 1941.

I am extremely thankful to Johan and Jozef for providing the above material which has completed a thorough investigation of this cover's history.

UPDATES TO THE CLASSICS CORNER

by Frederick P. Lawrence, Ph.D., FRPSL, DP-1

No. 113 in the Series

Delivery of Telegrams by the 1918 Czech Scout Post

The 100th anniversary of the 1918 Czech Scout Post was observed in 2019. Following up on our six-part commemoration of the anniversary, we now report on how Czech Scouts delivered telegrams addressed to the National Council government.

In 1918, radio-telegraph, or wireless telegraph signals were received in and transmitted from two stations, one



Figure 1



Figure 2



Figure 3

located at the Petřín Lookout Tower (Fig. 1) in Prague's Lesser Town district ¹, and the other operated in connection with the Main Post and Telegraph Office in Prague's Královské Vinohrady district ^{2,3}. Telegraph offices were located at the Wilson railway station (Fig. 2) and in Prague's Letná district on the west bank of the Vltava River (Fig. 3). (In 1919, Prague's main railway station was renamed after US President Woodrow Wilson, who played an important role in obtaining the independence of the new state of Czechoslovakia at the end of World War I.)

Czech Scouts delivered communications for the National Council on foot, bicycles (Fig. 4), and trams (Fig. 5). The Scout Post operation's



Figure 4



Figure 5



Figure 6

center, or postal agency, was collocated with the National Council offices beginning on October 28 in the Harrach (Harrachovský) Palace, then from November 10 in the Cadet Academy, and finally from

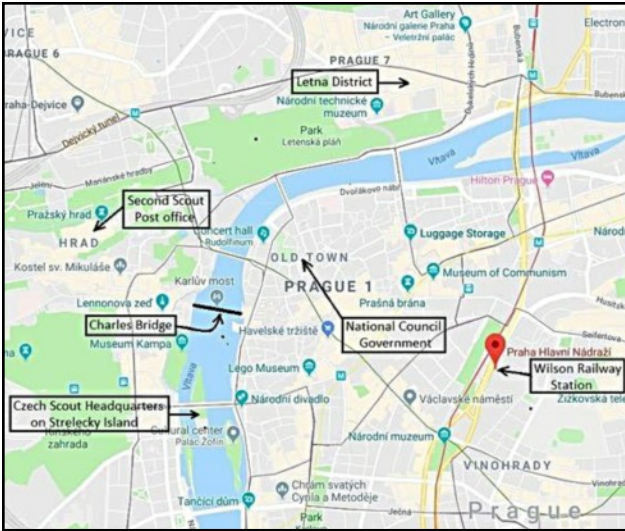


Figure 7

November 13 in the Czech Parliament (Fig. 6) which became their permanent home. Additionally, a second Scout Post office was opened on November 16 in the former governor's office in the Hradčany Castle ⁴.

Most of the telegrams addressed to the National Council were received in the telegraph office located at the Wilson railway station, which could easily be reached by tram (Fig. 7). Because of the high volume of telegrams, Scouts were dispatched several times a day to pick up telegrams

and deliver them to the National Council. As authorization to pick up telegrams, a Scout was given a post card of the Scout Post with his name written in the "Dopis od skauta ... převzal ..." handstamp (Fig. 8a). The message on the back of the card read, "To whom it may concern. Hand over received telegrams to the bearer of this card" (Fig. 8b). The card illustrated here was folded in thirds by Scout Nušle to fit in a uniform shirt pocket; the message was handwritten and signed by Josef Rössler-Ořovský, President of the Czech Scout Association and organizer of the Scout Post.



Figure 8a

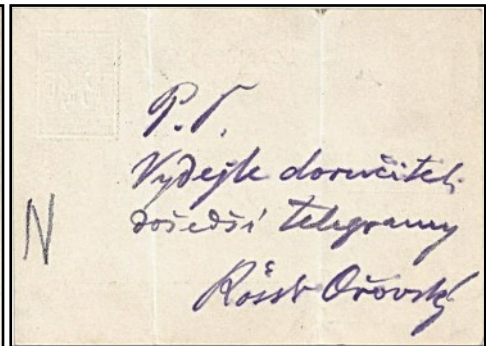


Figure 8b

Because the telegraph office located in Prague's Letná district was on the opposite bank of the Vltava River from the Old Town district where the National Council offices were situated (Fig. 7), few of the telegrams addressed to the National Council were received in that office, except during intermittent periods involving high telegraph traffic or wireless technical issues. Post cards of the Scout Post authorizing Scouts to pick up telegrams from that office are quite scarce (Figs. 9a & 9b). Because Scouts were infrequently dispatched to this telegraph office, they



Figure 9a



Figure 9b

were not necessarily familiar with how to go to it from the Scout Post operations center, so adult leaders wrote directions for transportation on the front of the post cards: “Ride tram number 1 up [toward the top of the line], then transfer to tram number 11.” Tram number 1 ran across the Charles Bridge (Fig. 10), and tram number 11 ran along the west bank of the Vltava River into Prague’s Letná district (Fig. 7). The cards illustrated here both have strikes of the double circle POŠTA SKAUTŮ handstamp with two notches in the outer ring, which was used in the Scout Post operations center collocated with the National Council offices 4, from which the Scouts- Šalda and Podobský- were dispatched. The Scouts were not dispatched from the second Scout Post office in the former governor’s office in the Hradčany Castle, which was also on the west bank of the Vltava River and closer to the telegraph office located in Prague’s Letná district (Fig. 7), because only the double circle POŠTA SKAUTŮ handstamp without notches in the outer ring was used in the second Scout Post office 4.



Figure 10

ACKNOWLEDGEMENTS:

We wish to thank the late Mr. Jiří Majer of the Jiří Majer Auction House in Prague, for information about tram transportation during the 1918 Czech Scout Post, and Mr. Ludvík Z. Svoboda and the late Mr. Jaroslav J. Verner of the Society for Czechoslovak Philately for translations between Czech and English.

ENDNOTES:

1. <https://www.radio.cz/en/static/history-of-radio-prague/the-beginnings-of-radio-broadcasting-in-czechoslovakia>
2. https://books.google.com/books?id=_eM_AQAAMAAJ&pg=RA3-PA50&lpg=RA3-PA50&dq=wireless+station+prague&source=bl&ots=Nvp_rQZfxz&sig=pKfc0cyhGi-N9zJnVcmkSeUhSJg&hl=en&sa=X&ved=2ahUKEwj1leGMi8jfAhVHHDQIHfGIBIMQ6AEwEHoECAAQAQ#v=onepage&q=wireless%20prague&f=false
3. <https://books.google.com/books?id=vd7mAAAAMAAJ&pg=RA5-PA54&lpg=RA5-PA54&dq=telegraph+station+prague&source=bl&ots=bjsQePx7ai&sig=ZICSwlOzLf7LTsq3uMkEltykXY&hl=en&sa=X&ved=2ahUKEwjs8Dej8jfAhWrh1QKHb6ABDQ6AEwEXoECAgQAQ#v=onepage&q=telegraph%20station%20prague&f=false>
4. Kvasnička, I. “Czech Scout Mail” *Czechoslovak Specialist*, Vol.58, No.3 (May/June 1996),

CZECH REPUBLIC ISSUE PROGRAM 2020

Postage Stamps

Date	Item	Layout	Value Kč	Other Items
1/20/20	Tradition of Czech Stamp Design: Bedřich Housa	TL	A	ZS, 8k
1/20/20	500 th Anniversary of opening of Joachimsthal Mint	MS	A	
1/20/20	Josef Čapek's <i>Organ Grinder</i> (definitive)	–	Z	ZS
3/11/20	Castle Kašperk	UTL	27	
3/11/20	Josef Gočár, architecture of Hradec Králové	MS	23, 45	
3/11/20	Songbirds in our neighborhood	TL	A	CM
4/22/20	EUROPA: Ancient mail roads	HA	E	
5/13/20	Works of Art on postage stamps: Jiří Kolař	MS	45	
5/13/20	Kája Saudek	UTL	27, 33	
5/13/20	Summer- Sports	TL	Z	
6/17/20	The Prague Archbishopric	HA	27	
6/17/20	Songbirds in our neighborhood	TL	A	CM
6/17/20	Space architecture	MS	52	
9/2/20	Songbirds in our neighborhood	TL	E	CM
9/2/20	Personalities: Václav Neumann	TL	27	
9/2/20	Josef Liesler	UTL	A, E, Z	
10/7/20	EXPO 2020 Dubai	UTL	Z	
10/7/20	Czech Actors	UTL	27, 33	
10/7/20	The micro world	TL	A, E	
10/21/20	Centenary of Constitutional Justice	TL	23	
11/11/20	Works of Art on postage stamps- Grigorij A. Musatov	MS	33	
11/11/20	Works of Art on postage stamps: Josef Vyleťal	MS	39	

LEGEND: A- equivalent to 19 Kč for 50g domestic letter; CM- Cartes Maximum; E- equivalent to 39 Kč for 50g letter to European countries; k- coupon; MS- miniature sheet; TL- full sheet; UTL- sheetlet; Z- equivalent to 45 Kč for 50g international letter; ZS- stamp booklet

[Ed. note: I am not sure whether the “Songbirds in our neighborhood” issue has been duplicated on this PostFila list. It is noted that the same value stamp is given for the 3/11/20 and 6/17/20 issues. It is possible that these have different subject matter, we will just have to wait and see.]

New Issues

CZECH REPUBLIC

by Keith Hart

1. On November 13, 2019 The Ministry of Industry and Trade jointly issued a miniature sheet with the Slovak Republic, to commemorate the **30th Anniversary of the Velvet Revolution and Karel Kryl**. The 44 Kč stamp shows hands raised in the symbolic Churchillian salute representing victory, or a gesture of defiance, depending from which side the hand is seen. The margins of the sheet include a portrait of Karel Kryl playing a guitar, with police intervention units in the background (Fig. 1). The sheet was designed by Zdeněk Netopil, engraved by Václav Fajt, and produced by PTC using a combination of recess printing from a flat plate, combined with multicolor offset. In 1989 more than 40 years had elapsed since the Communist Party forced its way to power in Czechoslovakia. Communist ideology was being discredited throughout the Soviet Union and Eastern Europe. Demonstrations were becoming more frequent in Czechoslovak cities despite last-ditch efforts by the Communist Party to stay in power. In early November there had been news of the fall of the Berlin Wall, Solidarity's election victory in Poland, and preparations for free elections in Hungary. On



Figure 1

November 17 students held a march to commemorate the 50th anniversary of the Nazi's violent storming of Charles University which had resulted in the death of nine students. As the marchers entered the center of Prague they were forcefully met by riot police backed by a regiment of the National Security Corps. The manner of this intervention outraged the public and within days massive demonstrations filled the streets of major cities. This resulted in the resignation of the Communist Party leadership on November 24. Four days later it was announced that the communists would relinquish power and end the one-party state. Almost immediately the formidable fencing separating Czechoslovakia from West Germany and Austria was dismantled and on December 10 a largely non-communist government was formed. The speed and peaceful nature of the breakup of communist power led to the term The Velvet Revolution, culminating in Alexander Dubček becoming Speaker of the Federal Parliament and Václav Havel becoming President before the end of the year.

Karel Kryl (1944-1994) was a singer/songwriter and poet who became one of the most prominent protest songwriters spanning the years 1968-1989. His songs attacked the inhumanity and hypocrisy of the Communist regime, and later even the post-communist regime as the breakup of Czechoslovakia became more likely. He left Czechoslovakia in 1969 and settled in Munich, where perhaps his most famous protest album, *Bratříčku, Zavírej Vrátku* (*Little Brother, Keep the Gate*



Figure 2

Closed), was issued. Having returned to Prague for his mother's funeral during the tumultuous month of November 1989, he found himself singing in Wenceslas Square on November 27, along with over 300,000 people. He soon became disillusioned with the Velvet Revolution and wrote several critical songs, before returning to Munich where he died in 1994. The FDC cachet has a similar image to the stamp with Kryl standing in front of a microphone playing his guitar (Fig. 2), while the FDC cancellation contains the protest symbol of a hand jingling a bunch of keys.



Figure 3



Figure 4

2. On November 13, 2019 the Ministry issued a commemorative stamp in the series: **Personalities - Ivan Blatný (1919-1994)**. The stamp, with a value identified by the letter 'A' (19 Kč) has a portrait of Blatný (Fig. 3), whose birth centenary occurs this year. It was designed by Pavel Dvorský and produced by PTC using multicolor offset in printing sheets of 50. Orphaned at an early age, Blatný was brought up by a grandmother and uncle. His first poetry collection *Paní Jitřenka (Morning Star)* was published in 1940. In 1948 he was part of a delegation of Czechoslovak writers sent to England, where he defected and spent the remainder of his life. He found life as an exile extremely difficult and almost constantly suffered from mental instability. A nurse, Frances Meacham, was responsible for safeguarding his poetry and towards the end of his life he saw two collections of his poems published. The FDC cachet, engraved by Jaroslav Tvrdoň, depicts a park bench with sheets of paper scattered on the ground (Fig. 4), while the FDC cancellation portrays an open book and a facsimile of the poet's signature.

3. On November 13, 2019 the Ministry issued a commemorative stamp to celebrate **100 Years of the Czechoslovak Red Cross**. The 19 Kč stamp depicts a face peering through a cross, and the logo of the Czech Red Cross (Fig. 5). The stamp was designed by Klára Melichová and produced by PTC using multicolor offset in printing sheets of 50. Although the humane ideals of the Red Cross spread to the Czech lands in the latter part of the 19th century, it was not until Czechoslovakia became established that a formal organization could be formed. On February 1, 1919 a meeting of social scientists was held at Ubecní Dům (Municipal House) in Prague. A committee was elected, and delegates requested that President T.G. Masaryk agree to the establishment of the organization and that he should appoint his daughter, Alice



Figure 5

Masaryková, as chairwoman. Pres. Masaryk granted this request on February 6 and this is considered to be the official foundation date of the group. Today its members main focus is on helping those who have suffered from an armed conflict or natural disaster. As often nowadays they aid the elderly, single mothers, the homeless, and the disabled. The 20,000 members and volunteers are associated in 692 local groups throughout the Czech Republic. The FDC cachet shows a quotation from Alice Masaryková (Fig. 6) and the FDC cancellation is a cross within multiple circles.



Figure 6

4. On November 13, 2019 the Ministry issued a stamp in the series: **Works of Art on Postage Stamps - Ota Janeček (1919-1996)**. The 45 Kč stamp shows the painting *Flora* (1957) from the collection of The Gallery of Modern Art, Hradec Králové (Fig. 7).



Figure 7

The stamp, celebrating the centenary of the artist's birth, was designed and engraved by Miloš Ondráček and produced by PTC using five color recess printing from flat plates combined with four color offset, in a miniature sheet of four with a blank central coupon. Janeček studied at the Czech Technical University of Prague, before it was shuttered by the Nazis. Forced to work at a bicycle factory, after returning to his studies he did not graduate.

He soon developed the distinctive, poetic style for which he is best known. By the 70s and 80s his motifs became subtle almost dreamy stylizations of flowers, butterflies, trees, and birds. Besides painting Janeček worked in other forms of graphic art such as linocuts, lithographs, and dry point etching. He also illustrated a large number of books. He was a member of the Manes Association of Artists, as well as the Hollar Association of Graphic Artists. The FDC cachet is a line drawing of a female face in profile (Fig. 8) and the FDC cancellation is a drawing of a small bird.

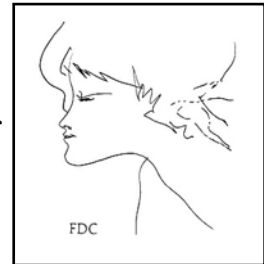


Fig. 8

[Ed. note 1: It is noteworthy that it was decided to print this stamp in what is an extremely slow, laborious, and exceptionally expensive way. Congratulations to Česká Pošta for doing this, although I do not expect many other stamps to be produced in this manner. František Beneš alerted me to say that Pofis has produced a special set of five proofs from the flat plate printing which are available from the Main Post Office in Prague for around \$25].

[Ed. note 2: Although primarily known for his paintings Janeček also designed several stamps. The best known are his two series of waterfowl. A series of six in 1960 (Pofis 1142-47, Scott 1007-12), followed by a series of seven in 1967 (Pofis 1588-93,

Scott 1448-53). He was also responsible for a stamp of the composer Bohuslav Martinů in 1965 (Pofis 1469, Scott 1331)].



Figure 9

5. On November 27, 2019 the Ministry issued a stamp in the series: **Works of Art on Postage Stamps- Ladislav Šaloun (1870-1946)**. The 39 Kč stamp shows the sculpture *Touch of Fate II* (1933) from the collections of the Gallery of the Central Bohemian Region (GASK) in Kutná Hora (Fig. 9). The stamp design was based on a photograph by Oto Palán and produced by PTC using multicolor offset, in a miniature sheet of four with a blank central coupon. Šaloun is considered the founder of modern Czech sculpture. He was heavily influenced by the style of August Rodin. His works emphasized textured surfaces,

and solidity through the interplay of light and shadow on a sculpture's surface. In some ways his works are unusual in that many designs were usually realized by other sculptors or stonemasons. His most famous work is the Jan Hus Memorial in Prague's Old Town Square, which took 15 years to be completed. The motif of the FDC cachet is Jan Konůpek's 1929 artwork *Contemplation* (Fig. 10) and the FDC cancellation is the logo of the GASK gallery.

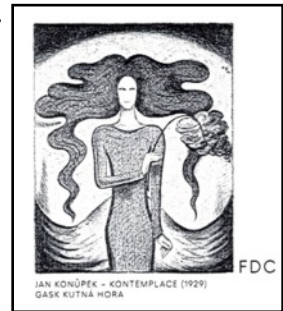


Fig. 10

(Ed. note: Most people who visit Kutná Hora only get to see St. Barbara's Cathedral, which is unfortunate as the baroque buildings of the former Jesuit College which house the GASK gallery have been beautifully restored and even if you are not a devotee of art, the stunning building interiors and gardens are well worth visiting in their own right).

6. On January 21, 2020 the Ministry issued a commemorative stamp in the series: **The Tradition of Czech Stamp Design: Bedřich Housa**. The stamp, with a value designated by the letter "A" (19 Kč), has a portrait of Housa holding an engraving tool (Fig. 11). The stamp was designed by Eva Hašková and produced by PTC using black offset printing in sheets of 50. It was also issued as a booklet of 8 self-adhesive stamps



Fig. 11

with four coupons. Housa was born in Prague in 1926 and attended the postage stamp printing department of the Czechoslovak Graphic Union from 1940-1944, where he was trained in the art of engraving by Jaroslav Goldschmied. His first postage stamp was a 1.50 Kčs value for Miner's Day in 1949 and his remarkable career, covering 62 years, saw him design and engrave more than 300 stamps, the most recent being a 10 Kč stamp in 2011 which fittingly was for this same series of stamps which celebrate Czech stamp design. He is a master in the techniques of copper and wood engraving, also lithography. His most well-known stamps are

those in which he illustrated the works of other great graphic artists from the past, such as Albrecht Dürer and Václav Hollar. The FDC cachet, engraved by Martin Srb, shows the hands of an engraver and an engraver's tool (Fig. 12) and the FDC cancellation contains a line drawing where a magnifying glass is intertwined with an engraving tool.

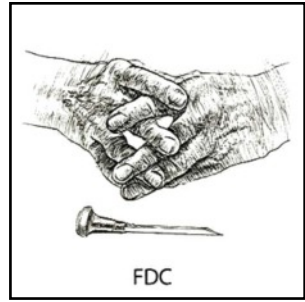


Figure 12

7. On January 21, 2020 the Ministry issued a stamp marking the **500th Anniversary of the Opening of the Joachimsthal Mint**. The stamp, with a value

designated by

the letter "A" (19 Kč) shows three different thaler coins and also a contemporary image of minting coins from that period. The printing sheet of four has a gutter margin which contains the coat of arms of Joachimstahl and two thalers (Fig. 13). The miniature sheet was designed by Karel Zeman and produced by PTC using multicolor offset. Jáchymov is situated in the Krušné hory mountains in western Bohemia, just north of Karlovy Vary and near the border with Germany. Until 1945 it was known as Joachimsthal. Silver was discovered here in 1516. The mines were owned by the Schlick family who applied for a mining license, which was granted on January 9, 1520. Eventually the silver was used at the Joachimsthal Royal Mint to produce two-thaler, thaler, and part-thaler (halves and quarters) coins. The coins were known in German as thalers, which eventually led



Fig. 13

to the Dutch daalder or daler, which is the etymological origin of the word dollar. The cachet of the FDC, engraved by Jaroslav Tvrdoň, combines a period image of Joachimsthal Castle, a group of coins, and members of the Schlick family (Fig. 14). The FDC cancellation has the period coat of arms of Joachimsthal.

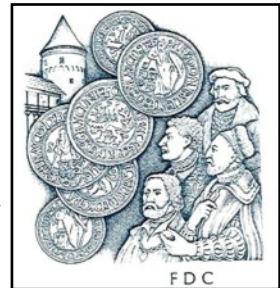


Figure 14

[Ed. note: The March/April 2007 issue of The Czechoslovak Specialist has an article entitled "The Romantic Pedigree of the Dollar, or How our Money got its Name" which provides further detail].

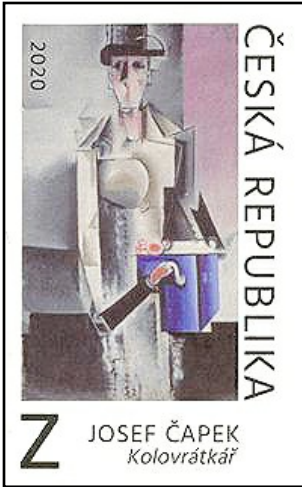


Figure 15

8. On January 21, 2020 the Ministry issued a definitive stamp with an image of **Josef Čapek's painting *Kolovrátkář (Organ Grinder)***. The stamp (Fig. 15), with a value designated by the letter "Z" (45 Kč) was designed by Jan Kavan and produced by PTC in a booklet containing six die-cut self-adhesive stamps, using multicolor offset printing. This Čapek painting is from the collections of the Gallery of the Central Bohemian Region (GASK). Čapek (1887-1945) was a Czech painter, graphic artist, book illustrator, and writer. He was the elder brother of the novelist Karel Čapek. His painting style was strongly influenced by the Cubist Movement, although his paintings often showed a distinct sense of humor. Towards the end of the 1920s he wrote the illustrated stories *Povídání o Pejskovi a Kočičce* (All About Doggie and Pussycat) for his daughter Alenka and subsequently his paintings were mainly designed for children. After the Nazi's

occupied Czechoslovakia Čapek joined with other artists in their criticism of the changed political situation and drew a series of newspaper cartoons called *In The Shadow of Fascism*. This led to him being arrested and sent to Bergen-Belsen concentration camp where he was murdered. His remains were never recovered and after the war ended a court declared that his date of death would be considered April 30, 1947, although it is likely that he died in April 1945.

[Ed. note Josef Čapek had two of his paintings issued as stamps in the Art on Postage Stamp series: "Fire" in 1975 (Pofis 2179, Scott 2046), and "Accordion Player" in 1987 (Pofis 2821, Scott 2681)]

Postal Stationery

9. On December 4, 2019 the Ministry issued a prepaid postal card with additional imprint to celebrate **Czech Stamps Winning Nexofil Awards**. The imprinted stamp, a detail from an Alfons Mucha's poster has a value identified by the letter 'E' (39 Kč). The additional print (Fig. 16), designed by Tomáš Říha, shows details of the winning philatelic items: the miniature sheet commemorating 1150 years since the arrival of Cyril and Methodius in Great Moravia (Best Souvenir Sheet of the Past Five Years); the collector's issue of the Bombay Cover (2nd prize for Best Souvenir sheet); Francesco da Ponte's *Sacrifice in the Temple*, portrayed in a set of proofs and the final combination of colors printed from engraved plates (3rd prize for Best Luxury Proofs). 2000 cards were issued.



Figure 16

SLOVAKIA ISSUE PROGRAM 2020

Postage Stamps and Postal Stationery

Date	Item	Layout	Value €	Other Items
1/17/20	75 th anniversary of the tragic events in the towns of Ostrý Grúň and Kľak	UTL	1.90	
2/14/20	75 th anniversary of the United Nations	TL	0.75	PaL
2/28/20	100 th anniversary of Slovak National Theater	TL	T2 50g	PaL
3/13/20	Easter: Traditional Slovak Blueprint	TL	T2 50g	ZZ, CP
3/31/20	Personalities: Andrej Sládkovič	TL	1.00	
4/16/20	EUROPA 2020: Ancient Mail Routes	UTL	1.20	ZZ, NL
4/30/20	Personalities: Maximilián Hell	TL	T2 50g	25k
5/7/20	XXXII Olympic Summer Games, Tokyo	TL	0.80	NL
5/18/20	Joint issue with Poland: Centenary of birth of Pope John Paul II	UTL	1.70	PaL, 6k
6/1/20	The Philatelic Olympics	TL	0.65	NL
6/1/20	Most Beautiful Stamp of 2019	–	–	CDV
6/5/20	Bratislava Collector Days 2020	–	–	CDV
6/17/20	Nature Protection: Košice Botanic Garden	HA	2.80	CM
7/4/20	1150 th Anniversary of Consecration of St. Methodius as Archbishop of Great Moravia	HA	2.10	Pt
7/21/20	Czechoslovak Legions and M.M. Štefánik			Pt
7/24/20	XVI Summer Paralympic Games, Tokyo	TL	0.80	NL
9/4/20	Beauties of Our Homeland: Šimonovany Castle	UTL	1.00	CM
9/4/20	Collector 2020	–	–	CDV
9/18/20	150 th Anniversary of founding of St. Adalbert's Society, Trnava	UTL	1.55	PaL
10/20/20	ART: Ferdinand Katona	UTL	1.70	
10/20/20	ART: Ladislav Vychodil	UTL	1.70	
11/13/20	Christmas Mail	TL	T2 50g	ZZ
11/13/20	Christmas: Traditional Slovak Blueprint	TL	T2 50g	CP
11/25/20	Joint issue with Germany, Hungary, Romania: The Danubian Limes	UTL	1.70	
12/4/20	Postage Stamp Day: Vladimír Machaj	TL	0.80	NL, 30k
12/18/20	Day of Postage Stamps and Philately	–	–	CDV

Legend: CDV- postal card with additional print; CM- Cartes Maximum; HA- miniature sheet; k- coupon; NL- collection sheet; PaL- commemorative sheet; Pt- black proof; TL- sheet; UTL- sheetlet; ZZ- self-adhesive stamp booklet

New Issues



Figure 1

Advisory Committee for Slovakia Stamp Issues, both of whom perished in a plane crash in Ethiopia on March 10, 2019. The FDC cachet, printed by BB PRINT, s.r.o., depicts a girl with a snowman (Fig. 2), designed by Emilián Lakatoš, a student from Komárno, while the FDC cancellation shows a Christmas present drawn by Veronika Glovacká from Stropkov.



Figure 3

SLOVAKIA

by Keith Hart

1. On November 8, 2019 The Ministry of Transport and Telecommunications issued a stamp in the series: **The Christmas Mail**. The T2 50g stamp shows a Christmas tree and was designed by Maroš Chovanec, a student from Dolné Kočkovce. It was issued in a miniature sheet designed by Pavel Choma containing eight stamps and eight coupons (Fig. 1). The coupons of the sheet were available for personalization. The sheet was produced by THS using multicolor offset. The artwork was selected by the Postage Stamp Design Commission from drawings received during the Christmas Mail 2018 period, sent in by children as part of the “Letters to Baby Jesus” program. This issue was dedicated as a tribute to Danica Olexová, a Christian Aid worker, also Anton Hrnko, a member of the



Figure 2

2. On November 8, 2019 the Ministry issued a stamp in the series: **Christmas 2019 - Traditional Slovak Tinsmithing**. The T2 50g stamp shows a wire heart (Fig. 3) created by Peter Hlavatovič based on a classic design from the Považské Museum in Žilina. Design of the stamp was by Vladislav Rostoka and it was produced by THS in printing sheets of 50 using multicolor offset. Tinsmithing in Slovakia has developed into a craft undemanding in regard to working conditions, tools and equipment. The wire is shaped and tied by hand, never using soldered or welded joints. Nowadays they produce an incredibly wide range of goods from children’s toys, kitchen utensils, and garden furniture. The products created by tinsmiths are



Figure 4

among the most typical Slovak craft and artistic items. The FDC cachet, printed by BB PRINT, s.r.o., depicts a two-dimensional form of a tin container (Fig. 4), while the FDC cancellation is a tin Christmas tree. A stamp booklet with 8 self-adhesive stamps was also issued on the same day, as was a pictorial postal card. (Ed. note: My thanks to Katarina Hallonová for her original notes in Slovak from which this is a translated and edited form).

3. On November 13, 2019 the Ministry jointly issued a miniature sheet with the Czech Republic, celebrating the **30th Anniversary of the Velvet Revolution**. The 17 € stamp shows hands raised in a symbolic gesture of defiance. The margins of the sheet show the police intervention units facing the crowd (Fig. 5). The sheet was designed by Zdeněk Netopil and produced by PTC using multicolor offset in a sheet with four stamps. In the late 1980s the Marxist-Leninist project of communism was in its last years of existence. Even Mikhail Gorbachev's attempts at making a totalitarian system democratic were doomed to failure. On November 16, 1989 the students of Bratislava had already expressed their wishes for a democratic future. The next day in Prague a peaceful demonstration of students ended with police brutality as they confronted the crowd on Prague's Národní třída. It became apparent that Czechoslovakia was embarking on a journey like the Polish Solidarity movement, and the civil rights activists of East Germany. Massive demonstrations in Bratislava, Prague and other major cities empowered civil rights movements such as Verejnost Proti Násiliu (*People Against Violence*) and Občanské Forum (*Civic Forum*) and led to the abolition of the one-party state of the Communist Party. The dissident leader Václav Havel became President of the Republic and free elections were held in June 1990. This at last opened the door to the Free World for the citizens of Czechoslovakia. The FDC cachet shows a signed poster of the People Against Violence movement (Fig. 6) and the FDC cancellation contains their slogan. A commemorative sheet was issued on the same day.



Figure 5



Figure 6

(Ed. note: The March/April 2007 of the Czechoslovak Specialist has an article entitled "The Romantic Pedigree of the Dollar, or How Our Money Got Its Name." My thanks to Dr. Peter Osuský for his original notes in Slovak from which this is a translated and edited form).

4. On November 22, 2019 the Ministry issued a stamp in the series: **Personalities- Michal Bosák (1869-1937)** and celebrates the 150th anniversary of his birth. The 2 € stamp shows a portrait of Bosák and the logo of his bank (Fig. 7). The stamp was designed by Marianna Žálec Varcholová and produced by THS using multicolor offset in printing sheets of 50. Bosák was born in Kerekrét, Hungary (now Okružhle, Slovakia) and attended school in nearby Radoma. At the age of 16 he emigrated to Pennsylvania, initially working for a mining company in Hazleton. By 1893 he was in Olyphant where he bought a tavern, which was gradually transformed into a wholesale store. Four years later he opened the Michal Bosak Private Bank which led to his involvement in larger banks such as the First National Bank in Olyphant which was authorized to issue US dollars, By 1915 he was President of Bosak State Bank in Scranton, which became the best-known Slovak bank in the US. He was also a significant patriot and philanthropist. During World War I he



Figure 7



Figure 8

organized a million-dollar foundation dedicated to the Slovak fight for independence. He was also a signer of the Pittsburgh Agreement in May 1918. This confirmed to the world that leading Slovaks and Czechs indorsed the unification of the two nationalities into a single new state. Other notable signers were T.G. Masaryk and Jozef Murgas.

In 1920 he visited the Slovak part of Czechoslovakia and founded the American-Slovak Bank, in which he held 60% of the shares. He paid for a new elementary school in his home village, donating it to the State for 1 Kč. Back in the US his financial activities were ended by the stock market crash of 1929. This led to the bankruptcy of the Bosak State Bank. In 1976, on the 200th anniversary of the United States, he was included in a list of the fourteen most influential Slovaks in the history of the USA. The FDC cachet is a \$10 note issued by the First National Bank of Olyphant (Fig. 8), while the FDC cancellation shows the headquarters building of the bank.

(Ed. note: My thanks to Martin Vančo for his original notes in Slovak from which this is a translated and edited version).

5. On December 3, 2019 the Ministry issued a stamp in the series: **Postage Stamp Day- Vincent Hložník (1919-1997)**. The 0.70€ stamp has a portrait of Hložník together with examples of his book illustrations for Jonathan Swift's *Gulliver's Travels*, together with a coupon with similar motifs of this work (Fig. 9).



Figure 9

It was designed by Dušan Kállay, engraved by František Horniak and produced by



Figure 10

PTC by printing from flat plates combined with multicolor offset in printing sheets of 30, with 30 coupons. The stamp was released to celebrate the centenary of Hložník's birth. Hložník was better known as an artist, graphic designer and book illustrator as well as being an excellent teacher and promoter of modern Slovak art. He is most famous for an extensive output of stained glass windows, which can be seen throughout Slovakia. His career as a stamp designer covers both the Czechoslovakia and Slovakia periods. His work can also be

found on stamps issued in the Art series of both countries. The FDC cachet portrays a man opening a trunk (Fig. 10), an illustration from a book of folk tales by Hans Christian Andersen and the FDC cancellation shows a whimsical collection of animals. A collection sheet (0.91 €) was issued the same day.

[Ed. note: Please see the philatelic biography of Hložník on page 16 of this issue].

6. On January 17, 2020 the Ministry issued a 1.90 € stamp to honor **The 75th Anniversary of the Tragic Events in the Towns of Ostrý Grúň and Klak**. The stamp was designed by Rudolf Cigánik and the main image is that of a grieving woman with numerous examples of the number "148" behind her. The bottom of the stamp shows images of a desecrated graveyard (Fig. 11). The stamp was produced by THS using offset technology, in printing sheets of 10. Following the Slovak National Uprising in 1944, forces of Nazi Germany were constantly on the lookout for any signs that towns or villages were aiding the anti-fascist partisans. A group of partisans had sheltered in the mountains and had been provided with food and changes of clothes by the local inhabitants. On January 21, 1945 the Nazi commando unit Edelweiss carried out the brutal slaughter of civilians from two villages. They first attacked Ostrý Grúň where they murdered 65 people, including women, children and the elderly. They immediately moved on to the



Figure 11



Figure 12

nearby village of Klak, where they murdered another 83 people. In this village the inhabitants were forced to assemble in an open area near their chapel, where they were machine-gunned. They demonstrated exceptional cruelty on a 21 year-old partisan who was severely mutilated before he was thrown, still alive, into the flames of a burning house. The commandos returned five days later and burned down the two villages, destroying a total of 322 houses and farm buildings. They also destroyed homes and agricultural structures in the neighboring villages of Hrabičov, Župkov, and Prochot. The date January 21, 1945 is still known as Bloody Sunday and great lengths are taken to ensure that future generations of Slovaks do not forget the sacrifice of

the people who were slaughtered. The cachet of the FDC shows a memorial wedged into the remains of a church wall at one of the villages (Fig. 12) and the FDC cancellation shows another small memorial .

[Ed. note: My thanks to Jaroslav Bulko for his original text in Slovak from which this is a translated and edited form. 60 years after this mass murder, Ladislav Niznanský, the commander of the Slovak section of the Edelweiss unit, was brought to trial in Munich, having fled to Germany at the war's end. He was found not guilty, as it could not be proved beyond doubt that he was present during the massacre].

Postal Stationery

7. On October 31, 2019 the Ministry issued a prepaid postal card with additional imprint to celebrate **90 Years of Holuby's Cottage**. The imprinted stamp, with the designated value T2 50g shows the logo of "Good Idea Slovakia". The additional print, designed by Adrian Ferda, has the façade of the hotel, seen through the numerals '9' and '0' (Fig. 13). This iconic lodging is situated near Stara Turá in western Slovakia, close to the Little Carpathian mountains. It is named for Jozef Holuby, a 19th century pastor and botanist. 1800 cards were issued.

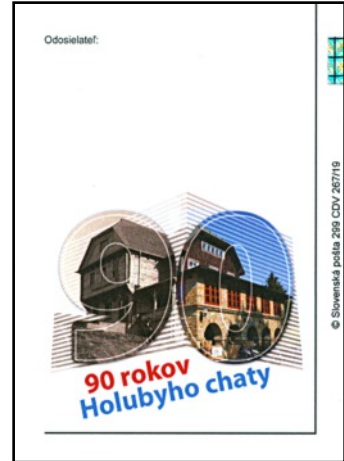


Figure 13

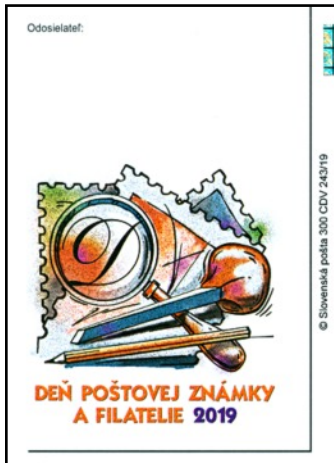


Figure 14

8. On December 3, 2019 the Ministry issued a prepaid postal card with additional imprint to celebrate **Postage Stamp and Philately Day 2019**. The imprinted T2 50g stamp shows a postal horn. The additional print, designed by Adrian Ferda, shows a collection of stamps, tongs, and a magnifying glass (Fig. 14). 1800 cards were issued.

9. On December 18, 2019 the Ministry issued a prepaid postal card with additional imprint to celebrate the life of **Dušan Holík (1959-2017)**.

The im-printed T2 50g stamp shows the logo of Good Idea Slovakia. The additional print, designed by Adrian Ferda, shows Holík playing the fujara (Fig. 15). This postal card was issued on what would have been Holík's 60th birthday. He was an expert in Slovak ethnic musical instruments and the authority for the Fujara, Konovka, shepherd's pipes, and other flute-like wind instruments. 1800 cards were issued.



Figure 15

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