

# The Asia Pacific Exhibitor

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## INNOVATION

Inventor

Johannes Gutenberg 1398-1468

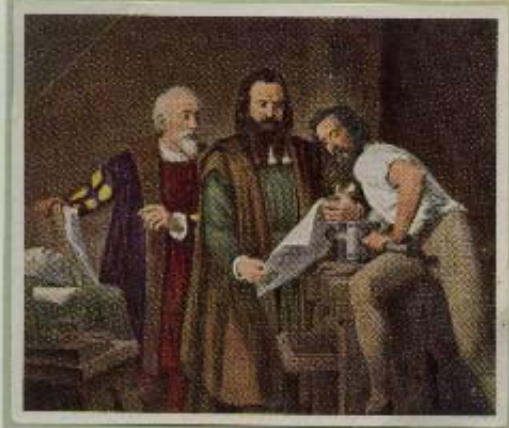
1



The printing press invented by Gutenberg in the 1430's, helped spread truth, beauty and even heresy throughout the world. Without it, progress from the dark ages to the Renaissance and modern times would have been even slower.



Gutenberg worked to perfect a press that could mass-produce printing. His press was revolutionary because it had movable type that could be re-used. Thus books were less and available to a wider audience.



Tobacco card, number 21, from a set of 200, entitled "Bilder Deutscher Geschichte" (Pictures of German History). Issued in Germany by Reemtsma in 1935.



Copies of Gutenberg's Bible printed in 1455, exist today. His press unharnessed the power of ideas on the world.

He is ranked ahead of people who found an audience through printing

# CZECHOSLOVAKIA DOUBLE POSTCARDS IN POSTAL USE FROM 1918 TO 1939

*Dingle Smith MAP, Hans Karman MAP, Ian McMahon*

## **CRITIQUE OF AN EXPONET EXHIBIT**

It is a pleasure to comment on the exhibit of reply cards by Milan Cernik. Firstly because he was one of the Czech philatelists responsible for establishing the online Exponet which makes available exhibits to a worldwide philatelic audience and he has volunteered his own display for comment. Secondly because this is the first time that NAPE has provided critiques of this kind based on material available electronically - an innovation that has potential for expansion. The exhibit discussed can be viewed on [www.japhila.cz](http://www.japhila.cz). We printed the 128 pages of the exhibit in black & white, as it is almost impossible to judge on the screen – you can't get an overview, and it is quite tricky to jump from one page to another (the webmaster might add a frame and page number to each page, and a jump mechanism that allows getting to a selected page rapidly).

The material in the display is restricted to "double cards" for which the more usual English term is "reply cards". Although many of these are relatively easy to obtain in mint condition it is very difficult to acquire the reply halves postally used. Indeed those judging postal stationery always hasten to check if correctly used reply halves are included. The display of Czech reply cards contains a very large number of used reply halves. To add to the rarity factor for most issues these not only demonstrate commercial use but many of the examples have additional adhesives that pay for return by registered or express post. Further the locations to which the cards were sent indicate a very wide range of unusual destinations; examples include Siberia, Eritrea, Memel and French Indo-China! In all cases the descriptions that accompany the cards show a wide knowledge of the rates and postmarks.

In summary, the material is excellent and the assemblage of such a wide range of commercially used reply cards is outstanding as is the information on rates and postmarks. However on closer inspection it becomes clear that there are problems in evaluating this exhibit using FIP criteria and procedures.

The major problem is whether the exhibit is to be judged as postal history or as postal stationery. Whichever class is chosen there are difficulties in assessing the exhibit. I have chosen to evaluate the eight frames using Postal Stationery criteria; the accompanying critique focuses on Hans' assessment as a Postal History exhibit.

## **ASSESSMENT AS A POSTAL STATIONERY EXHIBIT**

*Dingle Smith MAP*

Although I have been able to devote much more time to examining the exhibit than would be the case as a jury member working under normal show conditions I must make it clear that my knowledge of central European postal stationery is limited and I do not have access to the *Czech Postal Stationery Catalogue (1998)* to which reference is made on the exhibit's title page.

The exhibit is for the period from Czechoslovak Independence in 1918 to the German occupation in 1939, during this time there were six changes in the postage rates that applied to the use of reply cards. For each period the postal rates are given for domestic and for foreign use and additional information provided for the rates for registered and "special" delivery. For the fifth and sixth periods lower rates applied to "closely neighbouring countries" although no indication is given as to which countries are included in this category. The postal rate information is succinctly given in table form on the title page and each sheet in the exhibit has a heading which indicates which of the six periods of postal rate applies. (Fig 1)

Usually the focus on postal rates to provide the main story line of an exhibit is an indication that it is intended as a study of postal history, i.e. the focus is upon the rates and the routes taken by the mail. Curiously the Rate Table does not include the Air Mail rates applicable.

In this exhibit the postal history *approach* is reinforced as very little mint material



Fig 1 - The Rate Table

Postal rates 1918-1939 in Czechoslovak currency (K, Kč)	1 <sup>st</sup> rate period Oct. 28, 1918 - May 14, 1919	2 <sup>nd</sup> rate period May 15, 1919 - March 14, 1920	3 <sup>rd</sup> rate period March 15, 1920 - July 31, 1920	4 <sup>th</sup> rate period Aug. 1, 1920 - Dec. 31, 1921	5 <sup>th</sup> rate period Jan. 1, 1922 - Febr. 28, 1937	6 <sup>th</sup> rate period March 1, 1937 - March 15, 1939
Domestic postcard rates	0,10	0,15	0,20	0,40	0,50	0,50
Surcharge for foreign register	0,25	0,50	0,50	1,25	2,-	2,-
Surcharge for special delivery	0,30	0,60	0,60	1,-	1,-	2,-
Foreign postcard rates	0,10	0,20 (0,15)	0,20	0,60	1,50 (1,20)	1,50 (1,20)
Surcharge for foreign register	0,25	0,50	0,50	1,25	2,50	2,50 (2,-)
Foreign special delivery surcharges	0,30	0,60	0,60	1,-	5,-	5,-

## 2nd RATE PERIOD

CDV9 - Postcard Hradčany 10h, issue of February 16, 1919 (printed by the Czech Graphic Union) according to the design by Alfons Mucha. For the printing of postal stationery, dies cut from printing plates of appropriate values were used. Used domestically

is included and no specific detail is given as to release dates (or earliest known dates) for the reply cards that are shown. If the exhibit is to be judged as postal stationery mint cards must be included and dates of first use discussed.

It would however, be possible to re-design the exhibit so that it meets the FIP criteria for postal stationery. One approach would be to include on the title page not only the postal rates but also the types of reply cards that were available and their dates of issue and where appropriate their withdrawal. Thus at the time of a change of rate the display would show examples of the new rate by including cards that have the value adjusted by the addition of adhesive postage stamps. For each rate, redesigned or surcharged cards would be shown, ideally postmarked



Complete uncut printings, Part I posted at post office Praha 1 on January 2, 1920 sent to Brno. Part II sent from Brno 1 on January 5, 1920 back to Prague. Postage during second rate period 15h for each portion of the double card.

Fig 2



with an early date for that style of card. If exact release dates for cards with a new design or value are unknown that should be clearly stated, if precise dates are unknown this would be replaced with information on the earliest known dates.

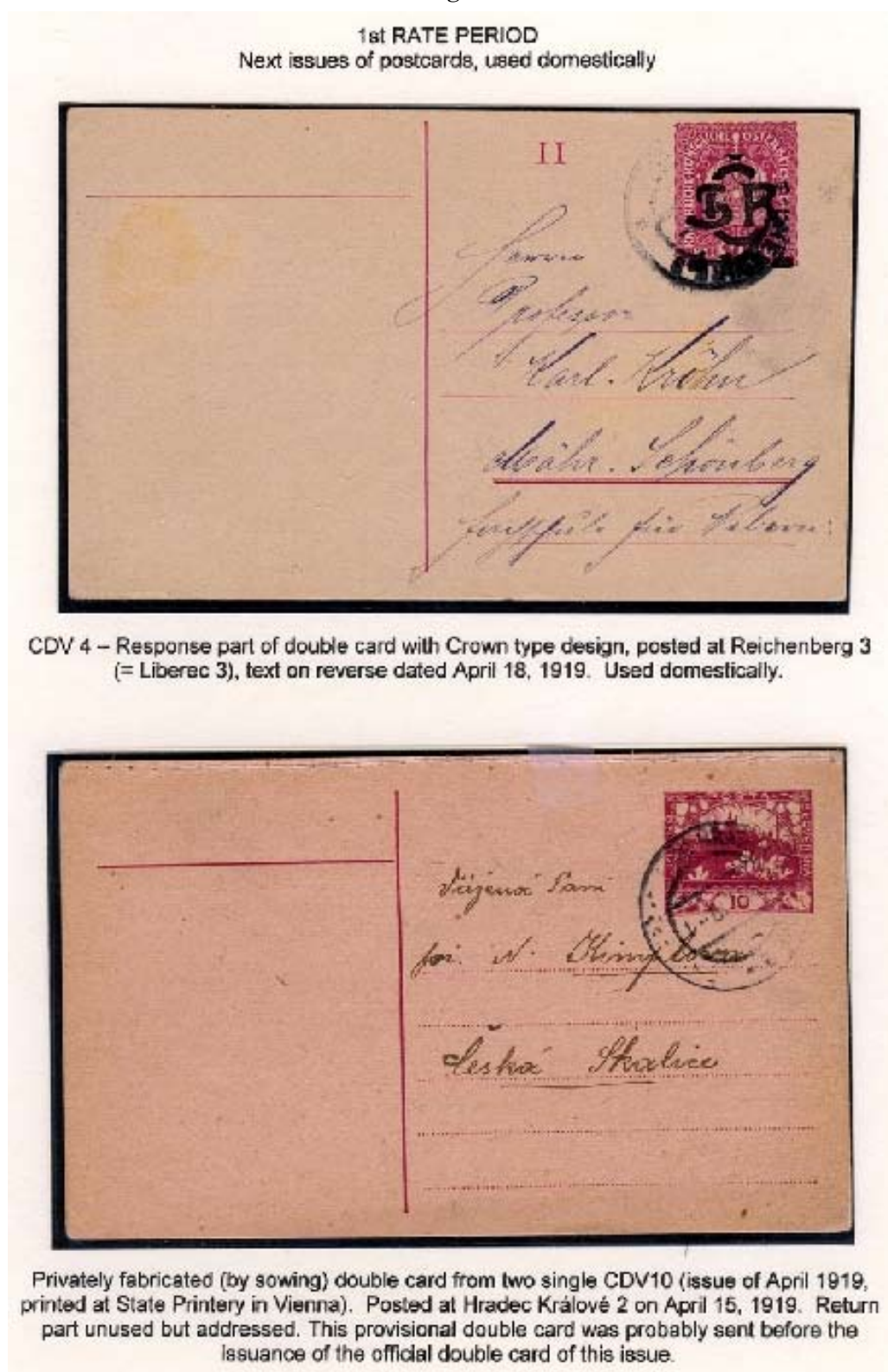
Importantly the combined use of rates and newly issued reply cards to meet the changes would provide a good story line for the exhibit and more closely fit the requirements of a postal stationery exhibit.

The first reply cards that incorporated "Czechoslovakia" in the design did not appear until 16 Feb 1919 and are shown on 3/5 (frame number / sheet number) (Fig 2). However individual examples of the new design first appear on 2/4 and 3/2 (Fig 3) although these are postmarked after the example shown on 3/5.

This does not help to develop a postal stationery story line that is easy to follow. It is further complicated because the issue of the new cards was shortly before the postal rates of the "1<sup>st</sup> Rate Period" were increased.

Little attention or examples are paid to small differences in design between issued reply cards that feature the same stamp design.

Fig 3



This can be illustrated by the sheets devoted to the Chain Breaker reply cards. The first examples are given on sheet 6/4 and are for the cards catalogued as CDV 29 (Fig 4). There is no clear indication of the date of issue although the heading notes its validity ends on 28 Feb 1928. The next sheet has reply card CDV25 and notes the issue date as 1922 and at the lower card on that sheet returns to CDV 29 and gives the issue date as 1924.

Fig 4

5th RATE PERIOD  
CDV29 - Postcard Chainbreaker for domestic usage with various supplemental frankings. Validity to February 28, 1928



Part I sent registered domestically. Bilingual postmark Slavonice/ Zlabings June 16, 1926. Correct postage 50h + 2K surcharge for registry



Part I - sent domestic by special delivery. Posted at Bystré u Poličky on February 7, 1927, arrival postmark Prague Telegraph on February 8, 1927. Final delivery by walking courier. Correct postage 50h + 1K special delivery surcharge

It would have been easier to follow the story if CDV 25 had been shown before CDV 29 which was issued two years later. Similarly it would have been better to have described the differences between reply cards CDV 25 and CDV 29 and not to leave it to reference to the catalogue.

Similarly on 6/5 there is an example of stamps refused due to use after the expiry date of 28

Feb 1928 (Fig 5). The query here is whether the validity applied only to reply cards or to all Chain Breaker card issues? For example on 6/11 a reply card dated 3 March 1930 was accepted without any markings (Fig 6).

Such confusion could perhaps be avoided by the title on each sheet giving the postal rate plus a description of the card? If catalogue numbers are used to do this, it is important that differences between cards with changes were shown in chronological sequence.

The Seal stamps represent a new issue of reply cards and although the stamp and its value remained constant there are variations in format which have distinct catalogue numbers. Again the presentation could be improved. For example the first of the Seal cards is on sheet 7/10 with the issue date given as 1927 but without the relevant catalogue

number (Fig 7). It would also be of interest to know why this new design of card was issued. Sheet 7/11 shows the two styles of Seal reply card with catalogue numbers of CDV38 and CDV 50 (Fig 8). There are differences in the borders and form of numbering but these are not described other than by the use of the catalogue number. Other Seal reply cards such as CDV43 on 7/16 also are not accompanied by



## Czechoslovakia Double Postcards in Postal Use from 1918 to 1939

**5th RATE PERIOD**  
Both issues of double cards Chainbreaker for domestic usage, used domestically



Response part of 50h Chainbreaker (CDV25, issue of 1922), canceled by old Austrian one-lingual box cancel "Moldau Bahnhof". Postcard incorrectly canceled by postmark of postal agency, without ordinary postmark



Message part of 50h Chainbreaker (CDV29, issue of 1924), posted at Ústí nad Labem/ Aussig on June 8, 1929. Used after period of validity (valid to February 28, 1928). Postage Due stamp 1Kč, postmarked Litoměřice 1/ Leitmeritz 1 on June 6, 1929

*Figs 5 & 6*

details of date of issue or information on the differences in the format of the card.

The examples of reply cards during the fifth rate period include those issued by other countries and sent to, or returned from, Czechoslovakia. There are shown on sheets 8/5 to 8/8 and include examples of Swiss, French and Estonian reply cards. The inclusion of such "foreign" cards is mentioned on the title page as demonstrating "Czechoslovak connection to the

*Fig 7*

**5th RATE PERIOD**  
Provisionals - use of single various cards Chainbreaker as response portions from Russia, with supplementary franking with Czechoslovak stamp



CDV24 used as provisional response cards, upfranked with 100h for correct franking of 1.50Kč. Posted at Petrograd on January 15, 1924



CDV28 used as provisional response cards, upfranked with 1K Masaryk. Posted at Barysevka, Kiev on March 3, 1930 (bilingual Ukrainian-Russian cancel)

**5th RATE PERIOD**  
Various cards sent by air mail domestically



Reply part (Seal issue of 1927) sent by Air Mail from Mariánské Lázně 1/ Marienbad 1 on May 15, 1931 to Prague. Sent by 1<sup>st</sup> flight of ČSA Airline from Mariánské Lázně-Karlovy Vary-Praha. Appropriate commemorative cancels Mariánské Lázně (8 o'clock), Praha 82 Air Port (10 o'clock), on the reverse arrival daily postmark Brno 16 (Žabovřesky) on May 16, 1931. Air surcharge on domestic route 1 Kč + 1Kč for Special Delivery.





worldwide postal network by showing responses to foreign double cards from the Czechoslovak Republic bearing Czechoslovak postmarks". However in my opinion, it is a mistake to include such cards as they do not fit with the title or the dominant story line for the exhibit. Again such cards are undoubtedly difficult to obtain and it is possible too that a completely separate display could be made of these but not by using a small selection inserted into a Czechoslovak postal stationery exhibit!

### SUMMARY

The exhibit comprises an excellent collection of used Czechoslovak reply cards used in a variety of ways and showing a variety of rates. Many of the overseas addresses are to unusual destinations and for local and foreign examples many of the postmarks are also difficult to obtain and their explanation is excellent.

The problem is how to assess the exhibit using the FIP regulations and guidelines and specifically how to better present the

material if it intended as a Postal Stationery exhibit. As presented it is a mix of postal stationery and of postal history. For full acceptance as Postal Stationery it requires the addition of complete mint examples of the reply cards that illustrate all of the listed catalogue types. It is also important that the description does not rely solely on a catalogue notation (CDV 43, etc) but illustrates and comments briefly on the differences between the different catalogued numbers. After the initial description of each type it would be permissible to use the catalogue numbers as a form of shorthand notation.

The exhibit would also be easier to follow if it took a chronological approach so that the different catalogued styles of reply card were shown in a time sequence. One way to approach this would be to retain the six rate periods but to combine them with each issued style of card (Fig 9). Thus in the headings there would be the rate period and the type of card. Then if it took the easiest approach would be to show, for each style of card, the varying types of usage perhaps in the sequence of domestic, registered and special followed by foreign registered and special delivery followed where appropriate with

1ST PERIOD

AUSTRIAN CARDS

DOMESTIC RATE 10H

Used mainly in the Czech districts, based on regulations existing on 28 Oct 1918; valid until 14 Oct 1919.



13 Jan 1919 - St.Joachimsthal to Těslitz-Schonau; Austrian domestic Reply Card part I, upfranked with 2h to meet 10h rate.



24 Jan 1919 - Tynište nad Orlicí to Litomyšl; Austrian Reply Card for foreign use part I used domestically; rate correct for domestic use. German text removed from postmark.

Fig 9, sample page showing shorter text without loss of information, uncrowded layout



- The most interesting items are as follows (in rate periods – r.p.):
- Part of precursor Austrian card, sent registry with confirmation of receipt (1<sup>st</sup> r.p.)
  - CDV2 Overprint Large monogram 10h, two postally used printing errors (1<sup>st</sup> r.p.)
  - Precursors Austrian cards with privately imprinted stamp (1<sup>st</sup> & 2<sup>nd</sup> r.p.)
  - Hungarian Red Cross double card overprinted by so-called Šrobár overprint (1<sup>st</sup> r.p.)
  - CDV4 Overprint of Large monogram on 10H Austrian Crown issue (1<sup>st</sup> & 2<sup>nd</sup> r.p.)
  - CDV2 + CDV21 Complete cards used in various rate periods (1<sup>st</sup> & 4<sup>th</sup> r.p.)
  - Polish card used on Czechoslovak territory occupied by Poland (3<sup>rd</sup> r.p.)
  - CDV19 Hradčany 20h response portion, with greatly shifted cutout (4<sup>th</sup> r.p.)
  - Reply parts of CDV19, sent from abroad, incorrectly charged postage due (4<sup>th</sup> r.p.)
  - Single CDV26 Liberated Republic 150h used as response card from Russia (5<sup>th</sup> r.p.)
  - Short paid reply part of CDV21 sent from Switzerland with double postage due (5<sup>th</sup> r.p.)
  - Reply parts sent Registered, upfranked by Mongolian & French Indo-Chinese stamps (5<sup>th</sup> r.p.)
  - CDV36 Reply part upfranked by Yugoslavian stamps for Special Delivery (5<sup>th</sup> r.p.)

Fig 10, with an alternative format list below.

**Frame 1**

Sheet	R.P	Description
4	1	Precursor Austrian Card with privately imprinted stamp.
7	1	Part of precursor Austrian Card sent registered A.R.
14	1	Overprinted on message card but not on reply card

**Frame 2**

2	1	CDV2 with dropped overprint
etc.		

examples of incorrect use or payment, addition of adhesives to cover airmail etc. It would also be necessary for the rate periods five and six to give information on which countries are considered as “closely neighbouring countries” to which other rates applied.

It would also help the viewer if a consistent approach was taken to presenting the postal use information.

There are other aspects that could also be considered if the exhibit is to be judged as Postal Stationery. I wonder if archival material such as proofs of any of the reply cards exists and whether or not UPU or other “specimen” cards were produced and distributed. It would be useful to comment briefly on this matter on the title page even if examples of such material are unknown. This saves the judges having to decide whether the lack of such material is because it does not exist, is only known in archives or whether it exists more widely but the exhibitor has not commented because no examples are owned by the exhibitor! This is a problem common to many exhibits in a range of FIP Classes.

Whether the display is exhibited as Postal Stationery or Postal History I do not think that listing “the most interesting items” in detail on the title page is a good approach. If it is decided to highlight particular key or rare

items I prefer this to be done by using different colour backing paper or perhaps by adding double borders around such items. If this is done it is necessary to mention the method used on the title page. If the items are listed, as in the exhibit discussed here, it is **essential** that reference is given to the frame and sheet on which they can be seen (Fig 10).

Finally, despite the excellent material, the presentation is not as “user friendly” as it could be. It is necessary that in any competitive exhibit that there is a clear story line and that this is presented in a way that is easy for the viewer to follow. The style of the headings on each sheet is one important way to assist the presentation of a good story line. For each rate change the response of the postal authorities should be illustrated, was it by uprating existing cards with adhesive postage stamps, overprinting them with the new values or were new cards with changed values or designs issued, if so at what date? How were the cards modified when registered or sent “express”?

## **ASSESSMENT AS A POSTAL HISTORY EXHIBIT**

### **Hans Karman MAP**

The normal procedure if Judges think an exhibit is in the wrong class, is to transfer it

to the other class and have it judged by the corresponding team. If it then does better (gets more points) in that class, the transfer is made permanent for this Exhibition, and the exhibitor gets the higher award. The critique would comment on the decision to transfer, and the exhibitor is expected to take some action to address the reasons for the transfer.

One thing needs saying up front: at an exhibition, the jury would spend maybe 15 minutes viewing and assessing an exhibit. Dingle and I spent many hours poring over it, hence our critique is detailed and possible much more severe than it would be when judged by a normal jury with time constraints.

My reason for requesting a transfer to PH is that there is hardly any mention of the cards, their issue dates nor their availability. Scant regard is paid to the many variations that exist in the reply cards, e.g. I and II at the top or bottom of the cards, etc. The Rates are however covered thoroughly, as are the postmarks – hence my feeling that the exhibit would fare better in the PH class.

The overall impression of the exhibit is of overcrowding. The exhibitor does not make good use of the space available on his sheets: reducing all margins by one or even 2 centimetres would help enormously. Also contributing to this impression is the very wordy text, too many words are used to describe the philatelic details, and there is no variation in the appearance of the text to make it easy to identify the story-line from the philatelic data.

The biggest problem appears to be the lack of a coherent “Story-Line”. There is plenty of PH information, but it isn’t organised in a way I find easy to understand or follow. The pages don’t seem to follow a pattern, and the Story-Line (usually the heading plus the first paragraph below it) doesn’t help much. A bit of organisation may help, e.g. drawing on page 1/2 and 1/4 I made up a different layout, to show how the exhibit could be made less crowded (Fig 9).

The Registered card would come later, with other registered cards.

This is just one example of bringing some order that is apparent to the viewer into the exhibit. If there is a logic to the order as the exhibit is, it is not readily visible to the viewer.

Hence the judges may miss it too and your exhibit would not receive the marks warranted by the material. I am sure the exhibitor can explain the order he has adopted, but that isn’t the point – the exhibit has to be self-evident to be appreciated.

Mind you, the above is just an example, and the exhibitor may well prefer a different approach, but whatever order he decides must make immediate sense to the viewer, or further examination is discouraged.

In PH exhibits, the Story-Line is most important. It should be present in all classes, but even more so in PH because “History” includes “Story”, and so an attempt at telling the story of the items in your exhibit is paramount. The Story-Line, usually the first paragraph below the heading, must explain why this page is part of the exhibit, why the items are integral to the story or why you have included them; i.e. in which way do the items support the story you are trying to tell with this exhibit. It helps if the Story-Line carries through from one page to the next, from beginning to end. If you can’t think of anything to say about a particular page, you should worry why you are including it: is the page just a repeat of the preceding page (hence “padding”)? If not there must be a reason for the page and all you have to do is put that reason into words.

Be careful with the title page. Although the Title Page mentions the use of foreign cards, the viewer can’t escape the idea that these are just there as padding. They are not CSR cards, and how they were handled is due to UPU, not CSR regulations. If foreign cards are an important part of the story, they should occur throughout the exhibit and be integrated with it, not concentrated at the end, like an afterthought. The table of rates should be balanced by a list of the 16 reply cards issued by the Czechoslovakia with some brief summary of the provisional cards used before Czech cards were issued. The list of “most interesting items” should be omitted, or if it is retained they should be referenced to specific frames and sheets within the exhibit (Fig 11). Better to replace it with a different system of highlighting the key items on the sheets, if this is done a key to the method should be given on the title page.

Many comments could be made on the use of English, but since it is infinitely better than my knowledge of Czech I don’t think it



influenced the markings at all. Some things are just inconsistent: you refer to Emperor Francis and Emperor Karl: that ought to be either Franz & Karl or Francis & Charles. I will send details of the English corrections to the exhibitor.

## EPILOGUE

The views expressed above are clearly those of the writers and it is likely that others, whether collectors, exhibitors or judges, will have different ideas. It is our hope that readers will take the time to look at Exponet website and consider what advice and comment they would offer. The success of this new approach to critique writing for exhibits will depend on comments from other readers of The Asia-Pacific Exhibitor. If any of our readers would come to a different conclusion than we did, we would be very pleased to hear about it.

Finally, our thanks to Milan for his role in setting up the website and for permitting his exhibit to be the first on which wider comment is invited. My hope is that some of the comments will be of value to him!

Exponet, which currently contains over 300 exhibits, would welcome additions and if any reader feels that they would like to have other members of NAPE comment on their exhibit they should discuss this with Milan Cernik [icernik@volny.cz](mailto:icernik@volny.cz) or any other member of the Organising Committee of Exponet, see their website [http://www.japhila.cz/hof/exponet\\_OV\\_e.htm](http://www.japhila.cz/hof/exponet_OV_e.htm) If you think your exhibit on Exponet could benefit from a review, please let NAPE know on our email address: [secretary@nape.info](mailto:secretary@nape.info)

## **ASSESSMENT AS A POSTAL STATIONERY EXHIBIT**

***Ian McMahon***

This exhibit seeks to demonstrate the postal use of all official reply postcards used in Czechoslovakia in the period 1918-1939 including Austro-Hungarian forerunners. It is organised by postal rate period rather than by the postcards themselves (either chronologically or by design) and includes much interesting information on postcard usages and regulations.

While the treatment is interesting and many of the cards and usages are rare, the treatment of the exhibit is more suited to the treatment of a postal history exhibit rather than a postal

stationery exhibit. The exhibitor, therefore, needs to decide in which class he intends to exhibit and to modify the exhibit accordingly.

As a postal stationery exhibit, the treatment suffers severely from the focus on postage rates and usage, rather than on the cards themselves. To change the treatment to a postal stationery treatment requires that the exhibit:

- emphasises the postcards themselves including details of dates of issue, printing methods, printing quantities, varieties and card types.
- includes mint cards (as well as archival material if available)
- includes usages but without excessive duplication

The text describing each card would then focus on the postcards, with the information about rates and usage being secondary.

While Austro-Hungarian forerunners should be included, reply cards issued by other countries and used in Czechoslovakia should probably be excluded if the exhibit is entered into the postal stationery class.

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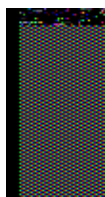
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