



THE CZECHOSLOVAK SPECIALIST



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an Incorporated Non-Profit Organization
Winner of Numerous Philatelic Literature Awards

A.P.S. Unit 18

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Society Constitution and By-Laws can be found on the website.*

THE “PRAHA 1950” EXHIBITION

by Gerald M. van Zanten

“A Great City I See and Its Glory Touches the Stars” – Princess Libuše

A set of four stamps commemorate the title of this article, which I hope to cover through images and background notes on the artists responsible for them.



Fig. 1

The set of four stamps are contained on one miniature sheet (Sc 429a, Pof 558/561) and have values of: 1.50 Kčs, 2 Kčs, 3 Kčs, and 5 Kčs.

The 1.50 Kčs depicts “PRAGA XIV st” showing the 14th century fortress Vyšehrad (Fig. 1) -- possibly the home of the legendary Libuše. It is by an unknown artist, but based on the painting shown at Figure 2. [I here refer to the book “Prague in Black



Fig. 2

and Gold” by Peter Demetz. “It was the learned Dean Cosmas of Prague Cathedral, who in his remarkable ‘Chronica Boëmorum’, written between 1119 and 1125, provided names and scenes of unusually colorful detail.”]

The 2 Kčs value depicts “PRAGA 1493” (Fig. 3). Much more is known about this view (Fig. 4). It is attributed to Michael Wolgemut (1434-1519), a German artist born in Nuremberg. He worked from drawings, not necessarily a faithful panorama, but a general view showing the Hradčany castle, with its churches and towers, dominating the scene. Below it can be seen the “small city” with its walls and the Charles Bridge to the right. Wolgemut was the head of a large workshop,



Fig. 3

in which were pupil-assistants, including Albrecht Dürer, who later (1516) painted Wolgemut's portrait. In 1491 Wolgemut signed a contract with a publisher to supply woodcuts for a book by H. Schedel. This was published in 1493 as "Weltchronik" (World Chronicle).

This book was highly valued for its remarkable collection of some 2,000 spirited engravings. Here we have the first known portrait of Prague. It appeared

on page 230 of the book "Prague in Pictures of Five Centuries" by Zdeněk Wirth, published in 1945 (ARTIA, Prague).



Fig. 4

In the 1978 Prague Castle set, the same scene was utilized again on the FDC cachet by Švengsbír (Fig. 5). Yet another part of the same was shown on an entry ticket to an exhibition (Fig. 6), and to top all that on a 20 Kč stamp booklet (Fig. 7).



Fig. 5



Fig. 6



Fig. 7

The 3 Kč stamp depicts “PRAGA 1606” (Fig. 8) by Filip van den Bossche. It is known that he arrived in Prague in 1604, probably from Holland. He was known as an excellent silk embroiderer as well as an excellent draughtsman and worked at the Imperial Court of Rudolph II. The stamp shows only a minute part of the whole scene which measures 47.6 x 314 cm., and two parts of it are shown in Figures 9 and 10. On the original, 122 structures and places of interest can be identified, which includes no less than 68 churches and chapels.

The 5 Kč stamp (Fig. 8, “PRAGA 1794”) depicts a work by Ludvik Kohl (1746-1821, Austrian?), who in 1792-1794 published seven sheets showing both banks of the Vltava in good reproductions, engraved and etched by Joseph Gregory. The building in Figure 11 is clearly shown on the stamp below the value figure 500.



Fig. 8

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I have been unable to find any further information on Ludvik Kohl anywhere in my library either on history or art subjects. I trust this article will at least be of interest to our readers and someone may be able to add some further information on this lovely miniature sheet.



Fig. 9

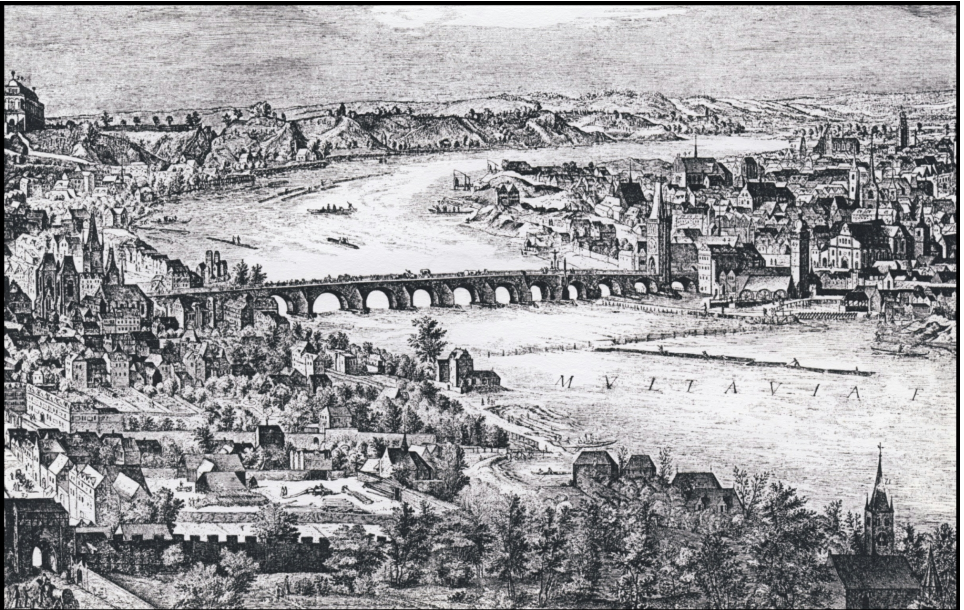


Fig. 10



Fig. 11

Another interesting early view of Prague is depicted on a 3 Kčs Prague Castle stamp of 1976 (Fig. 12). It is a very small section of a much larger view by Frans Hoogenbergh (1540-1590) of a panoramic view from Letna 1572 (Fig. 13) -- the stamp portion is on the right above the two people. This view is taken from a book in my collection "Prague in Pictures of Five Centuries 1493-1930" by Zdeněk Wirth, ARTIA, Prague 1954. The book has 264 illustrations, mostly full page as well as 54 pages of text. A great book!



Fig. 12



Fig.13

An Extraordinary Issue:

THE MUCHA NEWSPAPER STAMPS

by Mark Wilson



Figure 1: First Release (Draft A)

Many collectors consider the 1919 newspaper issue (*Scotts(SC)* P1-8; *POFIS* NV1-8, *Stanley Gibbons(SG)* N24-31) simply another set of eight stamps to mount in one's album and forget. Very few who have seen these colorful falcon-in-flight stamps realize they are perhaps the First Republic's most remarkable issue.

On 18 December 1918, the Czechoslovak postal authorities released the Republic's first and most famous issue -- the Hradčany. Unnoticed by many, the first two newspaper stamps -- the 2h green and the 10h lilac -- appeared on the same day. The 10h stamp uniquely went on to become the Czechoslovak stamp with the longest period of continuous use. Despite the release in 1937 of a newspaper stamp replacement issue, the 1919 10h stamp remained valid until the occupation dissolved the Czechoslovak post -- this 10h saw more than twenty years of service.

The circumstances surrounding the first newspaper issue resemble those of the Hradčany in many ways. Alfons Mucha designed both, the Czech Graphics Union used typography to produce both, both appeared for the first time on 18 December 1918, and both issues underwent immediate and inexplicable design alterations.

The first two stamps released employed Mucha's original design -- designated Draft A (Fig. 1) in Czech philatelic literature. A white space enveloping the falcon's head and a short horizontal background line above the right leaf's trefoil stem characterize Draft A (Fig. 2).



Figure 2: Draft A Details

Although the original printing plates had tally numbers below the bottom row of stamps, the printers took the unusual step of sawing them off before printing the stamps (Fig. 3, left). The initial absence of tally numbers and their subsequent mysterious return (Fig. 3, right) constitute yet another of these stamps' remarkable features.

As with the Hradčany's initial release, the post office sold vertical gutter pairs of the two stamps to the general public at the philatelic window of the main post office in Prague (Fig. 4). The gutter on the 2h pair may be one of three widths: 27-28 mm, 33 mm, or the very rare 19 mm version. The 10h appears in two sizes: 30-33 mm and 19 mm. In contrast with the fairly common 2h gutter, the 10h is far scarcer. Two configurations of horizontal gutters, all quite scarce, also exist. The



Figure 3: Tally Numbers Removed and Returned



Figure 4:
Vertical Gutters

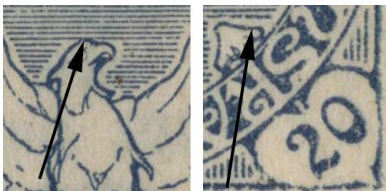


Figure 6: Draft B Details

first features a 2h newspaper stamp at one end and a 10h newspaper stamp at the other. The second bears a 2h newspaper stamp at one end and a 3h Hradčany at the other.

The next three denominations appeared in 1919 -- in June the 6h, in July the 20h, and in August the 30h (Fig. 5) -- and were a modified version of the



Figure 5: Second Release (Draft B)

original design called Draft B. In these, the printers closed the gap in the background line just above the falcon's head and removed a short horizontal line above the right leaf's trefoil stem (Fig. 6).

The printers also inserted a few tiny differences into each denomination's drawing. In order to understand why those tiny differences later assumed significant importance, a refresher on how the printers produced the plates for the newspaper stamps is in order.

The set-up men first created 100 copies of an auxiliary print -- similar to a black print -- twice the size of a released stamp. These prints were then pasted

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to a card stock board in a 10 by 10 array. The printers next took a photograph with a reduction lens camera so that the image produced would be of the proper size, and then electrochemically transferred the negative image to a metal plate. Once etched, either it or galvanized copies became the printing plates.

However, the set-up men mistakenly inserted two 20h auxiliary prints into the first two positions of the 30h's top row on the paste-up. They discovered their error before making the negative, but instead of removing the two 20h prints and replacing them with the appropriate 30h versions, they simply made labels bearing the digits '30' and pasted them over the incorrect 20h denomination numerals. They then continued with the normal procedure described above for producing typographic plates.

Had the Draft B drawing been identical for all three denominations, the story would have ended then and there. However, subtle differences existed between the 20h and 30h master printing blocks used to produce the double-sized auxiliary prints. For one thing, on the 30h master, the printers elected to complete the top



Figure 7: Open and Closed S

of the upper loop of the Š in POŠTA (Fig. 7, right), something they did not do for the 20h print (Fig. 7, left). A second conspicuous difference occurred in the outline of the falcon's tail feathers: there is a gap in the 20h that does not appear in the 30h (Fig. 8).

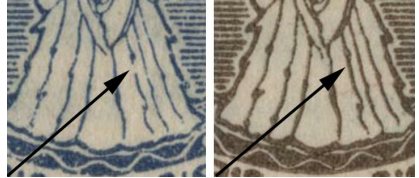


Figure 8: Tail Feather Gap in the 20h
No Gap in the 30h

Those two differences (there are also some other minor differences) sufficed to make the first two stamps in the top row of

every 30h pane -- save for one very important exception -- stand out enough to earn the honor of being categorized as a different type from the normal 30h stamp. Thus, every pane of 30h stamps contains ninety-eight Type I stamps executed using the 30h drawing and two Type II stamps drawn as 20h stamps but with 30h denomination numerals.

The single exception mentioned above occurred in 1929 when the printers mishandled a single 30h plate and damaged the first position in the top row so badly it could not be repaired. Rather than create a replacement, the printers cut position 90 from a discarded plate that happened to be on hand and used it to replace the damaged cliché. (A specific plate flaw identifies the replacement's origin as position 90.) *POFIS* prices a horizontal pair of 30h stamps with a Type I (the repaired position) to the left of a Type II stamp at an astounding £800!

In addition to producing two types, Draft B has a second characteristic that adds to the story of the newspaper issues's uniqueness. Its 6h remains the only Czechoslovak stamp issued in that denomination.

The final set of newspaper stamps released (Fig. 9) -- the 5h in September and the 50h with the 100h in December of 1920 -- were executed in yet another



Figure 9: Draft C



Figure 10: Draft C Detail

modification, Draft C (Fig. 10). For the most part this final modification resembled Draft B save that the draftsman returned the missing short horizontal background line above the right leaf's trefoil stem, albeit with clumsy and uneven spacing.

In this final group the 5h proved to be the most remarkable. It required the manufacture of some 320 plates during the course of its long history and holds unchallenged the record for the largest number of stamps printed: 3,606,330,000 -- yes, that's more than three and a half *billion* stamps!

Scotts and *Stanley Gibbons* list only two colors for the 5h, but *POFIS*, for a very special reason, lists more. The stamps are commonly found in green and dark green/greenish slate -- the colors listed by *SC/SG* -- with the second color priced at [about] twice the value of the first. *SG* also correctly identifies the release date for each color.

POFIS lists four colors, with green being the most common, a yellow-green from 1924 at twice the green stamp's price, and a black-green from 1920 at three times the green stamp's value. However, *POFIS* warns that a similar shade of the black-green from 1936 (identifiable by the gaps in the stress bars on the edge of the plates) does not have the same value.

In addition to those three colors (or four, if the 1920 and 1936 black-green stamps are considered separately), *POFIS* indicates the 5h may appear in a much, much rarer color, a blue-green identical to that of the 25h Dove stamp from the Allegory series. No proof of the story exists save for the color itself, but the belief is that in 1927 a pair of the 5h newspaper plates shared the printing press with a pair of 25h Dove plates, the result being that the pressman used the same blue green ink on all four plates. *POFIS* prices these stamps at a substantial premium.

Panes of the Mucha newspaper stamps vividly demonstrate some early technical advance in typographic printing. Because of the screws or nails that fastened the plates to a wooden board on the press often became loose during the printings, the left or right edges of a pane might receive a poor or doubled impression. For later printings the pressman remedied this problem by mounting stress bars alongside the plates to hold them more firmly in place -- as is evidenced by the impressions the stress bars left in the selvage (Fig. 11, right). Blank selvage demonstrates the absence of stress bars for the early printings (Fig. 11, left).

At first solid strips of metal served as stress bars, but the printers discovered that air -- under pressure from the inking cylinder -- trapped by the bars -- sometimes warped the paper causing misprints. They solved this problem by milling out spaces opposite the ends of rows or columns so that the trapped air could escape (Fig. 11, right). The stress bars varied in width and were often decorated with vertical or horizontal grooves. Sometimes the impressions of the



Figure 11: Later Printings Featured Stress Bars



Figure 12: Overprints for the Eastern Silesia Plebiscite

stress bars contain nicks, notches, and other markings placed there by the pressmen indicating a location on the plate in need of repair. As the printers began using stress bars only after the withdrawal of the 2h and 6h stamps, stress bar impressions are found only on the issue's other denominations.

Postal requirements led to the surcharging or overprinting of several denominations of the Mucha newspaper stamps. As part of the franking needed for the Eastern Silesia plebiscite, five values were overprinted *SO 1920* (Fig. 12). Note that the overprint exists on both types of the 30h. The 2h, 6h, 10h, and 30h may also be found overprinted *VZOREC* as specimens for the Universal Postal Union.

In 1925 and again in 1926, overstocks of the two withdrawn denominations were used to fulfil the need for a supplemental supply of 5h newspaper stamps. In May of 1925 the post office released a 5h on 2h and the following year in July a 5h on 6h. The surcharge consisted of a large numeral in the center of the vignette with two six-pointed stars with circular white centers positioned so as to obscure the original denomination numerals. The printers used a typographic filler bar to conceal the tally numbers on the 2h (Fig. 13, left) but did not cover up the tally numbers during the later surcharging of the 6h (Fig. 13, right).

While no new types appeared during the surcharge process, there are three interesting flaws on the surcharge plate itself. In position 1, the left end of the numeral 5's crossbar is cut-off, the right hand star in position 47 has a very long ray while the same right hand star's ray in position 95 is shorter than normal (Fig. 14).



Figure 13: Obscured and Unobscured Tally Numbers



Figure 14: Flaws on Surcharging Plate



Figure 15: Overprinted for Commercial Mail
(Obchod ni Tiskopis)

In 1934, at the insistence of influential members of the business community, the post office inaugurated a new service quite similar to the newspaper service: a discounted rate for commercial printed matter. Postal authorities used the 10h, 20h, and 30h denominations overprinted *O.T.* for this service (Fig. 15). As with the *SO 1920* overprints, the two types of the 30h may be found with an *O.T.* overprint.

The Czech Graphics Union used an extremely odd method to produce these stamps. Instead of overprinting existing stocks with *O.T.*, they manufactured four new plates for each of the three denominations. A denomination's four plates were then placed on the printing press to produce large four-pane sheets. The printers applied the overprint to all four panes simultaneously and then cut the large sheets into individual panes. This odd practice must be counted as yet another extraordinary feature associated with the Mucha newspaper issue.

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The rules for this new service were identical to those of the newspaper service save for a few minor (but for collectors, troublesome) differences:

- The stamps were not sold to the public at large and were to be applied only to specific materials.
- The discounted rate applied only to domestic destinations.
- Mailings were to be grouped by destination and could only be addressed to certain post offices.

As with the newspaper service, the consigned mail was to be canceled at the *destination* post office. The stamps were released in September of 1934. At the end of November the restriction on sales to the public was eased somewhat. Collectors, but only at the philatelic window at the main Prague post office, were permitted to purchase no more than ten sets of the new stamps.

Although officially released only in imperforate form, private firms often perforated the original issue as well as the overprinted and surcharged versions. Often such stamps remained imperforate at the left or right edges of the pane (Fig.



Figure 16

16). Some firms manufactured strips that resemble coil stamps (Fig. 17). Trial prints and printers' waste (Fig. 18) appear on the market from time to time. Such items can make interesting additions to round out a collection.



Figure 17

So it seems these relatively uncelebrated stamps are far more interesting than they might appear

at first glance. Frequent mysterious design changes, new types born of accident, a unique denomination shared by no other issue, surcharges, overprints, the statistically longest and largest printing runs (as well as the most plates for a single stamp), odd production methods, and the mother of a new postal service all characterize the Mucha newspaper stamp series. Readers may want to take another look at their copies of these extraordinary stamps, check through their duplicates for interesting variations on all of the themes described here, and if something remarkable is found, share their findings with other *Specialist/Czechout* readers.

This article is being published concurrently by Czechout in Great Britain -- Editor.

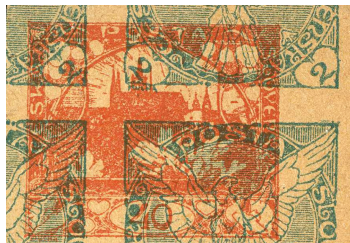


Figure 18

Editorial Hinges

Unfortunately we have had to temporarily discontinue our Sales Circuit. We ran out of material to offer for sale. This material must come from members like you who have extra philatelic items that they would like to sell. When we get a new supply, we will let you know through the *Specialist*.

* * * * *

On the lighter side, be careful what you wish for --

A nice Czech couple were celebrating their 60th birthdays together. Suddenly, a genie appeared and said, "I'll grant you each one wish!"

The wife quickly said, "I wish we could afford to travel wherever we wanted!"

Poof! The genie granted her two free plane tickets to anywhere in the world.

The husband sheepishly said, "Oh, I was going to wish for a wife 30 years younger than me."

Poof! The genie turned him into a 90-year-old!

✠ ✠ ✠ ✠ ✠

Letters to the Editor

Dear Lou:

In celebration of the Czechoslovak Philatelic Society of Great Britain's diamond jubilee, readers of *The Specialist* are invited to receive a free digital copy of the June 2013 issue of the Society's journal *Czechout*. This digital copy may be obtained by sending an email to editor@czechout.org and putting "Free Copy" in the subject line.

An index to every issue of *Czechout* may be found at www.czechout.org and membership details obtained by sending an email to Yvonne Gren at mail@dygren.plus.com. The Society's website is www.cpsgb.org.uk.

Mark Wilson, Editor, *Czechout*

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COOPERATION AGREEMENT WITH THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

Check out our sister organization, the Czechoslovak Philatelic Society of Great Britain, at their website: www.cpsgb.org.uk, and through their Membership Secretary, Yvonne Gren at mail@dygren.plus.com.

Their publication *Czechout* and our *Specialist* have little duplication in content. In addition, under a new agreement the two societies have arranged for payment of your \$30.00 CPSGB dues to our SCP Treasurer, Marisa Galitz, 199 East Flagler Street #1660, Miami, FL 33131 without having to worry about foreign currency or sending it to the UK. So why not have more fun, become a member of both societies!

THE ARC OF HISTORY STRIKES AT WESTPEX!

by Dana Milner

I joined the Docent Tour of Czechoslovak Philatelic Exhibits at WESTPEX so that I could learn more about Czech stamps. What I learned reached far beyond the stolid realm of the Scott Czech Stamp Album representations. Before expanding my knowledge at WESTPEX, my knowledge of stamps had been confined to my small World and USA stamp collection assembled as a high school student. I put that collection aside for 44 years.

Last year while hiking with my son in the Sierras, I broke two bones in my foot. Faced with a long convalescence, I decided to return to stamp collecting, an activity that is quiet, easy on the feet, and intellectually stimulating. I brought out my Scott Czechoslovakian collection. I found the Czech Society website and discovered the docent tour at this spring's WESTPEX in San Francisco.

From the tour led by Ludvik Svoboda, I learned about the two small red and blue Scout stamps that helped to create the new country from the ashes of WW I.

From the talk given by Tom Cossaboom, I learned about postcards from WW I that showed the history of Czech troops and their movements through postmarks.

Richard Livingston's exhibit taught me about the liberation overprints on the German Protectorate stamps after the victory of WW II. The exciting, creative inventiveness of the overprints in every town captured my attention. Searching on Ebay, I found the overprint from my ancestral village of Kostelec nad Orlici. Wow! The arc of history strikes forward to hit me square in the brow. A history buff of Czechia in WW II, I'm now smitten by Liberation Overprints and have learned so much more about my ancestral country's wartime struggles!

I met many wonderful people who are willing to share their knowledge of Czech postal history. Their gracious welcome encouraged me to join the Society for Czechoslovak Philately.

I see that some of the members have spent many years assembling a collection or exhibit that is informative and valuable. Now I understand that younger guys like I (age 62) need to step up and carry the Czech heritage forward in any way we can.

I found some Czech liberation stamps on the Ebay auction site. I could spend hundreds of dollars putting together a liberation collection. Before I do that, I will ask if any of the members of the Czech Society want to pass along duplicates or samples to a younger (ha-ha) collector.

RECESS PRINTING FROM FLAT PLATES, Vol. 3
Engraved Stamps and Souvenir Sheets 1961-1968
(Ocelotisk z Plochých Desek, 3. díl
Poštovní Známky a Aršíky 1961-1968)

Published by Společnost Sběratelů Československých Známeč SČF, Praha 2012.

This is the third volume in the monograph series (Vol. 1 covered 1945-1953, Vol. 2 covered 1953-1960). This monograph includes a large amount of specialized information about stamps and souvenir sheets of Czechoslovakia from the years 1961-1968, which are produced by the most perfect Czechoslovak printing process -- recess printing from flat plates. It describes 43 issues, including two issues withdrawn before their distribution for political reasons. This represents a total of 119 stamps including those issued in minisheets. Most of these stamps were printed by two- to five-color recess printing from flat plates.

The volume lists and shows all of the engraved stamps and souvenir sheets that were issued during the years specified, the designer and engraver of the stamp or souvenir sheet, the printing forms or plates that were used, and what plate faults identify which printing form or plate was used to produce that particular stamp or souvenir sheet. Each plate fault is shown on an enlargement of the stamp with the fault highlighted by a yellow spot -- there are nearly 1,500 illustrations.

This is a hard-bound book of 220 pages, black/white except for the yellow highlights mentioned above.

There is also a blue print that comes with the book.

Ludvik Svoboda

LIFETIME COLLECTION FOR SALE

Massive Czecho collection, 70 years in the making. Just turned 80 years old and must relocate by year's end. Have had much pleasure in assembling over 35 volumes but now all must go.

Scott #1 thru #2876 over 90% complete. From 1945 on, mostly MNH with used duplicates; in mounts as singles, blocks, multiples, FDCs. Pre-1st Republic -- some hi-value expertized; also early covers, Souvenir Sheets.

Many Specialty items:

Ex. 1 -- Austria Semi-Postal and Postage Due 1919 overprints, on quadrille pages, typed and annotated in accordance with Roy Dehn's Monograph No. 3, 24 pages, approx. 150 stamps, some expertized.

Ex. 2 -- "ALBUM, Československých Poštovních Známeč VKKV" purchased by my father in Bratislava in 1939; 2-post, fabric cover; 52 pgs, approx. 700 stamps/souvenir sheets, not significant cat. Val., but numerous used Masaryk issues of 1925-27. Pristine, like new condition.

Ex. 3 -- C-1 thru C-93; multiple copies 1920's as imper & perf; many covers.

Also: Scouts/Legion/Govt in Exile/LiberationOPs/BOB/B&M/ Slovakia

Everything offered at realistic prices.

Questions? E-mail Ed Bendik (member #982) at jebendik@aol.com or call 856-780-5594 for details.

SOME PHILATELIC CONSEQUENCES OF THE OCCUPATION OF CZECHOSLOVAK BORDER REGIONS BY POLAND IN 1938

October 1938 saw the beginning of the dismemberment of the Republic of Czechoslovakia following the disturbances and disruptions created by the Sudeten Germans. Such events had been encouraged and stimulated by the ambitions of Adolf Hitler and the Nazi hierarchy of Germany. As a direct result of the infamous Munich Agreement at the end of September 1938 -- to which "deliberations" incidentally, no Czechoslovak representatives were present or invited -- Nazi Germany was "authorized" to occupy the extensive "Sudetenland" in the first 10 days of October 1938. At the same time, Hungary was allowed to take over much of southern Slovakia and Carpatho-Ukraine.

Over the two decades since the creation of the Republic of Czechoslovakia and the recreation of Poland in 1918 after World War I, the border between the two countries had been a source of dispute. This was particularly true of the Silesian region of Těšínsko, most of which would have been an integral part of the area of the proposed but aborted Plebescite of 1920. Encouraged by contemporary events in central Europe, Poland took the opportunity to realize the desire to add the Těšínsko region beyond the river Olše to her territory. During the period 1 - 11 October 1938, those ambitions were realized by the Polish Army.

Little has been published on the philatelic aspects of that Polish occupation. This is an attempt to provide a brief summary of the pertinent philatelic consequences. Firstly, there follows a listing of the Czechoslovak post offices of Těšínsko taken over by the Polish authorities and quoting date of occupation and the Polish name.

1 October 1938:	ČESKÝ TĚŠÍN CHOTĚBUZ LOUKY nad OLZOU ROPICE STONAVA	(CIESZYN 2) (KOCOBEDZ) (ŁUKY ŚLĄSKIE) (ROPICA) (STONAWA)
4 October 1938:	BYSTRICE nad OLZOU JABLONKOV MOSTY NÁVSÍ TŘINEC VENDRYNĚ	(BYSTRZYCA nad OLZA) (JABLONKÓW) (MOSTY ŚLĄSKIE) (NAWSIE) (TRZYNIEC) (WĘDRYNIA)
5 October 1938:	HNOJNÍK KOMORNÍ LHOTKA	(GNOJNIK ŚLĄSKIE) (LIGOTKA KAMERALNA)
7 October 1938:	DOLNÍ DOMASLAVICE	(DOMASŁOWICE DOLNE)
8 October 1938:	DARKOV FRYŠTÁT PETROVICE u BOHUMÍNA	(DARKÓW) (FRYSZTAT) (PIOTROWICE k BOGUMINA)
10 October 1938:	DĚTMAROVICE DOLNÍ BLUDOVICE DOUBRAVA HORNÍ SUCHÁ KARVINNÁ 1 KARVINNÁ 2 LAZY u ORLOVÉ NĚMECKÁ LUTYNĚ	(DZIECMOROWICE) (BŁĘDOWICE DOLNE) (DĄBROWA ŚLĄSKIE) (SUCHA GÓRNA) (KARWINA 1) (KARWINA 2) (ŁAZY ŚLĄSKIE) (LUTYNIA NIEMIECKA)

	ORLOVÁ	(ORŁOWA)
	POLSKÁ LUTYNĚ	(LUTYNIA POLSKA)
	PORUBA u ORLOVÁ	(POREBA ORŁOWSKA)
	PROSTŘEDNÍ SUCHÁ	(SUCHA ŚREDNIA)
	ŠUMBARK ve SLEZSKU	(SZUMBARK BŁĘDOWICKI)
11 October 1938	BOHUMÍN 1	(BOGUMIN 1)
	BOHUMÍN 2	(BOGUMIN 2)
	PETŘVALD ve SLEZSKU	(PIETWAŁD)
	PUDLOV	(PUDŁOW)
	RYCHVALD	(RYCHWALD ŚLAŃSKIE)
	SKŘEČEŇ	(SKRZECZEŃ)

One further post office was taken over in Czech Silesia by Poland. This was on 16 November 1938, the town being MORÁVKA (Polish MORAWKA) on the river of the same name in the northeastern slopes of the Moravsko-Slesská Beskydy. In this instance, the occupation was very brief since it was relinquished and returned to Czechoslovak control on 9 December 1938.

During November 1938, Poland made further incursions into Czechoslovak territory, this time in northern Slovakia. First on 26 November 1938, an area of Kysucké Beskydy was taken over and this border region included the post offices of ČIERNÉ při ČADCI (CZERNA BEZKIDZKA) and SKALITÉ (SKALITE).

The following date, 27 November 1938, four further small areas of northern Slovakia were annexed. First was a small part of the eastern Horná Orava mountain range which included just one post office, that of SUCHÁ HORA (SUCHA GÓRA ORAWSKA). This area included the village of HLADOVKA (GŁODÓVKA) where a post office had been in existence up to circa 1924. Next was a small border section of the Tatra mountains which again involved the loss of just one post office, at JAVORINA (JAWORZYNA). Included in this small enclave was the village of Podspády, which had neither post office nor poštovna / sub post office.

Finally, there were two even smaller border areas in the Spiš region taken over to "simplify" the frontier between the two countries, both of course to the advantage of Poland. One was just north from Spišská Stará Ves which included the village of Lysá nad Dunajcom which again did not have either post office nor sub-post office facilities. The other was almost adjacent lying a little northwards from Veľký Lipník and included the village of Lesnica, but again no post office was lost to Poland.

This Polish occupation was short lived and was curtailed in September 1939. On September 1, 1939, Nazi Germany invaded Poland and occupied the entire Těšínsko region that Poland had occupied in October 1938. The small border areas of northern Slovakia annexed by Poland as detailed in previous paragraphs were handed over to the newly created Republic of Slovakia by the German authorities, actually during September 1939 but officially only on 30 December 1939.

The validity of Czechoslovak postage stamps in these areas of Polish occupation was variable -- in most instances, such validity was only for one day following the actual day of occupancy. Interested collectors will find that philatelic souvenirs/covers/postcards are reasonably available, but by no means are they common, many being over-franked with invalid Czechoslovak adhesives. Genuinely used material (celistvosti?) is more difficult to find for this intriguing period of less than 11 months. However, such items from the larger industrial towns of Bohumín, Český Těšín, Karvinná, Orlova, and Trinec do appear more frequently.

AN INVITATION

This year The Czechoslovak Philatelic Society of Great Britain celebrates its 60th Anniversary and to mark the occasion 3 days of events will be held in London in November.

We extend a warm welcome to collectors who share our collecting interests to join us.

On Thursday, 21 November 2013 the Society is being honoured by the Royal Philatelic Society London by presenting a display to its members at the Royal's impressive premises from 13.00. The 52 frame presentation will include postal history of the Czech and Slovak lands from the earliest times to the currency reform of 1953 and stamps from the formation of the country in 1918 to recent times. Non-members of the RPSL will need to advise Yvonne Wheatley in advance, of their intended attendance. (Details below)

The following day, Friday, 22 November, the Society is holding an informal gathering at 13.00 to meet fellow collectors at the premises of the RPSL. There will be a smaller, different, display in 12 frames.

On Saturday, 23 November, the Society's AGM at 12.15 will be followed by a members' meeting at 14.30 at which our guests will be most welcome to show material. The AGM and members' meeting will be at the Czech and Slovak National Club, West Hampstead, London.

The celebrations will conclude the same evening with a dinner at the Victory Services Club, Marble Arch at 18.00 for 18.30.

Please contact the Chairman Yvonne Wheatley at whyareuu@talktalk.net, Tel: +00 113 260 1978 for further details.

Yvonne Wheatley

SELL - SWAP - WANT

WANTED: Liberation Overprints of German Protectorate stamps of 1945.
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ELECTIONS

The recently completed elections resulted in the following:

-- incumbent Board Members H. Alan Hoover, Chris Jackson, Frederick P. Lawrence, and Richard Livingston were re-elected
and David Newton was elected as a new Board Member.

New Issues

CZECH REPUBLIC

by Ludvik Svoboda



Fig. 1

1. On May 29, 2013, the Ministry of Industry and Trade of the Czech Republic issued a 26 Kč commemorative stamp for the Závěš' Cross -- Vyšší Brod (Fig. 1). Závěš' Cross, a two-barred golden cross, has been used as a reliquary since the Early Middle Ages. It was likely created between 1220 and 1230 AD. It is 70 cm high and 28 cm wide. The original height was 44.5 cm, but a base made of silver gilded with gold was added to the cross in mid-19th century. The figure of Christ was also added later. Each side of both beams ends with a typical French three-leaf lily (fleur-de-lis). The entire cross is studded with 44 precious stones and 174 pearls; the goldsmiths conceived the elaborate setting to achieve a symmetry in size, shape and colors. The added base is garnished with 39 precious stones and 31 pearls from the local Vltava river. Závěš' Cross is made of silver and covered with Arabian gold leaves. The surface is decorated with filigree, i.e., a jewelry making technique using an extra thin previous metal wire. The technique was known as early as 2000 BC. The original wooden core of the cross was replaced with a silver plate dated 1775. The front and rear

sides of the cross are different. The rear side is decorated with enamelled medallions with portraits of saints and their names in Ancient Greek, i.e., Georgius, Georgos, Paulus, Thomas, Theologus, Petrus, Ionnes, Demetrius, and Athanasius. These medallions cover the relics. The Rožmberk Chronicle describes one of the relics as a piece of Christ's cross used to crucify Christ. The same chronicle also mentions that shortly before his death, Závěš of Falkenštejn bequeathed this reliquary to the monks in the Cistercian monastery in Vyšší Brod. For fear of its being seized by Nazi Germany, the cross was moved before the 1939 annexation of the Sudetenland from the monastery in Vyšší Brod to Prague and deposited in the treasury of St. Vitus Cathedral at Prague Castle. At the end of the war, the Nazi's spirited the cross to the Salzburg salt mines in Austria and hid it among other artifacts from the whole of Europe. It was found there by U.S.

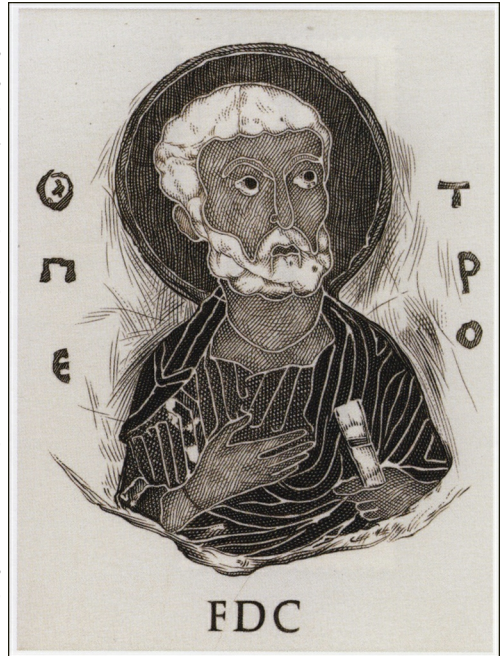


Fig. 2

THE CZECHOSLOVAK SPECIALIST

Troops who returned it back to Czechoslovakia. In 2010, the cross was placed on the list of national cultural heritage. Together with the crown jewels and the St. Maurus reliquary, it belongs to the most precious gold artifacts in the Czech Republic. It is also one of the top 10 most precious church historical items in the world. The stamp shows the cross, was engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by recess print from flat plates in yellow, ocher, red, blue, and black in printing sheets of 5 pieces. A FDC in black-brown displays a detail of the medallion from the rear side of the Závaš' Cross (Fig. 2).



DĚTEM

Krtek a raketa

Krtek a raketa

Dole, hluboko pod ním, ubíhaly velké i malé domy, auta i vlaky. A za městem se rozprostíralo široko daleko velké moře s parnkami a plachetnicemi a uprostřed něj plaval malý, nádherný ostrůvek. Něco takového Krtek ještě v životě neviděl. „To je ale báječný svět!“

Česká pošta

Známkový sešitek obsahuje 10 známek se symbolem A.
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e-mail: filatelie.kv@cpost.cz



Xaverie Miller

© Zdeněk Miller



ČESKÁ REPUBLIKA A



Graphic design © Otakar Kariás 2013



krtek

Fig. 3

2. On May 29, 2013, the Ministry issued a self-adhesive stamp booklet with 10 non-denominated definitive stamps with imprinted letter “A” in the series “For Children” with the theme “The Mole and the Rocket” (Fig. 3). On the stamp is depicted the Mole flying on the Rocket. This year’s stamp in the “For Children” series commemorates Zdeněk Miler, Czech director and author of children’s cartoons who created the popular “Krtek” or “Krteček” (The Mole or The Little Mole) character. Zdeněk Miler was born on February 21, 1921, in Kladno and died on November 30, 2011 in Nová Ves pod Pleší. His career as an artist began in the Zlín Film Studios. In 1945, he joined the “Bratři v Triku” animated film studio in Prague’s Barrandov neighborhood. The studio’s logo, three little curly boys in sailor T-shirts, is his work. His first independent cartoon, “O milionáři, který ukradl slunce” (“About the Millionaire Who Stole the Sun”), was based on a Jiří Wolker story. Miler became famous for his series of cartoons about the Mole which attracted a huge popularity. Currently, the series includes about fifty cartoons featuring the little mole character. Interestingly, the series is not voiced (the only exception being the first film called “Jak Krtek ke kalhotkám přišel” or “How the Mole got his Trousers”). The speech of both the Mole and his little friends is reduced to short non-figurative exclamations made by Miler’s small daughters Kateřinka and Barborka. Miler’s extensive artist activities also included illustrations for children’s books. During the communist regime, he lent his name to dissident writer Ivan Klima, who was thus the author of some works on the Mole. The stamp was designed by Zdeněk Miler, while the booklet was designed by Otakar Karlas, and produced by the Post Printing House in Prague by multicolored offset in self-adhesive stamp booklets of 10 pieces. A FDC in multicolored offset depicts the Mole standing on the ground and admiring the rocket.

3. On June 12, 2013, the Ministry issued (along with the Slovak Republic, Bulgaria, the Vatican) a joint commemorative souvenir sheet with one 35 Kč stamp titled “1150 Years Since the Arrival of SS. Cyril and Methodius” (Fig. 4). The stamp shows SS. Cyril and Methodius facing Jesus Christ with angels and St. Paul and St. Clement. Below the stamp is a scene from another fresco in the Basilica of Saint Clement in Rome featuring the arrival of SS. Cyril and Methodius at Rome during the burial of Pope Nicholas I -- which shows the oldest known portrait of SS. Cyril and Methodius. The background of the sheet contains texts written using the Glagolitic alphabet from the Asseman Codex in the Vatican library. St. Cyril (born Constantine) and St. Methodius are brothers known as the “Apostles to the Slavs” or “Missionaries to the Slavs”. Their father was a dignitary in the Byzantine empire; their mother may have been a Slav because of the command of the Slavic language by both brothers. They created the Glagolitic alphabet and introduced the Old Church Slavonic language into the liturgy in Great Moravia as an effort on the part of the Slavs to counteract the influence of the Western Christian church. Constantine was born in 827 in Thessaloniki, Greece and died in 869 in Rome. He was a professor of philosophy at the university in Constantinople and in 855, he joined a monastery and adopted the religious name Cyril. Methodius was born in 813 in Thessaloniki, Greece and died in 885 in Moravia. Like his father, he started his career as a civil servant in the Byzantine Empire; later on, he joined his brother’s community and became a monk. Although Pope Leo XIII appointed July



Fig. 4

5th as SS. Cyril and Methodius Day in 1880, no significant event in their life coincides with this date. Therefore, it is currently celebrated by the Orthodox Church on May 11th according to the Orthodox calendar, i.e., on May 24th of the civil calendar. It is the day of their arrival in Great Moravia. The brothers were declared “Patrons of Europe” in 1980 by Pope John Paul II. In 862, Rostislav, Prince of Great Moravia, asked the Byzantine emperor to send him priests able to celebrate mass in the Old Church Slavonic language. The emperor sent Cyril and Methodius who had a command of the language. During the year leading to their mission, Cyril created a new alphabet known as Glagolitic, suitable for preaching in the local language. The brothers also translated the main liturgical texts necessary for divine services. In 863, they arrived in Great Moravia and started to spread their teaching. Unfortunately, in 864, because of the political instability

and power struggle of the times, Louis II the German attacked Great Moravia and confronted Prince Rostislav, which led to the ongoing struggle between the Old Church Slavonic and Latin concepts. In 867, Pope Nicholas I invited Cyril and Methodius to Rome to explain why they had been spreading Christianity in a language which had not been permitted. At that time, only the three languages (Hebrew, Greek, and Latin) which were inscribed on Christ's cross were permitted to be used for preaching. While the brothers were on their journey to Rome, Nicholas I died and was replaced by Adrian II. As an experienced diplomat, Cyril was able to use learned discussions to convince the Pope about the usefulness of Old Church Slavonic for divine services in Moravia. The Pope formally authorized the use with a papal bull.



Fig. 5

This good-will gesture might have been used by the Pope because he was seeking an alliance with the Byzantine emperor against Muslim attacks on Italy. While in Rome, Cyril became seriously ill and joined a religious community; after fifty days, he died there in 869. Methodius took the papal bull back to Great Moravia where he continued his mission. In 873, Pope John VIII named Methodius archbishop. The stamp and its souvenir sheet were designed by Prof. Dusan Kállay, engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by recess print from flat plates in brown-black combined with offset. A FDC in brown-black depicts another fresco in the Basilica of Saint Clement in Rome called "Christ's Descent into Limbo" from the 9th century, with a half-figure of a monk carrying a book (Fig. 5).

4. On June 12, 2013, the Ministry issued two 10 Kč commemorative stamps in the "Historical Means of Transport" series. The stamps were designed by Václav Zapadlík, engraved by Bohumil Šneider, and produced by the Post Printing House in Prague by multicolored offset in printing sheets of 50 pieces (25 pieces of each of the two stamps).



-- "Motorcycle Čechie 33 -- Böhmerland" (Fig. 6). Fig. 6

The workshop where the first motorcycles Čechie-Böhmerland were built was set up in 1925 in Krásná Lípa by Albin Hugo Leibisch (1888-1965). He began by building custom motorcycles. The motorcycles with three seats and a 600 cc engine were used by small families instead of the expensive cars they could not afford. In the late 1920's, the popularity, reliability,

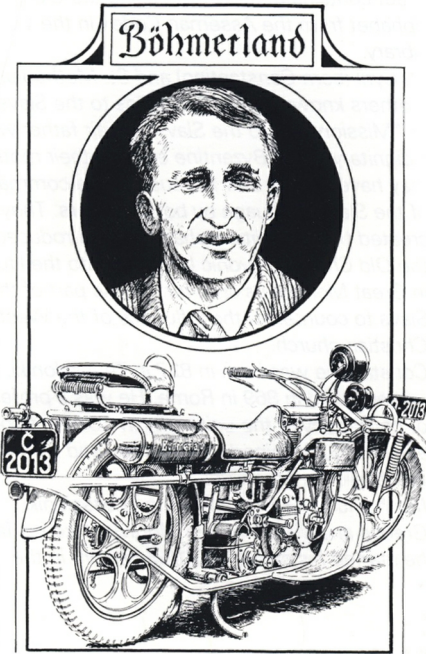


Fig. 7

and cheap service of the motorcycles were such that Leibisch was unable to meet the demand. In 1931, he bought an old agricultural machines factory and launched series production -- by the end of the year he had produced 3,000 motorcycles. The Čechie-Böhmerland met with embarrassed reactions. It was praised by some because of its price and reliability, and ridiculed by others pointing to the unusual engine design and aluminum wheels instead of the standard wire wheels. Together with Porsche, Leibisch was the first one in the world to use aluminum wheels. The long models were produced in series for the longest time in the world. From its beginning in 1925 to WW II, Leibisch produced five basic models; a "Langtouren" model, a short model, a super long 4-seat machine built for the military, a 350 cc model with a two-stroke engine launched in 1935, and a 700 cc model with a two-stroke engine launched in 1938. Today, only 75 Čechie-Böhmerland motorcycles are believed to have survived -- 50 of them are in the Czech Republic, out of which 38 are in good technical condition. The minimum price of a well restored Čechie-Böhmerland is estimated at one million Czech crowns. A FDC in brown-black depicts a portrait of A.H. Liebisch and the motorcycle Čechie 33 -- Böhmerland (Fig. 7).

-- "Railcar (Draisine) Tatra 15/30" (Fig. 8).



Fig. 9

It has mechanical brakes -- manual for the rear wheels and a pedal for the front wheels. It is suspended by leaf springs, used in railcars to provide sufficient comfort. A special feature of the Tatra 15/30 is its swivelling base which allows the

The Tatra 15/30 is a unique four-seat engine-driven draisine (railcar mounted on a four-wheel under-



Fig. 8

carriage). The draisin has a front-mounted engine and rear-wheel drive. It is driven by a boxer air-cooled, flat, four-cylinder engine of 1,680 cc, and an output of 24 HP. It has a two-speed gear with a top speed of 80 km/h.

car to turn 180° without the need of a turntable or siding. The Tatra draisine from the Technical Museum in Prague, depicted on the new stamp, participated in the Oscar-winning film “Ostře seldované vlaky” (“Trainspotting”) directed by Jiří Menzel. A FDC in brown-black shows a rear view of a draisine, the Tatra logo, and Prague castle (Fig. 9).



Fig. 10

5. On June 26, 2013, the Ministry issued a self-adhesive stamp booklet with 6 non-denominated definitive stamps with imprinted letter “E” honoring Franz Kafka (Fig. 10). The motto of the stamp and the FDC is LAWLESSNESS -- TIMELESSNESS -- METAMORPHOSIS. The composition of the stamp, the cancellation, and the FDC is based on an austere geometric module, which is also reflected in the booklet. On the left part of the stamp is portrayed a realistic-looking beetle as a symbol of relentless metamorphosis, not always for the better. It is placed into an austere, even unsympathetic geometrical module. Franz Kafka -- a Prague-born, German-language writer of Jewish origin -- is best known for his novels *The Trial*, *The Man Who Disappeared* (also known as *America*), *The Castle*, the short story *The Metamorphosis*. The key parts of his work were almost

unknown, and only a few short stories were published during his lifetime. Kafka became famous posthumously, mostly after World War II. Today, he is considered as one of the most influential authors of the 20th century, and a renowned innovator of the prose narrative form. The stamp was designed by Marina Richterová, engraved by Miloš Ondráček, and produced by the Post Printing House in Prague by multicolored offset in stamp booklets of 6 pieces. A FDC in black carries on the theme that time and space of the Kafka novels and his own life have their own logic.

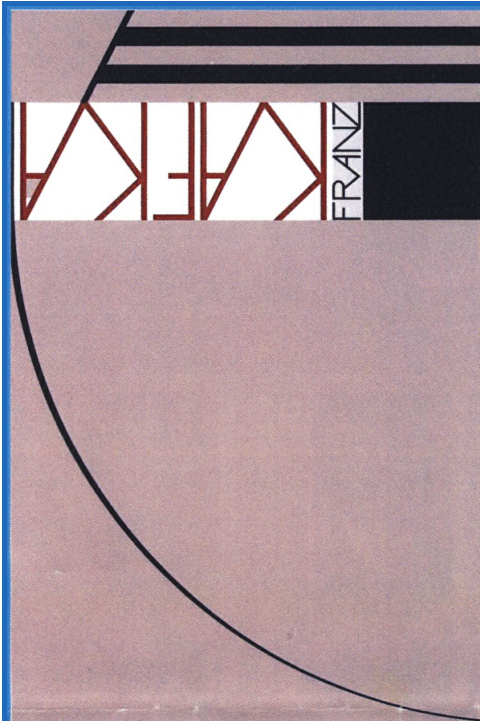


Fig. 11

6. On June 26, 2013, the Ministry issued a 20 Kč commemorative stamp entitled “130 Years of Postal Banking Services” (Fig. 11). On the stamp is depicted a horse pulling a postal carriage. The Imperial and Royal Postal Savings Office was established on January 12, 1883 as a collaborative effort of the Trade Minister Felix von Pino-Friedenthal and the Chief of Section Jiří Theodor Coch. The idea of using post offices as branches of the newly established

Postal Savings Office proved to be wise. The architects of the newly independent Czechoslovakia also saw the importance of postal savings schemes. The formation of the Postal Savings Bank on November 20, 1918 was mainly credited to the Finance Minister Alois Rasín. The bank ceased to exist as early as March 1919, and its role was assumed by the newly created Postal Cheque Office as the central payment institution in Czechoslovakia -- whose name changed back to the Postal Savings Bank on September 23, 1930. Although the bank returned back to its pre-war functions in 1945, its activities were stopped as early as 1950, and the accounts and assets were transferred to the Czechoslovak State Bank and so-called people’s money institutions. These institutions went through various name and

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Odsahuje 6 známek se symbolem E,
 Učeno pro standardní listovní zásilky
 do 20 g po Evropě.

Contains 6 stamps with symbol E,
 Letter mail up to 20 g - Europe.

FRANZ KAFKA (18. 7. 1883, Praha/Prague – 3. 6. 1924, Kierling)

Býl pražský, německy píšící spisovatel židovského původu. Za nejdůležitější Kafkovy práce jsou všeobecně považovány romány Proces, Nezvěstný (též zvaný Amerikal), Zámek a povídka Proměna. Stěžejní část Kafkova díla byla za jeho života téměř neznámá, publikoval jen několik povídek. Proslulým autorem se Kafka stal až po své smrti, zejména po 2. světové válce. Dnes je řazen ke klasickým literatury 20. století a proslulým novátorem románové formy vyprávění.


Was Czech Jewish writer who wrote in German language. The most appreciated Kafka's production were novels The Trial, The man who disappeared (also known as Amerikal), The Castle and The Metamorphosis. The core part of Kafka's work was more or less unknown during his lifetime because he released few novels only. He became world known writer after his death, especially after end of the 2nd world war. Nowadays he is considered as one of the most influential authors of the 20th century, renowned innovator in novel form narrative.


MARINA RICHTEROVÁ (1. 6. 1962, Moskva/Moscow)

Vyrůstala střední uměleckopřírodovědnou školou – obor miniatura a ikona. Od roku 1983 žije v Praze, kde v roce 1990 absolvovala VŠUP Venuše se klasická kresbě, knižní ilustraci, známkové tvorbě, volné grafice a za nedlouhou současně svého života považuje tvorbu zahrady.

She studied at the High School of Arts – subject miniatures and icons. She lives in Prague since 1983, where she was graduated from Academy of Art, Architecture and Design in 1990. She is dedicated to classical drawing, book illustrations, stamps design, free graphics, and an integral part of her life is garden design.

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Česká pošta




Fig. 10

function changes, but their performance was disappointing. With the fall of socialism, the idea of postal savings banks got new life. On November 20, 1990, the Postal Savings Bank was founded through ceremonies held at the Postal Museum -- later it became a part of CSOB. The main channel used by the bank to provide its services is Czech Post's distribution network. The stamp was designed by Adolf Born, engraved by Bohumil Šneider, and produced by the Post Printing House in Prague by multicolored offset in printing sheets of 50 pieces. A FDC in black depicts a postman sitting on a horse and blowing a postal horn.



Fig. 12

7. On July 31, 2013, the Ministry issued a 13 Kč definitive stamp for “St. Wenceslas” (Fig. 12). St. Wenceslas (probably 907 - September 28, 935), a Czech prince and saint, is considered to be the main patron saint of the Czech country and a symbol of the Czech statehood. Wenceslas was brought up by his grandmother, Saint Ludmila, who raised him as a Christian at Budeč castle. As the ruler of the Bohemian Duchy, he dealt with several raids led by the Saxon duke Henry the Fowler and was

able to maintain the sovereignty of the duchy. He was the founder of a rotunda consecrated to St. Vitus at Prague Castle, which became the main church in the country. Wenceslas was murdered in Stará Boleslav, at the seat of his brother Boleslav who succeeded him as the Duke of Bohemia. Wenceslas was considered a martyr and a saint immediately after his death both for his piety (he grew vines and corn and made sacramental wine and bread by his own hands; gave alms to the poor; took care of slaves and prisoners; founded churches; dismantled gallows and brought down idols). He later became a symbol of the Czech statehood (e.g., in the late 11th century Vyšehrad Codex, on coins or Myslбек’s monument). The stamps was designed by Jan Kavan, engraved by Václav Fajt, and produced by the Post Printing House in Prague by full colored offset in printing sheets of 100 pieces.

Stationery

8. On May 29, 2013, the Ministry issued a commemorative postal card with an imprinted letter-denominated “A” stamp for “Balloon Post” (Fig. 13). The imprinted A-stamp depicts a balloon being prepared for flight. The left side of the postal card portrays a balloon flying above the town of Vyšší Brod. On the occasion of the cross-border Land Exhibition South Bohemia -- Upper Austria, Czech Post’s Balloon Post will offer customers the possibility to have their mail delivered by balloon. A balloon (in flight vocabulary, a free balloon) with Czech flight registration number OK-1925 will take-off from the football pitch in Vyšší Brod in mid-August. Philatelists could prepare ordinary letters and cards in advance to be forwarded to the Vyšší Brod Postal Museum to be carried on the balloon flight. [*In fact, the postal card shown in Figure 13 is such an item. It was prepared by our member, Lubor Kunc, and addressed to me. It required the additional stamps to satisfy international franking.*] The imprinted stamp and postal card were designed by Jiří Bouda and produced by the Post Printing House in Prague by full-colored offset.

9. On June 12, 2013, the Ministry issued a commemorative postal card with an imprinted letter-denominated “Z” stamp for “50th Anniversary of the 1962 FIFA



Fig. 13



Fig. 14

World Cup Final Versus Brazil” (Fig. 14). The imprinted stamp depicts “football” (soccer) players. The left side of the postal card has portraits of “footballers” Josef Masopust and Edson Arantes do Nascimento *alias* Pelé with a football. Brazil Post is releasing two postage stamps commemorating the 50th Anniversary of the 1962 FIFA World Cup Final contested by Czechoslovakia and Brazil. The stamps are designed to be used as the official invitation for the 2014 World Cup in Brazil. The stamp and postal card was designed by Zdeněk Netopil and produced by the Post Printing House in Prague by full-colored offset.

10. On June 12, 2013, the Ministry issued the 20th set of 8 picture postal cards with an imprinted letter-denominated “A” stamp having motifs of monasteries in the Czech Republic. The imprinted stamp depicts Coat of Arms by Bedřich Housa. The postal cards were produced by the Post Printing House in Prague by multicolored offset. Photographs were by Roman Maleček.

-- Prague (A209/2013): St. Nicholas Church in Prague’s Lesser Town is considered the most beautiful Baroque structure in the Czech Republic. It is a work of the Dientzenhofer family -- Christoph, his son, Kilian Ignaz Dientzenhofer, and Kilian’s son-in-law, A. Lurago.

-- Hradec Králové (A210/2013): The Cathedral of the Holy Spirit is one of the most significant sacral buildings in the Czech Republic. It was founded in 1307 by Queen Elizabeth Richeza.

-- Louny (A211/2013): St. Nicholas Church, a national heritage site. Designed by the late-Gothic architect Benedikt Ried, the church is characterized by the unusual triple tent roof above the three-bay nave.

-- Klatovy (A212/2013): The monumental early Baroque Jesuit Church of the Immaculate Conception and St. Ignatius. The church was built by architect D. Orsi based on architect C. Lurago’s 1654-59 plans, and rebuilt by K.I. Dientzenhofer after the 1717 fire.

-- Brno (A213/2013): The late Gothic Church of St. James on Brno’s Jakubské (James) Square, with a 92-meter tall spire. It was founded between 1201 and 1222. On the turn of the 14th century, the old structure was taken down and replaced with a new one. The construction of the three-bay nave designed by A. Pilgram began in 1502. In 1515, the building was damaged by fire. The roof was completed before 1530 and the spire in 1592. In the 1870’s, the church was refurbished in a puristic style.

-- Ostrava (A214/2013): Divine Savior Cathedral. The three-nave neo-Renaissance basilica with two 67-meter spires and a sumptuous frontispiece with stately stairs was designed by Archbishop of Kroměříž’s architect Gustav Merreta and built in 1883-89.

-- Frýdek-Místek (A215/2013): The pilgrimage Church of Our Lady. The church was built in 1740-52 and consecrated in 1759. It hosts the “miraculous” statue of Our Lady of Frýdek to whom a piano piece from the cycle “On an Overgrown Path” composed by Leoš Janáček was dedicated.

-- Doubravník (A216/2013): The three-nave Church of the Invention of the Holy Cross. A 16th-century Gothic-Renaissance building with Pernštejn family tombstones and the neo-Gothic crypt of the Mitrovský family. The enclosing walls rest on pillars made of marble blocks, the Gothic windows with pointed arches have a marble reveal. Renaissance elements already appear in the marble entrance

THE CZECHOSLOVAK SPECIALIST

portals under the spire and in the south-east wall. The church in Doubravník is the most valuable sacral structure built by the Pernštejns, and one of the most remarkable works from the transition period between Gothic and Renaissance.

11. On June 26, 2013, the Ministry issued a commemorative postal card with an imprinted letter-denominated “A” stamp for “The 80th Anniversary of Olga Hav-

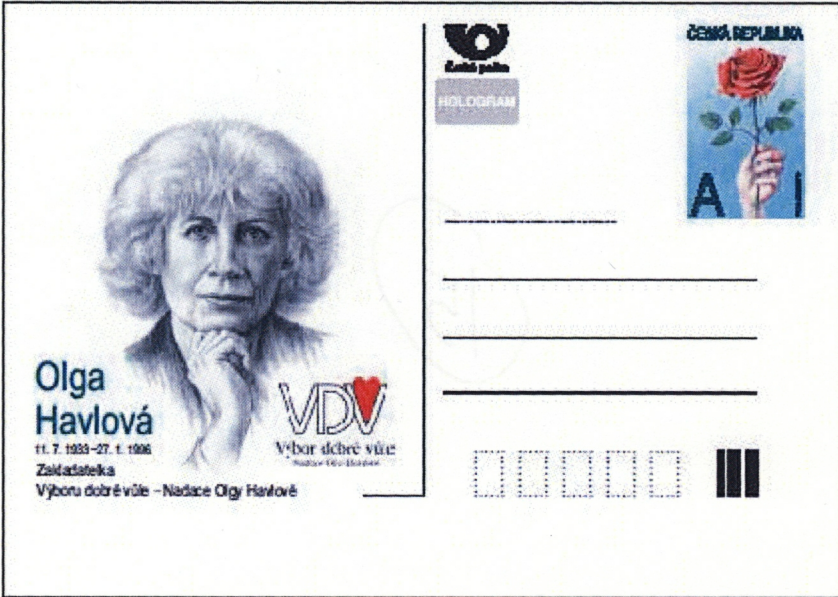


Fig. 15

lová's Birth" (Fig. 15). The imprinted stamp depicts an image of a hand holding a rose variety named “Olga Havlová”. The left side of the postal card depicts a portrait of Olga Havlová. Olga Havlová, née Šplíchalová (11 July 1933, Prague -- 27 January 1996, Prague) was the first wife of former Czech President Václav Havel and First Lady of the Czech Republic. She was born into a large family living in the Prague district of Žižkov. She was trained and later worked in the Baťa shoe factory. In 1961-69 she worked as an usher in the Theater on the Balustrade where Václav Havel was also active. The two had first met in 1953, and three years later they became a couple. They married in 1964. For her charitable work, she was named Norway's *Woman of the Year 1991* by Stiftelsen Arets Budeie as the first non-Norwegian national. In 1995, she received a similar honor for her work with children, the *Baroness in the Land of All Times*, in the Netherlands. In the same year, she was given the *Přemysl Pitter medal* and became the Czech Republic's *Woman of the Year 1995*. In 1997, she was posthumously awarded the *Order of Tomáš Garrigue Masaryk* for her outstanding service to democracy and human rights. The *Olga Havel Award* set up in 1995 is an annual award given by The Committee of Good Will -- The Olga Havel Foundation to disabled people who, despite their own disability, help others. The postal card and imprinted stamp were designed by Petr Minka and produced by the Post Printing House in Prague by full-colored offset.

SLOVAKIA

by Ludvik Svoboda

12. On May 31, 2013, the Ministry of Transport, Posts, and Telecommunications issued a set of two 1.00€ commemorative stamps as a Joint Issue with Korea. The stamps were designed by Kamila Štanclová, engraved by Rudolf Cigánik, and produced by the Postal Stationery Printing House in Prague using recess printing from flat plates combined with offset. Each printing sheet contains three of each stamp in a column with a decorated gutter between.

-- Lúčnica Art Ensemble (Fig. 16). Slovakia lies in the heart of Europe, and owing to this geographic location it has always been in the crossroads of cultural streams passing through the European continent. Folk songs, music, dance, and national folk costumes are very different in every region, and contain local poetic temperament. The Lúčnica art ensemble is a representation of this cultural heritage. With its energy, artistic craftsmanship and fantasy, inspired by folk tradition, it creates dance and music scenic images of their national culture. During its 65 years of history (dating since 1948) it has dazzled audiences both at home as well as abroad, becoming a cultural ambassador of its country -- whether the Slovak Republic or Czechoslovakia earlier. The Lúčnica art ensemble consists of three basic parts: 12-member orchestra, choir, and dance ensemble. The dance ensemble sparkles with choreographic ideas and marvelous technique while dressed in colorful hand-made folk costumes, and is accompanied by the orchestra and choir. The stamp shows a dancing young Slovak couple dressed in ceremonial folk costume from the central Slovakia area of Podpoľanie. The folk costume is hand-embroidered, made by a special technique, the so-called "crooked needle". These costumes come from the dance "Započinka". On the FDC is shown the motif of a skirt which comes from the upper Liptov region. It is worn by dancers performing an exceptionally inventive girl's dance depicting Važec women spinners.

-- Pansori Epic Chant (Fig. 17). Pansori is a genre of musical story telling performed by a vocalist and a drummer. This popular tradition, characterized by expressive singing, stylized speech, a repertory of narratives and gesture, embraces both elite and folk culture. During performances lasting up to eight hours, a male or female singer, accompanied by a single drum, improvises on texts that combine rural and erudite literary expressions. The term Pansori is derived from the Korean words pan, meaning "a place where many people gather", and sori meaning "song". Pansori originated in south-west Korea in the seventeenth century, probably as a new expression of the narrative songs of shamans. It remained an oral tradition among the common people until the late nineteenth century, by which time it acquired more sophisticated literary content and enjoyed considerable popularity among the urban elite. The settings, characters and situations that make up the Pansori universe are rooted in the Korea of the Joseon period (1392-1910). Pansori singers undergo long and rigorous training to master the wide range of distinct vocal timbres and to memorize the complex repertoires. Threatened by Korea's rapid modernization, Pansori was designated a National Intangible Cultural Property in 1964. Although Pansori remains one of the most prominent genres among traditional stage arts, it has lost much of its original spontaneous character. Ironically, this recent evolution is a direct result of the preservation process itself, for improvisation is tending to be stifled by the increas-



Fig. 16



Fig. 17

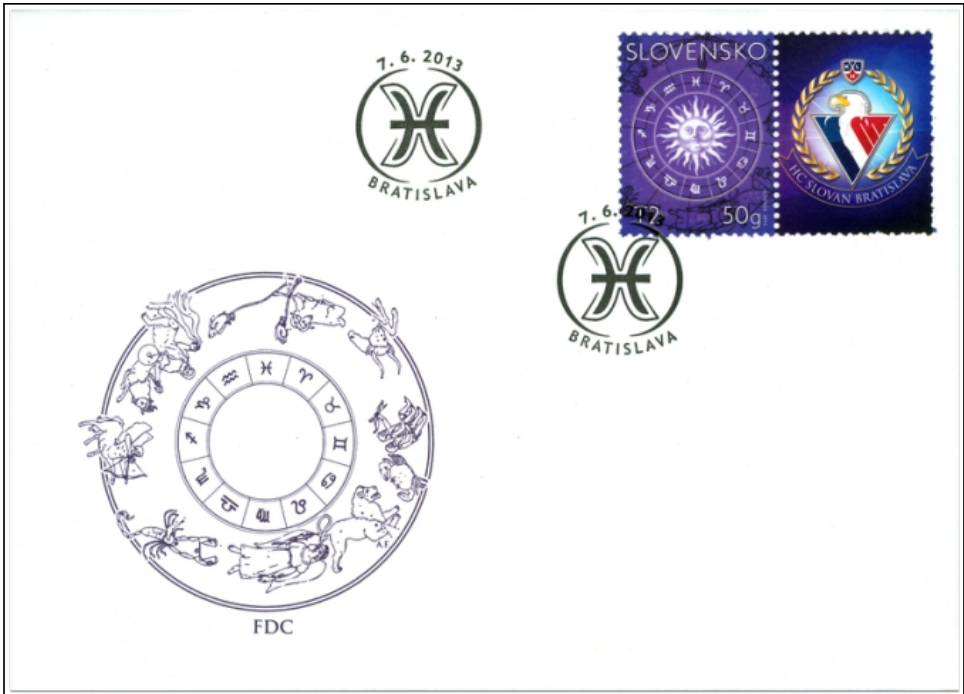


Fig. 18

ing number of written texts. Since 2003, Pansori is a part of the world cultural heritage UNESCO as a “Masterpiece of the Oral Tradition and Intangible Heritage of Humanity”. On the FDC is depicted a fan which is used by the vocalist.

13. On June 6, 2013, the Ministry issued a non-denominated T2 50g commemorative stamp with a motif of the Zodiac and a coupon for personalization (Fig. 18). Customers will be able to get printed their individual Zodiac sign on the coupon, created in the same style as the stamp, plus other options such as personal pictures, or company logos. Looking at the sky one might wonder whether there is any connection between the movement of the stars in the sky and our destinies, biological rhythms or relationships. Since the ancient times man has been trying to find out by such observation what the future holds for him or how to get a glimpse of his destiny. In the past people believed that almost nothing was coincidental. They thought that everything is somehow “guided” from above by a precisely organized system that ruled most of their lives, and the never ending circle of Zodiac is one example of such a system. It consists of twelve signs that bear the names of constellations, each sign has its characteristics and specific traits, and each sign has an assigned planet that rules and matches the sign in its character. The stamp was designed by Adrian Ferda and produced by the Postal Stamp Printing House in Prague by offset in printing sheets of 8 stamps and coupons. On the FDC is depicted a circle with the Zodiac signs surrounded by another circle showing the various star constellations associated with the Zodiacal signs.

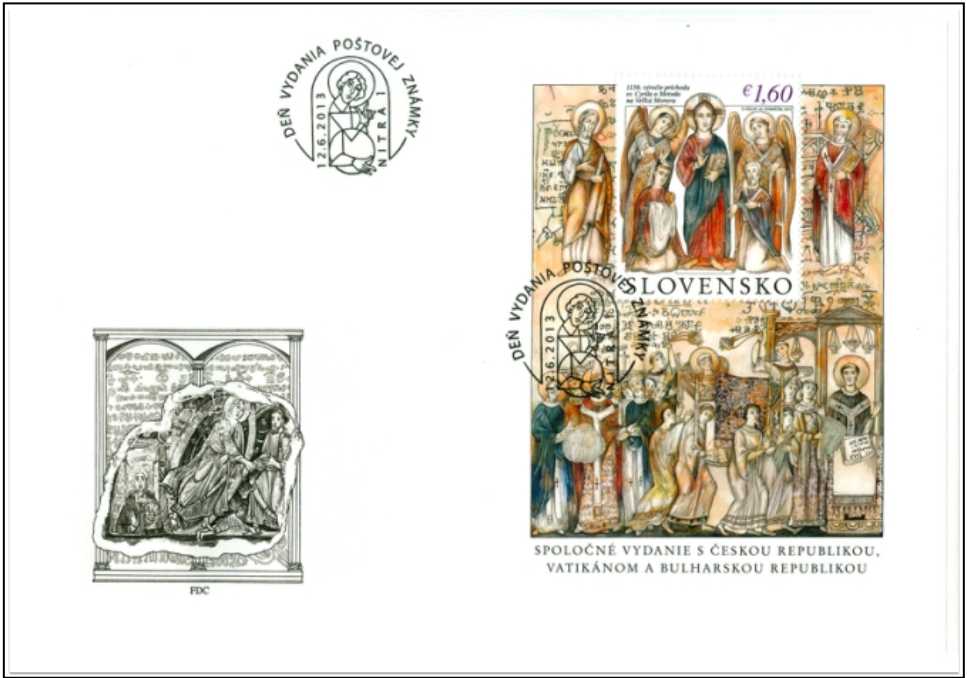


Fig. 19

14. On June 12, 2013, the Ministry issued a souvenir sheet with a 1.60€ commemorative stamp as a joint issue with the Czech Republic, the Vatican, and Bulgaria for the “1150th Anniversary of the Arrival of St. Cyril and Methodius to Great Moravia” (Fig. 19). [Please refer to paragraph 3 above which tells the story of SS. Cyril and Methodius, and will not be repeated here.] The stamp depicts the fresco “Personal Judgement of St. Cyril” from the 9th century, which became the theme of the postage stamp. Saints Cyril and Methodius kneel before Christ Pantocrator, whereas Archangel Michael is standing together with Saint Andrew behind Saint Cyril (on the left) and Archangel Gabriel is standing together with Saint Clement behind Saint Methodius (on the right). We know as a fact that it is a depiction of Saints Cyril and Methodius on the basis of the inscription that could be read when the fresco was discovered in the 19th century: “God, grant eternal rest to sinful Cyril. Amen.” [See paragraph 3 also for details about designer, engraver and production of the souvenir sheet.]

15. On June 28, 2013, the Ministry issued a 0.65€ commemorative stamp in the Personalities series honoring Gorazd Zvonický (Fig. 20). A poet, a translator, a teacher, a priest and a missionary, Gorazd Zvonický (proper name Andrej Sándor) was born on June 29, 1913 in Močarany (today a city district of Michalovce) as the first of eight children and was raised in a poor peasant family. After finishing primary school, work in the fields was waiting for him, but he was interested in spiritual values, and as soon as he had the opportunity, he began studies at the Salesian seminary in Šaštíň through the assistance of the Michalovce priest, ThDr.



Fig. 20

Štefan Hlaváč. After returning from obligatory military service, he made his monastic vows (in 1940) and continued his theology studies -- he was ordained in 1948. His activities in Trnava and Michalovce attracted the attention of the communists, and on 14 April 1950 ("Barbarian Night") he and many other religious were arrested and sent to the isolation camp in Podolinec. In October he managed to escape and emigrated by way of the Morava River. He made his way to Argentina where he worked as a Salesian priest in Buenos Aires for twelve years. After the founding of the Slovak Institute of Saints Cyril and Methodius in Rome (in 1963) he came to Rome to work for the institute. He became the editor of the poetry edition Lyre (Lyra), a member of the Presidium of the Slovak Institute, and a professor of humanities at the secondary school of that institute. The Rome years represent the most important period of the poet's life resulting in many literary, pedagogical, and organizational activities. His poetry is a sensitive synthesis of Christian values and an honest relationship with his homeland. Throughout his time in exile he worked with and donated articles to many Slovak periodicals. Gorazd Zvonický lived to see the fall of communism, and after 42 years in exile he got to return to his native Slovakia -- which was a huge satisfaction. He died in Rome, but his remains were transferred to the Slovak National Cemetery in Martin. The stamp was designed by Peter Uchnár and produced by the Postal Stationery Printing House in Prague using offset in printing sheets of 50 pieces. A FDC was issued.

16. On August 2, 2013, the Ministry issued a 0.80€ commemorative stamp for the 150th Anniversary of the Founding of Matica Slovenská (Fig. 21). In the year of

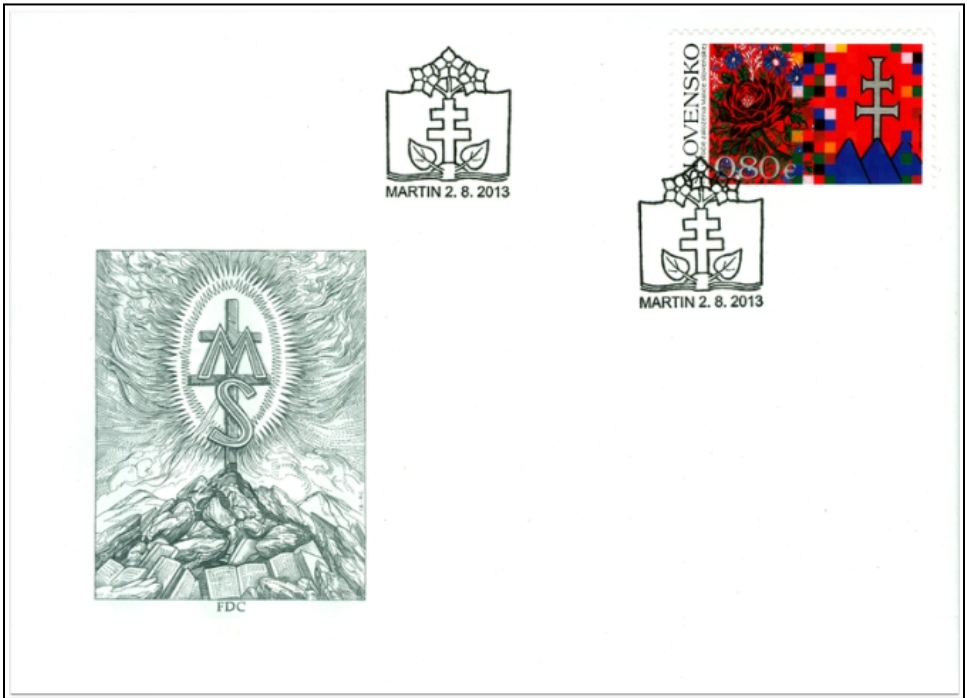


Fig. 21

celebration of the 1000th anniversary of the arrival of the Byzantine missionaries Saints Cyril and Methdious to Great Moravia (i.e. to the territory of today's Slovakia), Matica Slovenská was founded as the national culture organization at the General Assembly in Turčianský Svätý Martin on August 1, 1863. It joined the ranks of similar organizations of Slavic nations that began to originate in the 19th century, beginning with Matica Srbská in 1826. Their objective was to cultivate national culture, art and science under the circumstances of non-independence and thus replace the role of the state in these areas in some way. The first attempt to found such an organization was made by the Slovaks in the 1840's. While it operated for several years, it was not formalized, and it vanished in the revolutionary chaos of 1848-49. The idea resurfaced at the national assembly of Slovaks in June 1861. An organizational committee drafted articles of association and obtained approval with its foundation from the Imperial Court in Vienna. The first Matica Slovenská operated in 1863 - 1875 mainly in the areas of science, culture, literature, as a museum, and in publishing school books for Slovak schools. During the accession of the national oppression policy in the Kingdom of Hungary after the Austro-Hungarian Compromise of 1867, Matica Slovenská became subject to political persecution, and the government in Budapest finally had it dissolved in 1875. Attempts to restore it were not successful until 1918 when its operation was restored and even expanded to include amateur theater as well as a printing house -- Neografia. In 1984-1989, during the years of the socialist regime, the role of Matica was reduced to a more or less national library. The operation of Matica was fully restored after 1989. Matica Slovenská of today is a wide-spectrum organization cultivating science, culture, art, spare-time activities, attending to Slovaks in

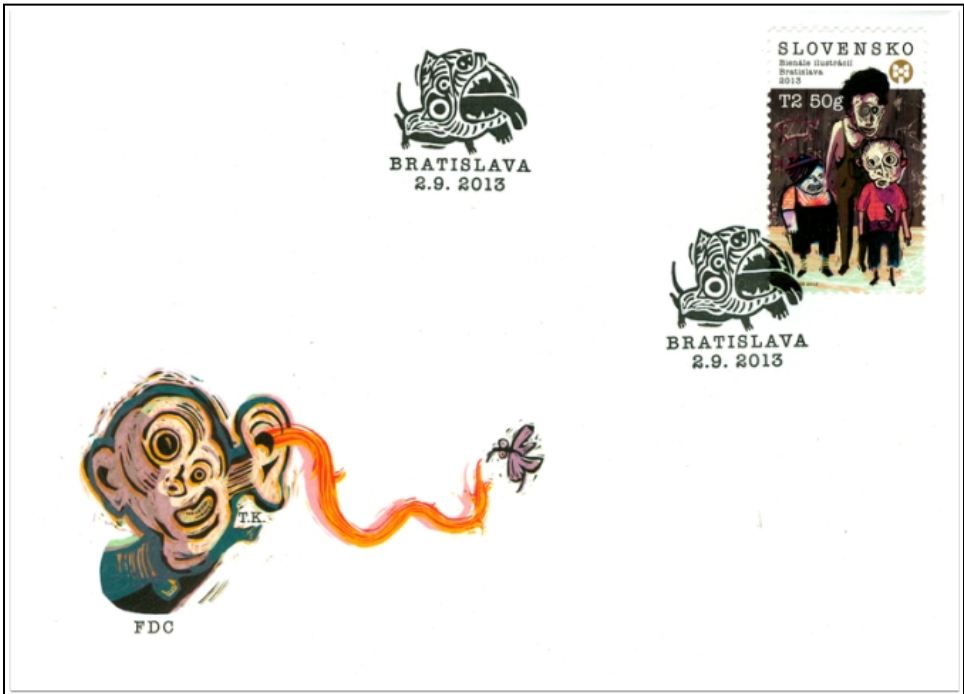


Fig. 22

ethnically mixes areas and in the diaspora abroad. The stamp was designed by Igor Benca, engraved by Rudolf Cigánik, and produced by the Postal Stationery Printing House in Prague using recess print from flat plates combined with offset in printing sheets of 8 pieces. A FDC was issued.

17. On September 2, 2013, the Ministry issued a non-denominated T2 50g commemorative stamp for the Biennial of Illustrations Bratislava 2013 -- BIB 2013 (Fig. 22). The Biennial of Illustrations Bratislava is a prestigious international competitive exhibit of children's book illustrations which was founded in 1967. From the beginning Slovak artists regularly participated in the Biennial. Proof that Slovak schools of illustration were always at the top is the quantity of awards won by Slovak illustrators not only at international fairs but also at the Bratislava Biennial itself. Sixteen Slovak illustrators were awarded at the Biennial so far, and they received twenty-seven awards in total -- many of them multiple times. The last awarded so far is to Tomáš Klepoch (born 1981). On the stamp is a reproduction of the illustration from Rudo Sloboda's book "How I Became a Wise Man", for which Klepoch was awarded the Golden Apple BIB 2011. Tomáš Klepoch is one of the youngest representatives of Slovak illustrators. He uses the line-cut technique combined with painting. His stylized figures have intentionally deformed proportions -- heads are disproportionately big compared to the body, which emphasizes the expressivity of the look. But at the same time we can find also ironic exaggerations and certain playfulness in his illustrations. The stamp was designed by Tomáš Klepoch and produced by the Postal Stationery Printing House in Prague using offset in printing sheets of 50 pieces.

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