

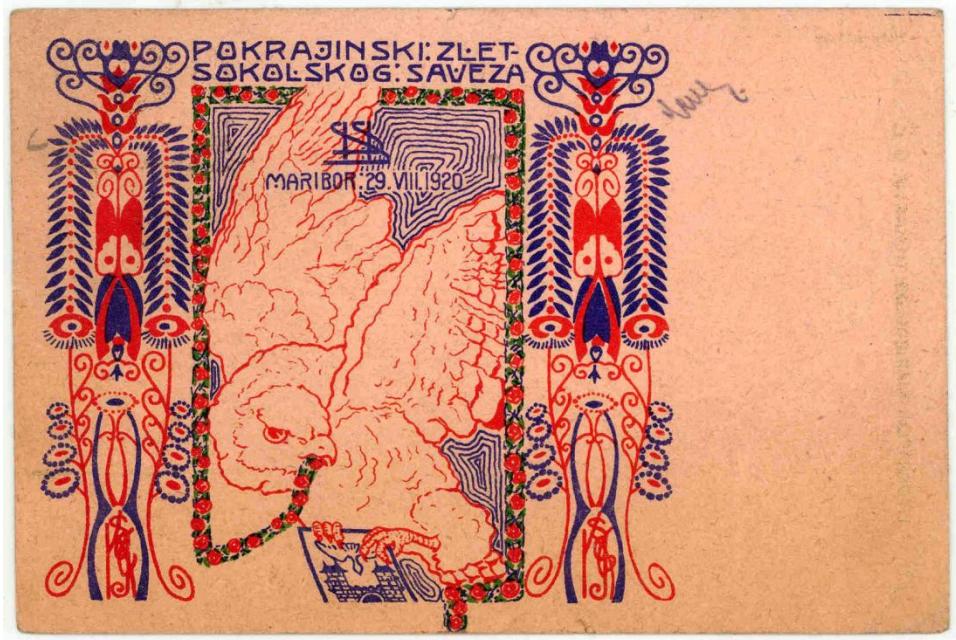


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Founded in 1984 to promote the study of the stamps and postal history of Yugoslavia, its predecessor and successor states

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About Jugoposta

Jugoposta is published by the Yugoslavia Study Group quarterly in March, June, September and December. Each issue is produced on paper covering a variety of subjects and is distributed free to members. However, in some years, we will produce a single subject monograph to replace one of those issues where suitable material is available. In that event, the monograph will be published on CD (at no extra cost to members) or on paper (at an extra cost – see below). Members will be informed before annual subscriptions become due of the intention to publish a monograph in the forthcoming year.

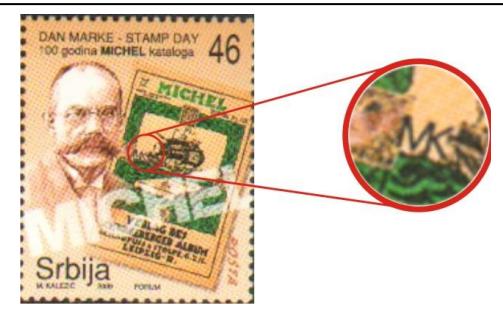
Additional copies of Jugoposta are available through the Treasurer and a priced list of YSG publications is located on the back cover.

Subscriptions to the Yugoslavia Study Group are as follows:

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UK	£12	£17
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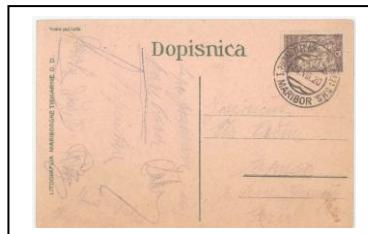


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Cover story

The Sokol movement is well known. On Page 19, Helmut Kobelbauer and Igor Pirc tell the story of the movement in the areas of the later Yugoslavia. This card was the official card of the 1920 regional 'slet' in Maribor, Slovenia. 'Slets' were organised mass meetings where the Sokol idea was promoted by public shows of athletics.



From the President

Geoff Barling

Geoff Barling sadly passed away in July of this year after a prolonged period of illness. A special church service was held on 2nd August followed by the cremation, attended on behalf of the Society by myself.

Geoff had been a member of the YSG from the beginning, and quickly took up the editorship of Jugopošta from December 1989 to December 1993. He then took over as Editor again from December 1998 to December 2011. During his second term as Editor he changed the direction of the magazine, making it a more vibrant and meaningful publication, also changing the look of the magazine, presenting it as a modern philatelic journal. He was also the prime mover in establishing a policy of regular monographs on a great variety of Yugoslavian subjects. These monographs are much admired in the philatelic world and stand as standard works for many aspects of Yugoslavian philately.

Geoff will be missed not only for his efforts as Editor but also for his vast reservoir of knowledge; he was the author of two books and two monographs, and wrote many articles for Jugopošta; and was an eminent postal historian.

May he rest in peace.

Auction Manager

Yet again, fellow members, I am making an **urgent appeal** for a volunteer to take over the job of Auction Manager. The club auction is one of the most important functions of our Group, and it would be a pity to lose it, but unfortunately that is what will happen if someone does not come forward. The new person would inherit a smooth running system and help or advice will be given if required.

So please give this appeal some thought, you do not necessarily need experience and you would be providing a great service to the Society.

Articles for Jugopošta

Our Editor is always looking for articles; so please share your knowledge with your fellow members.

A J Bosworth FRPSL

From the Editor

In this issue we have some varied and interesting articles – the origins of the Southern Sokol movement, a cautionary tale of the pitfalls awaiting buyers on eBay and a review of the Serbian 1866 coat of arms stamp issue. There is also something which does not feature often in Jugopošta – an article on recent issues of Serbia. I've also included a review from Germania of Steve Woolnough's monograph published last year.

You will by now have read the sad news of Geoff Barling's passing. Earlier this year, Geoff sent me a four page article entitled "My life". I have not published the whole article here but if any member would like a copy, please email me. Here are some of the highlights from Geoff's article

- Geoff was born in 1942 in Southampton.
- An early memory of a low-flying Spitfire led to Geoff's decision to spend his working life in the aircraft industry.
- While at school and university, Geoff remembers 12 jobs from milkman's assistant to van driver for a mental hospital.
- Geoff gained an honours degree in maths, specialising in aeronautics, in 1963 and did a graduate apprenticeship at Blackburn Aircraft in Brough.
- In 1964, he joined Elliott Bros (London), now BAe Systems, at Rochester. He worked on the automatic flight control system for Concorde.
- After a brief sojourn with Redifon Flight Simulators he rejoined BAe and worked in the Airborne Display Division for 24 years to 1992, followed by other work in the same company before voluntary redundancy in 1998. During this time, he visited 30 countries on business.
- "On 30 October 1976 I married a Yugoslav girl and she has been my rock ever since."
- Before getting married, Geoff was a good bridge player "with the occasional flirtation with philately". After marriage he gave up bridge and concentrated on philately.
- Geoff and his wife were in Croatia when war broke out in 1991 and had a rather tricky drive out of the country.
- In addition to the editorship of Jugopošta, Geoff listed his philatelic achievements as
 - Awarded a Gold Medal at London 2004 for a book
 - Awarded an International Vermeil Medal for a postal history of Srem (his wife's home area) in 2006
 - Being the subject of an article in a Srem newspaper about his postal history collection of the area. He regarded this as the pinnacle of his collecting life.

JOINT SOCIETIES MEETING, LATVIAN CLUB, BRADFORD, 16 August 2013

Roger Morrell

Once again, Bradford Philatelic Society hosted the Joint Societies meeting, which is becoming the definitive annual event for members of the Austrian, Czechoslovak, Hungarian, Polish and Yugoslav Societies to mingle and learn from each other. Ably organised by Yvonne Wheatley and husband Richard, and despite the absence of several 'heavyweights' (as Yvonne put it) the numbers were around 25 with several new faces. Once again we were treated to a full day of short displays covering a wide range of themes often with much overlap between participants' interests – an eclectic mix. Proceedings began with morning coffee, broke for an excellent buffet lunch prepared by Yvonne and Richard, and concluded with tea and an extensive range of home-made cakes. In order of presentation:

Peter Chadwick	The Eastern Silesian plebiscite 1920, covers and stamps from the Czech and Polish sides, with anecdotes and a request for more information on the Polish side.
Derek Walker	The Czech Army in the UK, WWII, following their migration around the UK, with covers and special cancellations.
Alan Berrisford	Inflation in Poland 1918-1924, giving examples of internal and foreign rates during this period, including complex frankings.
Richard Wheatley	The 1945 Czech War Heroes issue: foreign rate covers to the different zones in Germany and Austria, with a study of censorship.
Hans Smith	The Kingdom of Croatia: pre-stamp mail from Agram/Zagreb and Essegg/Osijek, both north of the Austro-Hungarian military border zone.
Edmund Jagielski	'Poczta Polska' overprints on Austrian and German stamps, 1918-19 including some scarce use on cover.
Keith Brandon	Hungarian pre-stamp mail: specifically negative town marks and combined marks with town name and 'franco' or 'recommandiert'.
Mervyn Benford	'A little light relief from Hungary': a display of illustrated sheets depicting ethnic themes shown on Hungarian stamps and postal stationery.
John Colton	Hungarian occupation stamp issues 1918-1920: including Baranya, Arad, and Romanian areas.
Derek Baron	Olomouc in Czechoslovakia: TPO cancellations during the Austrian period, and mail reflecting the expulsion of Nazi influences after WWII.
Reg Hindley	Russian-related aspects, including labels for the Franz-Jozef Land expedition, Czech Army in Siberia, Russian re-occupation of Ukraine and other areas.
Roger Morrell	Hungarian pictorial postal stationery, 1931-39, including overprinting of remainders for post office.
Rex Dixon	The German Occupation of East Silesia, 1938-39, showing how it was occupied at the same time as the takeover of Sudetenland.
Joyce Boyer	Austrian Stamp Exhibitions, WIPA 1965 and 1981, including publicity labels, special postmarks and stamp issues.
Andy Taylor	Tramcar mail in Hamburg, including cachets and special postmarks.
Peter Cybaniak	Ukraine temporary handstamps and cachets during the 1991 liberation, including free post given to military personnel.

Garth Taylor	Brno, Czechoslovakia: Commemorating the 1930s Grand Prix car racing circuit and the drivers taking part.
Mervyn Benford	Hungarian first inflation: covers and cards illustrating the progressive rise in rates in the period 1919-1925.
Alan Berrisford	The Russian postal system in Poland from 1865: postal history of the formerly Russian controlled part of Poland.
Malcolm Stockhill	The 1950 currency reform in Poland: mail with handstamped overprints of the new currency.
Roger Morrell	Paying for a telephone call at a Hungarian post office: so-called 'telephone tickets', including Croatian and Italian language versions. From John Whiteside's collection: Hungarian parcel cards from 1927-41, including the postal officials' concessionary rate for food parcels.

There was also ample time to discuss detail with experts, to trade stories about purchases, to view publications and auction lots, and simply to immerse oneself in the hobby and to learn. What better way to spend an indifferent August day? As Peter Chadwick put it in thanking Yvonne on behalf of everyone, 'it's one of the best meetings around', and many thanks to Yvonne for organising it. For those of you who missed it, there'll be another next year, same time, same place, so get it in your diaries before you start booking holidays!

BOOK REVIEW

(This review appeared in the August 2013 edition of Germania, the journal of the Germany and Colonies Philatelic Society, and is reproduced here by kind permission)

The History and Fieldpost of the Croat Legions in the German Army in WWII, by Steve Woolnough, published 2012 by the Yugoslavia Study Group, soft bound, A4, 138 pages, colour illustrations throughout, available at £16 (for the UK) from Michael Chant, meac@familychant.freeserve.co.uk. Reviewed by Rex Dixon.

The Yugoslavia SG has continued their tradition of devoting one of the quarterly issues of their journal *Jugoposta* to a monograph. This is their tenth monograph in this long-running series.

The subtitle defines the scope: The 369th Reinforced (Croatian) Infantry Regiment, the 369th (Croatian) Infantry Division, the 373rd (Croatian) Infantry Division, the 392nd (Croatian) Infantry Division, and their associated training and replacement units. A chapter is devoted to each of these five units. For each, details are given of the order of battle, the commanding officers, the unit's history (including many photos), and the *Feldpost* and *KENN* numbers, followed by numerous examples of the unit's mail. Together, all this very well researched information occupies about two-thirds of the book.

A long introduction gives an overview of the German *Feldpost* system for those not already familiar with it. The end of the book deals with miscellaneous topics, such as bespoke stationery, propaganda cards, and the stamp issue for the Croatian Legions. Appendices include a table of equivalent military ranks and a glossary of German military terms.

The author is to be congratulated on assembling such a complete record of the various Croat units, which will surely remain the definitive English-language book on the subject; and the YSG is to be congratulated on yet again publishing a fine monograph

ENGRAVER'S SIGNS ON SERBIAN STAMPS

Vladimir Milić

(This article was first published in the Winter 2012 edition of *Südost-Philatelie*, the journal of ArGe-Jugoslawien, and is reproduced here with kind permission.)

The tradition of issuing stamps with hidden author's sign (ENGRAVER'S SIGNS - Stecherzeichen), which started in 1994 (authors who started this were *Radomir Bojanić* and *Dimitrije Čudov*), was continued after the dissolution of the State Union of Serbia and Montenegro (former Yugoslavia). ENGRAVER'S SIGNS (E.S.) appears in only one place in sheet which consists of 25 stamps. In this way, the total number of stamps with E.S., de facto, is 25 times smaller than the total quantity of the issue.

The total number of issues with E.S. in the period from 2006 to 2012 is eleven. Quantities of these issues are mostly 28000 stamps (namely 1120 stamps with E.S.), but two issues are of larger quantities. Opinions on these issues are divided: for a great number of philatelists this is a speculation, for others (mainly stamp dealers) this kind of edition is a great opportunity to earn money. However, one fact is undeniable: rarity.

This article presents a brief overview of Serbian stamps with E.S. in the period from 2006, based on the available information. Artists from Serbia Post, who put their initials on these eleven stamps are *Radomir Bojanić* (2), *Marina Kalezić* (3), *Nadežda Skočajić* (4) and *Jakša Vlahović* (2). All issues with E.S. are on a sheet of 25 stamps - form 5 x 5 fields. Quantity of most issues is 28 000 (i.e. 1120 stamps with E.S. stamp), but newer issues have a bit changed quantity. Also, there is the First Day Cover (FDC) with signed stamp (it is estimated that the quantity of this FDC is between 20 and 40 pieces). Maximum Card (MC) appears on the last two issues.



Picture 1: "Christmas"

20th November 2006., Michel: 161 I , Author: N. Skočajić - „NS“ - 14th field

The Commemorative edition „Christmas“ from 2006, was issued in two values 16,50 and 46,00 Serbian dinar (RSD). Total quantity is 528 000 for value of 16,50 RSD and 128000 for value of 46,00 RSD, but please note that E.S. was put on only 1120 stamps of the lower value (16,50 RSD). The stamp was created by *Nadežda Skočajić*, whose Latin initials „NS“ (Picture 1) were signed on 14th field of the sheet.



Picture 2: „50 Years of Zmaj's Children Games“

1st June 2007., Michel: 201 I, Author: J. Vlahović - „JV“ - 13th field

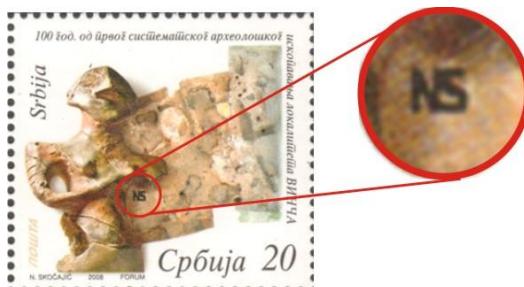
The issue of June 2007, The "50 Years of Zmaj's Children Games" was accompanied by E.S. on the 13th field in the form of Cyrillic initials of authors Jakša Vlahović "JV" (Picture 2). Due to the fact that in the year 2007 post tariff for letter up to 20 grams was 20 RSD (nominal value of this stamp), this issue was relatively quickly sold out.



Picture 3: „Stamp Day“

24th October 2007., Michel: 222 I, Author: M. Kalezić - „MK“ - 13th field

Third E.S. on Serbian stamps was created on issue "Stamp Day" which was dedicated to the great Serbian philatelist Evžen Deroko. Author of the stamp Marina Kalezić put her black initials „MK“ (Picture 3) on the 13th field of the sheet. We can say that these initials are completely unobservable.



Picture 4: „100th Anniversary of the First Systematic Archaeological Excavations in Vinča“

28th January 2008., Michel: 233 I, Author: N. Skočajić - „NS“ - 18th field

The first commemorative issue in 2008 has E.S. on the 18th field of the sheet in the form of Latin initials "NS" (Picture 4) by Nadežda Skočajić. Due to the low nominal value of 20 RSD, this stamp was spent in the postal traffic in a relatively short period of time. This fact has directly influenced that stamps with hidden sign are listed on the market as quite valuable.



Picture 5: „Stamp Day“

24th October 2008., Michel: 264 I, Author: M. Kalezić - „MK“ - 18th field

Again this year, the issue "Stamp Day" has the E.S., i.e. the author Marina Kalezić left her initials "MK" (Picture 5) on the 18th field of the sheet. The position of this E.S. is meaningless and wrong, because this sign is not invisible on FDC due to postal seal (which covers the bottom left quarter of the stamp).



Picture 6: „70 Years of Laying of St Sava's Temple Foundation Stone on Vračar“

9th May 2009., Michel: 302 I, Author: N. Skočajić - „NS“ - 17th field

In May 2009, as a commemorative issue was released the "70 Years of Laying of St Sava's Temple Foundation Stone on Vračar" with the initials "NS" (Picture 6) by Nadežda Skočajić on every 17th field of the sheet. This edition has one characteristic which is very important: total issue is 128000 stamps, therefore 5120 stamps with E.S., but at the same time, the total number of FDC with signum stamps is the same. There is also one more interesting thing: the initials are coloured brown instead of black, as was the case in the previous issues.



Picture 7: „Stamp Day“

23rd October 2009., Michel: 327 I, Author: M. Kalezić - „MK“ - 7th field

The issue "Stamp Day", we can now say traditionally has one stamp on a sheet with E.S. Artist Marina Kalezić left in the 7th field of the sheet her initials "MK" (Picture 7). Compared to the previous signature of this author, the place for the initials on the stamp is now conveniently selected.



Picture 8: „140 Years from the Beginning of the Industrialization of Serbia“

19th April 2010., Michel: 351 I, Author: N. Skočajić - „NS“ - 17th field

In 2010 the only commemorative issue with E.S. stamp was "140 years since the beginning of industrialization of Serbia". The author Nadežda Skočajic left her initials "NS" (Picture 8) in the 17th field of the sheet. Quantity was increased to 38000, and the total number of E.S. stamps was 1520.



Picture 9: „Stamp Day“

25th October 2011., Michel: 436 I, Author: J. Vlahović - „JV“ - 7th field

After a period of nearly 18 months, the commemorative issue „Stamp Day“ in 2011. has come with E.S. stamp in the 7th field of the sheet. Jakša Vlahović put his blue initials "JV" (Picture 9) in Cyrillic. Quantity of E.S. stamps is now 1000, which is the smallest quantity in the period since 2006.



Picture 10: „25th Belgrade Marathon“

21st April 2012, Michel: ? - (459 I), Author: R. Bojanić - „RB“ - 7th field

The artist Radomir Bojanić, after nine years and for the first time on Serbian stamps, puts his sign "RB" (Picture 10) in the 7th field of the sheet of the commemorative „25th Belgrade marathon“ stamp. Quantity of this issue is 50000 stamps or 2000 stamps with E.S.. Unlike the previous commemorative issues with E.S., stamp dealers were not able to order high quantity of this stamp because the Post of Serbia requested more than 80% of the total quantity for the effective postal services. There is one more characteristic for this issue: MC finally appeared with the signum.



Picture 11: „Stamp Day“

25th October 2012., Michel: -, Author: R. Bojanić - „RB“ - 7th field

The issue "Stamp Day 2012" has initials „RB“ (Picture 11) of the artist Bojanić in the 7th field of the sheet. Important to note that this issue has two authors (Radomir Bojanić / Nadežda Skočajić) but only the first left the initials on the stamp (this information is based on a review of about 300 hundred sheets). The right question is why wouldn't this issue appear with two E.S. – it is certainly more logical.

Previous systematisation of stamps with E.S. suggests that the frequency of release of such specialties remained at two issues a year (excluding 2006, 2010 and 2011, when unfortunately there was only one issue per year, signed by the artist). It is important to note that each issue had an envelope First Day Cover (FDC) with a E.S. stamp, but the quantity of these covers is estimated, as mentioned before. Last two issues had also Maximum Cards (MC) with E.S. stamp.

As was already noted, there are four artists in Serbia Post whose initials took place on the stamp. All of these signs (completely eleven) have one common feature: they are too noticeable instead of the original idea to make them as hidden signs. Without any effort it is more than easy to find initials of the author on the stamp. This should be changed.

- *Radomir Bojanić* has Latin alphabet initials „RB“ instead of Cyrillic (Радомир Boјанић – „РБ“);
- *Nadežda Skočajić* puts her initials “NS”, but these initials are written with Latin alphabet not with Cyrillic as they should be (signs „N“ and „S“ don't exist in Serbian Cyrillic alphabet). Written in Cyrillic, her name is Надежда Скочајић, so initials are „HC“. Officially alphabet in Serbia is Cyrillic. Authors and Serbia Post should know this;
- *Marina Kalezić* has initials „MK“, which are the same in both versions: Latin and Cyrillic (Марина Калезинћ – „МК“). But on all of three stamps with her sign there is no intention to hide initials, it even seems that she wants to highlight it;

- *Jakša Vlahović* puts his quite unclear script Cyrillic initials (Јакша Влаховић – „JB“).

When you take look at all E.S. stamps of Serbia, there is the impression that no one is connected with the motive of the stamp. There exists a slight doubt that the initials will “come off” from the stamp. Artists should put more effort to make this change, unless the main motive is to sell out the issue as soon as possible.

Very often the philatelists and stamp dealers are informed a few weeks or days before, that an issue will be released with E.S.. Any kind of detailed research of stamp sheet is missing the point in this case.

Last but not least is the position of E.S. stamp on the sheet. It is noticeable that the three fields (13, 17 and 18) had E.S. stamp twice and field 14 only once had E.S. stamps in the period from 2006 to 2012. The most popular field is number 7 of the sheet, for the unknown reasons. This overview gives the following table.

position in sheet (5x5)	Issue with artist's sign	initials
7 th field	„Stamp Day“ – 2009	MK
	„Stamp Day“ – 2011	JV
	„25th Belgrade marathon“ – 2012	RB
	„Stamp Day“ – 2012	RB
13 th field	„50 Years of Zmaj's Children Games“ -2007	JV
	„Stamp Day“ – 2007	MK
14 th field	„Christmas“ – 2006	NS
17 th field	„70 Years from Laying of St Sava's Temple Foundation Stone on Vračar“ – 2009	NS
	„140 Years from the Beginning of the Industrialization of Serbia“ – 2010	NS
18 th field	„100th Anniversary of the First Systematic Archaeological Excavations in Vinča“ – 2008	NS
	„Stamp Day“ – 2008	MK

The author is grateful to Professor Dr Jovan Veličković for his helpful suggestions and advice during the writing of this article. At the same time he is being grateful to the colleague Bojan Kojanović, with whom he together analyzed artists' signs on the stamps of Serbia.

ZOMBIE STAMPS

Csaba L. Kohalmi

(This article was originally published in its entirety in the January – March 2013 edition of the News of Hungarian Philately (journal of the Society for Hungarian Philately, USA) with additional material published in the July – September 2013 edition of the same journal. It was subsequently published in the March 2013 edition of the Stamps of Hungary, journal of the Hungarian Philatelic Society of Great Britain. It is reproduced here by kind permission of the author and editors. With the agreement of the author, the material has been shortened to mainly include items of interest to readers of Jugoposta.)

Normally, rational human beings do not believe in the *undead* creatures, manifestations based on the historical character of Vlad Tepeş as depicted in Bram Stoker's novel **Dracula** or its subsequent Hollywood movie adaptations. Yet, in philately, I believe that there now exist *zombie* stamps, counterfeit overprints that refuse to go away and will continue to plague our hobby to the end of recorded time.

The 1918 – 1920 Hungarian occupation-era issues seem to be particularly susceptible to counterfeiting. In the past, collectors had to deal with creations by Heinz Pape and marketed by Ödön Tausig (with accompanying 'guarantee' marks on the reverse side of the stamps). With the advent of computer technology, we are deluged by an avalanche of laser-jet printed copies of actual occupation-era overprints as well as fantasy (so rare that they never existed before) overprints.

eBay, the internet marketplace, is public domain. An individual need not be a member to view what is offered for sale on ebay.com. Therefore, without the risk of violating anyone's right to privacy, I'm willing to stick my neck out, identify sellers and show a variety of listings that I find amusing and, also, incredibly offensive. At the same time, I'm sad to realise that the philatelic community is its own worst enemy in patronising these sellers for material that is obviously bogus; but, at the same time, attractively addictive.

Normally, I would support the freedom of the marketplace, but I must beg to differ this time. The sellers of this so-called 'rare' material know damn well what they are doing and are motivated by pure, unadulterated greed taking advantage of the axiom 'discovered' by P. T. Barnum about a sucker being born every minute. They prey on the good nature of philatelists; and while they may start bids at 99 cents in dollars/euros/pounds or whatever, they are marketing material that will forever plague our stamp albums: garbage and weeds! It is true that occasionally reputable sellers on eBay will start an auction at 99 cents knowing full well that the collector market will establish a true value. In the case of these so-called rare overprints (if they are imitations of actual issues from contemporary time, then maybe a hundred or so copies should exist, but that many copies can be found at any one time being offered for sale), the bidders will raise one or two increments and the seller makes a small profit. By doing this over and over again dozens of times, a larger profit accumulates. These same sellers have the distinction of being labelled 'power seller' or 'top seller' with 100% positive feedback by eBay furthering the 'trust' in the fake merchandise they are peddling. Philatelic organisations such as the American Philatelic Society are powerless to stop the deception. Of course, the sellers' regular, cop-out defence is that the merchandise is described as 'without guarantee'.

In some instances, one seller will procure the material from another seller for a low price and resell it at a markup. I'm not in the Federal Bureau of Investigation, but such transactions are easy to track and to document. The few times I confronted sellers about such practices, I was 'blessed' with being put on their 'blocked bidder' list.

So here it goes (with apologies to the French author Émile Zola who used the following expression regarding the Dreyfuss affair): *j'accuse* the following eBay sellers with regularly, greedily and deceptively peddling bogus and fantasy Hungarian stamps. (This is not to say that they have a monopoly on such material nor does it imply that ALL of their offerings are bogus).

- *vertesfila56 (Hungary)*
- *butterfly-stamp (Hungary)*
- *hold21112 Germany, ethnic Hungarian*
- *gold-mark98 (Germany, ethnic German)*
- *gregus123 (Canada, ethnic Hungarian)*

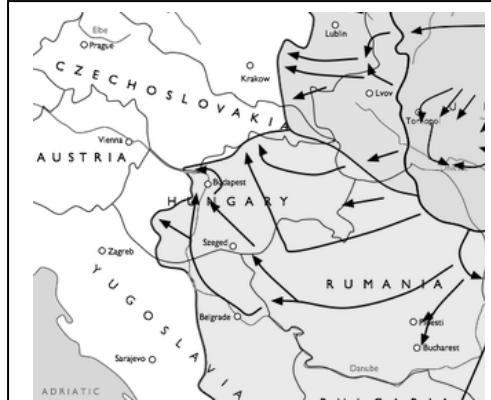
I hope to illustrate as many examples as I can to point out the ludicrous, sometimes chronologically and historically incongruent nature of some of their offerings. For the sake of simplicity, I will not be showing the 'normal' forgeries of occupation issues listed in **Scott's Stamp Catalog** since it is well known that maybe 90% of such material offered on the philatelic market is suspect. I will, however, show a few examples of non-Scott material that is listed in Chris Brainard's catalog. Mostly, I'm trying to stay with pointing out the 'ludicrous' nature of the philatelic machinations fostered by our 21st century computer technology. I'm illustrating single stamps in this article, but many, many more varieties, including entire sets of stamps, have been manufactured. So, fair warning: *caveat emptor* / let the buyer beware! Also, many of these 'stamps' can be placed into several categories, but I'll try to make a single 'best fit' for them.

Chronologically incongruous overprints

Both the post-World War I and post-World War II eras are well represented in this category of 'backdated' overprints. The first of two egregious examples from the 1918-1919 time period is the 'Novi Sad' overprint (aka Zombor, Serbian crest) on the blue and violet Hungarian newspaper stamps (Scott nos P9-10) that were issued 1 June 1920 and 30 April 1922 respectively. (Sorry about the lack of a colour illustration. The kind readers will just have to take my word on this.) The other example is the Magyar Posta Harvester stamp (Scott no 183 issued on 19 January 1919) overprinted with *Valore globale Cent.25* Italian text purportedly used in Fiume. Three examples from the 1944-1945 period, also shown below, are the ČSP overprint from Bárta, the unknown script Č.S.P overprint and the Kassa Slovak crest overprint.



The last three fabrications involve the 5P Hungarian Holy Crown stamp (and, in most cases, its twin, the 2P value, Scott nos 616A and 616B). Both of these stamps were issued in Budapest on 15 December 1945, a mere ten days before the Red Army completed its encirclement of the Hungarian capital. Given the military situation at the time, there is no chance that these stamps could possibly have been distributed to any of the postal districts in the areas of Hungary that were in the war zone. On the right, I'm illustrating a military situation map from late December 1944 to bolster my point. The shaded areas indicate areas under Soviet control along with arrows depicting military movements.



The forgers oftentimes pay no heed as to whether their fabrication meets the correct time frame. They apply 'overprints' to all available stamps during these periods of war simply to increase their saleability from a few cents to 99 cents. As a result, stamps that had lost their postal validity and were withdrawn are masquerading as 'occupation' overprints. The SHS overprint from Perlak/Prelog on the 1913 Flood Relief stamp (Scott no B3) is one example. This stamp was withdrawn on 6 July 1916. The King Mathias stamp with the ČSR (Bodrogszerdahely) overprint (Scott no B119, withdrawn 31 December 1940); the *Komarno 1944* / Bodrogszerdahely overprints on the Warriors stamps (Scott nos B164-5, withdrawn 30 June 1944) and the *Velky Kýr oslo. Červ.Armadou 1944* (Nyitranagykér) overprint on the Christmas issue (Scott no 619, withdrawn 30 June 1944) are other examples of stamps that would not have been in the post offices after their validity expired. Stocks of such stamps were required to be surrendered to the respective postal districts and eventually returned to the post office's central storage repository in Budapest. (Note that the correct spelling of Nyitranagykér in the Slovak language should have been 'Vel'ký Kýr' at the time the overprint was supposedly created. Now, the name of the town has been changed to Milanovce (Nyitrakér in Hungarian).)



'California Dreamin' wishful thinking fantasy overprints (with apologies to *The Mamas & Papas*, one of my favourite folk-rock music groups from the 1960s)

While some of these overprints have not been named after a specific town, others do bear a name. Still, these fantasies deserve category by themselves because they 'reek' of their creators having been on a really 'bad trip' after eating 'magic mushrooms', to use other 1960s-era expressions.



Multiple formats of the letters 'SHS' overprinted on the post-World War I era stamps are extremely popular. Originals of these overprints were created by carving the letters out of a piece of cork or other suitable material and then stamping the impression individually on stamps. The sellers did not identify their offerings, shown above, as to the supposed town of origin. The 2f Harvesters (Scott no 108), the 50f Zita/Köztársaság (Scott no 175), and the 1f postage due (Scott no J28) are probably chronologically correct. The 2f Sürgős/Magyar Posta (Scott no E3) and the 15f Károly Coronation stamp (Scott no 105, withdrawn 31 December 1917) are chronologically incongruous. One might ask how come Jugoslavia Scott nos 2L3-4, SHS overprints on the 1916 Coronation pair, are recognised as legitimate overprints if the two stamps had been invalidated almost two years earlier? Private speculative initiative during the overprinting was the reason that these two stamps entered the philatelic mainstream.

Copies (forgeries) of post-World War I era occupation issues



Above and left: (1) VI provisional postage due stamp created by the Pécsi Bélyeggyűjtők Egyesülete (Stamp Collectors' Club of Pécs) during the Serbian occupation. The lines of the overprint are too bold and too thick to be original. (2) SHS imitation of the Belatinc issue. (3) SHS imitation of the Perlak issue, inverted for good measure. (4) and (5)SHS imitations of the Muraszerdahely issue.



Above, left to right: (1) Another version of the Lendvavásárhely overprint with much smaller than genuine lettering. (2) A copy of the Zagreb unofficial overprint. (3) Imitation of the Pártosfalva overprint with a bold, straight line letter 'H'. (4) Imitation of the Nagyszeben overprint, rare sideways printing on the 40f War Aid III stamp.

I started writing this piece in June 2012 with the material that was listed by the aforementioned sellers at the time, so as other ‘new’ material becomes available, I will add it to the listings. The legacy that I would like to leave behind with strong emphasis is that, while new discoveries can be made, the odds of such a thing happening from eBay listings are at best small to none. If the occupations overprints from 70 to 90 years ago have not been ‘discovered’, documented, written up, and published by knowledgeable philatelists as yet, the chances of such an event happening diminishes with time. Unfortunately, future stamp collectors will have these seemingly limitless ‘zombie creations’ to deal with from now on.

Letter to the Editor

Re: The Obliterated Cyrillic Alphabet on Croatian Stamps 1941 by Dave Foster (Jugopošta June 2013)

I have read with interest the above article in the latest Jugopošta, which arrived today.

There are a couple of obvious misprints: the caption under Figure 1 should be Post WWI stamp, not Post WWII and Cetinje appears four times as Cetinge.

Surely the reason that there is a dual alphabet postmark on the cover in Figure 11 is that it is an arrival mark and that the destination (Cetinje) was not in Croatia but in Italian-occupied Montenegro. The Italians did not obliterate Cyrillic on stamps they overprinted and indeed also used Cyrillic overprints and later they issued new stamps for Montenegro with the inscription only in Cyrillic.

As far as I can discover, the Montenegrin Cetinje is the only one in ex-Yugoslavia, though certain websites lump Bosnia and Montenegro together in a manner which could suggest that Cetinje is in Bosnia.

Regards

Michael Chant (received by email 11 June 2013)

Southern Sokol – the Sokol Movement in later Yugoslavia

Helmut Kobelbauer (Austria) and Igor Pirc (Slovenia)

It all began with a discussion at the World Exhibition in London where Lindy and Tony Bosworth, both well-known collectors of Sokol *paraphernalia* and postal history items, were shown a number of Sokol cards from Slovenia (from the years 1913/1914 and then 1920 – more about these cards later) by the first of the authors in the hope of learning more about this movement in the lands of the South Slavs.

Tony, of course, knew about the existence of such a movement but had never seen these cards. Always eager to get more information and then articles for this wonderful journal, he commissioned the innocent (and ignorant) Austrian to write an article for YSG. That's how it goes ...

If an ignorant needs help, he remembers about friends. The Slovenian commissioner to London, Igor Pirc, in particular. (We have written a few articles together, mostly on postal stationery in the Kingdom S. H. S. in 1919 and 1920.) And dear Igor said he would look out and, if finding something, translate it to German.

What he quickly found, was the following web page:

http://www.pmk-kocevje.si/media/pdf/sokol/panoii/pdf/02_juzni_sokol.pdf

The following first part of this article is basically a translation from that web site (which is in Slovenian). In the period of the Internet it is becoming more and more difficult to write about anything without referring to the ever available electronic memory.

In Slovenia there was interest for gymnastics even before the first Sokol club was created (which was in Prague in the year 1862) and without knowing about similar activities in Prague, Graz or Vienna. Already in 1844 a private gymnastics hall was opened by Štefan Mandić for the citizens of Ljubljana at the "Spodnji trg" (Lower Market).



Fig. 1: The banner of the Southern Sokol, 1864 (National museum of Slovenia).

It is considered the oldest Slovenian Sokol banner and carried great national and political power during the times of the Habsburg monarchy.

Soon after the establishment of the first Sokol gymnastics society in Prague, the activists in Ljubljana went for legal action to formalize and legally establish their gymnastics club. This initiative was taken in parallel with, but completely independent from the Czech Society.



Fig. 2: Yard of the Košir house in Žabjak (a district of Ljubljana) where the Southern Sokol activists trained before the formal establishment of their Society.

The postal officer Bernard Jentl, one of the visitors of the Mandić school, in June 1862 called for the official establishment of a gymnastics club. On October 1st, 1863, the founding assembly of the gymnastics club “Južni Sokol” (Southern Sokol – *sokol* means falcon) took place at the premises of the Ljubljana “čitalnica” (reading room) with the presence of 70 members.

The proposed nineteen articles of the Society were accepted by the assembly. The chosen name indicated the relationship with the Sokol in Prague but the addition of “Južni” pointed out that this society was autonomous, a club of Southern Slav brethren. Etbin Henry Costa was selected as the chief of the society, Štefan Mandić as the gymnastics teacher.



Fig. 3: Dr. Etbin Henrik COSTA, the first “starosta” of the Southern Sokol (Archive of the Slovenian Republic).



Fig. 4: Members of the Southern Sokol, 1866 (Archive of the Slovenian Republic).

Another excellent source on the history of the Sokol movement (both in the Western and Southern Slavic countries) is chapter 7 „All for One! One for All!“ by Claire E. Nolte in the book »*Constructing Nationalities in East Central Europe*«, edited by Pieter M. Judson and Marsha L. Rozenblit, published as Austrian Studies Volume 6 in 2005.



Figure 7.1. Slavic Sokols at the 1912 Slet in Prague. From left: 2 Ruthenes, a Bulgarian Junak, a Slovener, a Czech, a Russian, a Serb, and a Croat. Photo reproduced with permission of the Tyrš Museum of Physical Education and Sport in Prague.

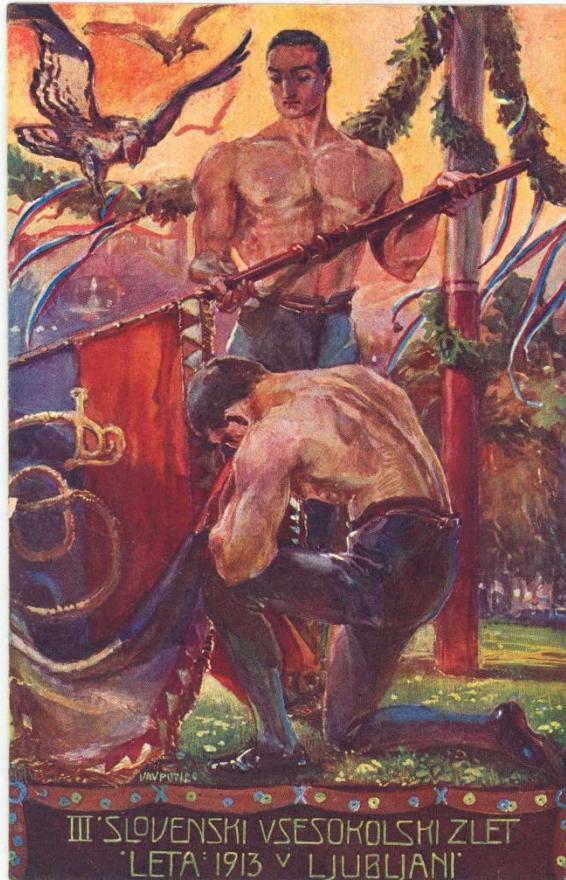
On page 127 of this book we can read:

One year after the creation of the Prague Sokol, the first Sokol club outside the Bohemian Crownlands was founded in Ljubljana in direct emulation of the Czech model. The Sokol idea had been carried to the area by South Slav students who had studied in Prague and joined the Sokol there. The club they founded, *Južni Sokol*, copied much of the Prague Sokol's uniform, and became a center of national life, counting many prominent political and cultural leaders in its ranks. Inspired by the example of Ljubljana, a Croat Sokol club was founded in Zagreb in 1874.

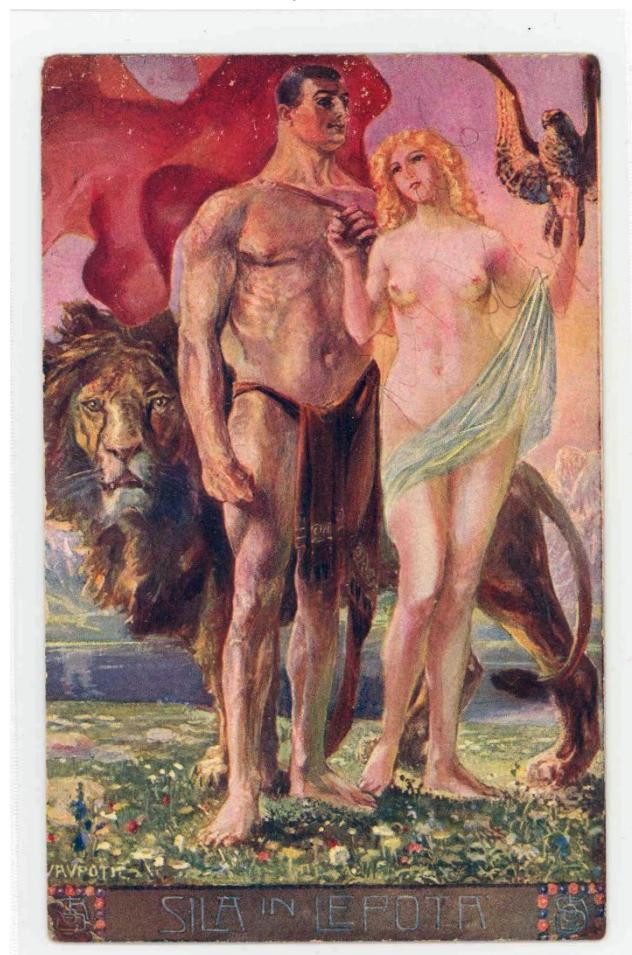
In February 1908, a Federation of Slavic Sokols was inaugurated at a meeting in Vienna by leaders from the Czech, Slovene, and Croat Sokol unions. So-called *slets* were organized, mass meetings where the Sokol idea were promoted by public shows of athletics. Many Habsburg officials feared that Sokol was just another Pan-Slav effort to destroy the Monarchy.

Whether this was correct, is hard to say. Some tensions existed between the different national branches from the very beginning, and after the 2nd Balkan War in 1913 there was open hostility between the Bulgarian and Serbian Sokol organizations.

In Slovenia, the largest and most successful Sokol *slet* was that of the year 1913.



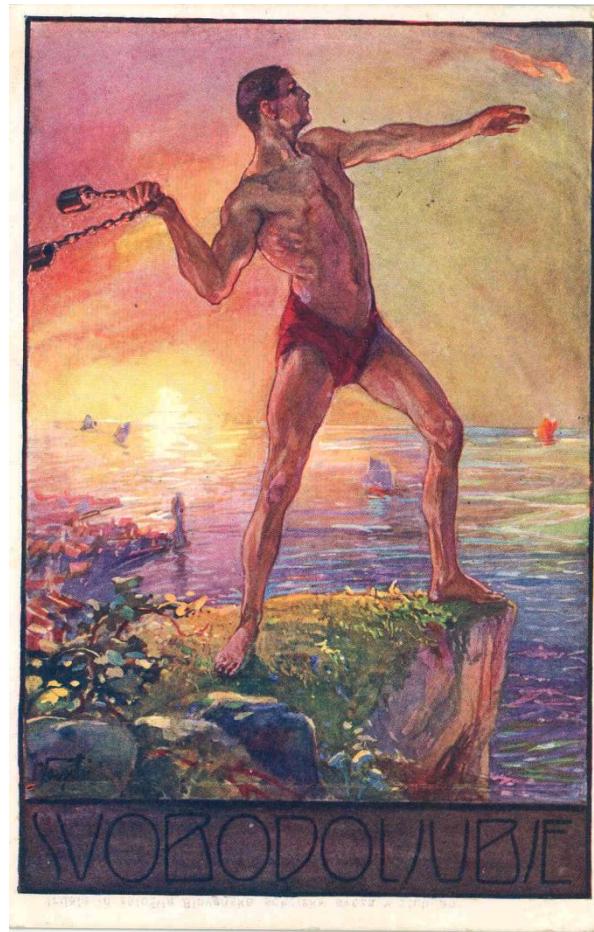
Official card for the 1913 Sokol slet



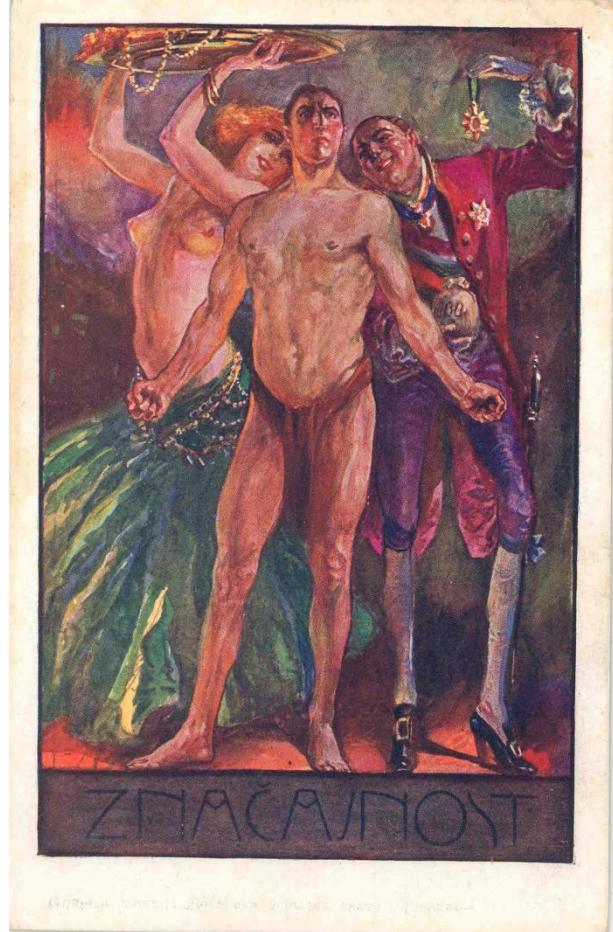
Strength and beauty

On the left side one can see the "official" card published for this festivity. Over the "Slovenski" at the bottom there is a tiny text "VAVPOTIČ", proving that this academic painter (and later designer of the famous "Chainbreaker" stamps) was responsible for this card. The

card on the right side and the two cards on this page belong to the Slovenian Sokol slet for 1914 (which was forbidden by Habsburg authorities and didn't take place).



Love of freedom



Strong-mindedness

During the Great War, all Sokol activity was suppressed, although Sokol leaders and members played a prominent role in the movement that eventually succeeded in establishing an independent Czechoslovak state.

Similarly, at least the Croatian Sokol prominently participated in the declaration of independence of October 29th, 1918, in Zagreb:



Naoružani Sokoli pred Saborom u Zagrebu 29. X 1918. (Muzej grada Zagreba)

After the Great War, the Sokol movement in Slovenia organized a regional *slet* in Maribor on August 29th, 1920:

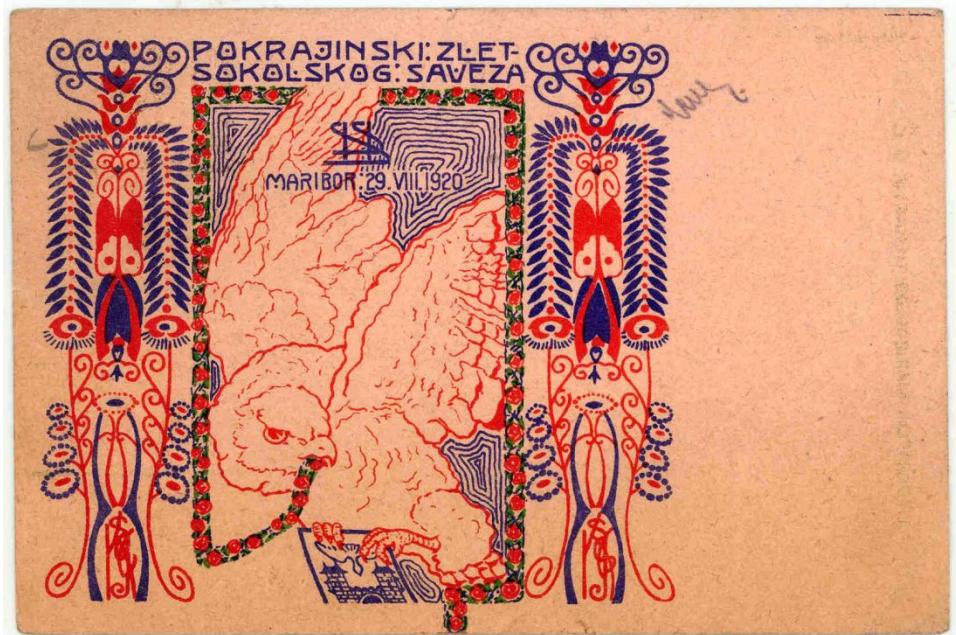


Fig. 5: Official card of the 1920 Sokol meeting in Maribor.



The special canceller used on this occasion is much sought after and is rather elusive on postal items written on this particular day.

The mother of the second author, now in her 103rd year (long may she live !), can still remember Sokol activities in the late 1930s in Ljubljana, where she participated as a young woman. She took part in the 1938 Sokol *slet* in Prague together with her husband (both were Sokol members).

In general, the Second World War in most countries stopped the enthusiasm for the Sokol ideas and movement, especially when Communists took over in the Slav states of Central Europe and subordinated the existing Sokol organizations to their own goals.

SERBIAN COAT OF ARMS ISSUE 1866

Nick Coverdale

This is an article about one of my favourite issues and which I have been collecting examples of for over 10 years. It should be seen as an introduction to the issue and does not contain any original research. Most of the information comes from references 1 and 2 by Velizar Kardosch (1996) and Mirko Rasic (1979). The illustrations are all from my own collection.

I started collecting in 1995 (though I did collect when I was a young boy) with a main interest in Germany. A developing interest in second world war occupation material led me into the NDH and ultimately, into most aspects of Yugoslav collection and into early Serbia.

Historical background to the issue

Serbia was incorporated into the Ottoman Empire in 1459. The history of Serbia is complex but the uprisings of 1804 and 1815 against the Ottomans led to the acknowledgement of a Serbian Principality, as which Serbia effectively became in many ways an independent state. Miloš Obrenović became Prince of Serbia, although independence was not fully achieved until 1867 onwards. Miloš died in 1860 and was ultimately replaced by his son Michael.

The advantages of issuing postage stamps for both political and economic reasons were recognised by the Serbian Government. The views of the State Printers in Belgrade as to whether they would be able to print postage stamps were sought in 1865. The Postal Act of 25 January 1866 enabled the introduction of postage stamps. The Act specified charges for letters, other materials and newspapers by weight. Newspapers published in Serbia could be delivered without charge under given circumstances, but a charge of 2 para for up to 10 drams weight was to be made for foreign newspapers on being brought into the country for delivery. An additional 1 para was to be charged for every additional 5 drams of weight. The currency in use in the 1860s was the Turkish grosh, consisting of 40 para.

A decision was made that stamps to the values of 1, 2, 10, 20 and 40 para would be produced and that postal charges would be introduced from 1 May 1866.

The Minister of Finance, Kosta Cuckić, was aware that the ability of the State Printers in Belgrade to produce stamps of adequate quality and security was limited and so suggested that the stamps should be printed by the State Printers in Vienna. The idea was that an engraver should be found in Vienna to make the necessary dies and have the blocks prepared and then print enough stamps for the first year of use. Meanwhile, skills learned in Vienna would be transferred to Belgrade so that stamps could be printed there in future.

The Austrians appear to have employed delaying tactics for the printing of the stamps as the introduction of stamps in Serbia was not apparently in the financial interests of the Austrian consular post office in Belgrade. Cuckić was determined to have at least the newspaper stamps available by the due date. He therefore placed an order for them with the State Printers in Belgrade. A die and printing blocks were hastily produced and 2040 stamps of 1 para and 1944 stamps of 2 para were produced – the coat of arms issue. Quantities were sent to the border post offices of Belgrade, Aleksinac and Kladovo.

Because of the limited numbers in the first printing, a second printing was required almost immediately. The printing commenced in Belgrade on 13 May 1866 and the quantities printed were

1 para 18300 stamps

2 para 18360 stamps

The stamps were placed on sale on 22 May.

During the intervening period, blocks for stamps of all 5 values (1, 2, 10, 20 and 40 para) had been produced in Vienna bearing the head of Prince Michael. The issue of the 1 and 2 para (newspaper) stamps printed from these blocks was delayed until 11 March 1867.

A third printing of the coat of arms stamps was made and issued on 14 November 1866.

Numbers were

1 para 6000 stamps

2 para 10000 stamps

A fourth and last printing was made and issued on 14 December 1866 of the 1 para value only

1 para 10000 stamps

Description of the stamps

Kardosch describes the printing process. The original die for the stamps was cut in wood. For each value, 12 blocks were cast in type metal by the stereotype process. The stamps were printed in letterpress in sheets of 12, with three horizontal rows of four stamps each.

Each stamp is 17.5 x 22 mm in size. The design shows the Serbian coat of arms on a coloured background surrounded by a circle of 77 white pearls. The wording at the top reads "К. С. ПОШТА" (Princely Serbian Post) and the value at the bottom "1 ПАРА 1" or "2 ПАРА 2". The background consists of 24 horizontal broken lines, 11 in the upper half and 13 in the lower. The image as a whole is framed in two continuous lines of which the outer is the thicker. These lines were cut as dotted lines on the original die but have coalesced on the stamps in some cases due to over-inking of the printing plates.

On the sheets, there are dividing lines between the original stamps – three vertical and eight horizontal lines. It is evident that the printing plates were taken apart after each printing and then recomposed as necessary.

First printing

Both 1 para and 2 para stamps are known in various shades. The imperforate stamps are printed on thick surface-coloured paper. I do not have an example of the 1 para in my collection so show only the 2 para. (Figure 1).



Figure 1: 2 para stamp of the first printing

The shades described by Kardosch are

1 para yellow green on rosy-mauve paper

2 para greyish olive-green on dove-blue paper

dull grey-green on dove-blue paper

The 1 para can be difficult to distinguish from the 1 para of the second printing. Around 50 to 60 specimens of the 2 para stamp are known. For both stamps of the printing, only individual specimens are known.

Second printing

The two values of the printing are on thick surface –coloured paper. It is described as being very similar to, or perhaps identical to, that of the first printing. The shades listed by Kardosch are

1 para yellow-green, olive-green and bronze-green all on light to deep rose surface-coloured paper

2 para red-lilac brown and chocolate lilac (both on lilac-grey surface-coloured paper)

Single 1 para stamps are not rare. Kardosch estimates there are about 24 surviving sheets (Figure 2).

There are a similar number of sheets of the 2 para remaining (Figure 3), though individual and smaller multiples are not as common as for the 1 para.



Figure 2: 1 para sheet of the second printing



Figure 3: 2 para sheet of the second printing

Third printing

Most stamps of the third printing appear on thin, hard surface-coloured paper. However, a few sheets of both values were printed on paper remaining from the first and second printings. The shades listed by Kardosch are

1 para dark-green on violet-rose paper (2nd printing paper)

dark-green on violet-rose paper

lighter dark-green on violet-rose

2 para copper-red on lavender blue (2nd printing paper)

red-brown on lavender blue (2nd printing paper)

copper-red on lavender-blue

copper-red on light blue

chocolate-brown on lavender grey



Figure 4: Plate reconstruction of the 1 para of the third printing excluding position 7

All stamps of the 1 para value are known only as single items as are those of the 2 para on the 2nd printing paper. A plate reconstruction of the 1 para is shown in Figure 4. Otherwise, the 2 para is known on complete sheets – chocolate-brown (3 sheets known) and copper-red (about 24 sheets known) (see Figure 5).



Figure 5: 2 para sheet of the second printing

Fourth printing

As stated above, this only included the 1 para value. This was printed on paper coloured on both sides. Kardosch lists the only shade as

deep-green on rose-violet (both sides)

This stamp is not rare as an individual specimen. About 24 original sheets are believed to exist, most of them having reduced edges (Figure 6) – only 4 sheets are known to have undamaged, unreduced margins.

Plate errors

Because of the poor quality of the printing blocks, typical plate errors are to be found at each of the 12 plate positions. I do not intend to cover these here, but they are illustrated in detail in Kardosch.

Status and use of the coat of arms stamps

There has been some debate over the years as to whether these were genuine newspaper stamps, but the consensus view appears to be that they are. As already stated, they were used for the transmission of foreign newspapers and journals from the border to the recipient in Serbia. Arriving newspapers had to be franked at a border post office, perhaps by a local forwarding agent.



Figure 6: 1 para sheet of the fourth printing

Postal regulations required that these stamps could not be sold in amounts of less than 10 para. These regulations also required that each stamp had to be cancelled with a strike of the post-paid hand stamp “НАПЛАЋЕНО” (paid).

Very few used specimens of the coat of arms stamps are known. Kardosch assumes this to be because the stamps were affixed to newspapers, which were then discarded once read.

Forgeries

At the time of Kardosch writing (1996), three types of forgeries were known. The genuine stamps were printed by letterpress and none of the forgeries used that process. Two lithographed forgeries are known – one by Fournier (1846 – 1917) and the other assumed, according to Kardosch, to originate from Engelhart Fohl in Saxony in the 1880s. It is considered that these forgeries are easily distinguishable from the genuine stamps. The third group of forgeries was produced by the photo litho process in Belgrade. The design is identical with that of the originals but differences lie in the lack of sharpness resulting from the process, from the paper and from the colours. Again, this group of forgeries is considered to be easily identifiable.

The final word

This group of basically 7 stamps covering 4 printings spanning less than a year was the first issue of a country which I find very interesting. The stamps could never be regarded as beautiful but they have a satisfying simplicity. They are amongst my favourite stamps.

References

1. The Principality of Serbia: Postal History and Postage Stamps, 1830-1882. V. M. Kardosch, 1996
2. The Postal History and Postage Stamps of Serbia. M. R. Rasic, 1979

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