

Czech Collectors Association



Spring Newsletter
April 2009

DECORATIVE CZECH WALL MASKS OF THE ART DECO ERA

by John Wesley Thomas

Art Deco, as a progressive design concept, first made its appearance in Paris in 1909. The epiphany of this concept was the widely anticipated arrival of Diaghilev's Ballets Russes, a Russian dance company, which came to Paris for the first time highlighting new dance techniques. The intense explosion of vivid colorations of the costumes and the boldness of the artistic set designs for this ballet broke through the collective consciousness of those Parisians used to the heaviness and excesses of the natural ornamentation of the Art Nouveau period. Early Art Deco was personified by a definite escape from the overt flowery embellishments of Art Nouveau to a style with decided emphasis on curving, swaying, free flowing lines associated with asymmetrical patterns and a wide palette of daring colors.

Art Deco reached its zenith during the presentation of the *Exposition Internationale des Art Decoratifs et Industriels Modernes* (International Exposition of Modern Industrial and Decorative Arts) held in Paris from April to October 1925. As Paris was, at that time, the epicenter of evolving stylistic movements, the exposition became a Mecca for showcasing the art of the interior designer to create an entire ensemble for a room with a single vision or "look." With the French Government's involvement this epoch changing exposition was highly successful in that along with almost 100 separate French pavilions, many other European countries including the Soviet Union were represented. For the most part these pavilions were architectural masterpieces which served as salons to present the very latest thought in avant-garde renderings of furniture, wall coverings, rugs and accessories. Regrettably, the United States did not set up a pavilion due to the prevailing internal assumption that the country did not yet have a distinctive decorative arts style of its own. The ending of the 1925 Exposition marked the culmination of a French art deco style with its extravagant representation of luxurious opulence and its narrow appeal to the nouveau riche.



Wall Mask: Glazed plaster. Three quarters profile, flesh colored base with "cupid bow" red lips, painted eyebrows and detailed eye treatment with blue eye shadow and eyes. Gold wavy cascading hair with an orange tilted hat decorated with multicolored flowers. Mark: Impressed mold #73448. 7" high x 5" wide.

Wall Mask: Glazed terracotta. Full face, creamy base with orange lips, dark brown painted eyebrows with dark brown eye cut outs and yellow marcelled hair. Dark brown tilted hat decorated with an orange heart and a grayish-white feather. Greenish-black scarf at base of neck. Marks: Circular hand stamp "F S B" with "Czechoslovakia"; impressed "Made in Czechoslovakia"; impressed mold #157-108. 10" high x 4 3/4"



The Treaty of Versailles, signed at the Paris Peace Conference in 1919, promulgated the unconditional sovereignty of many existing and emerging European countries including Czechoslovakia. The mid-1920s in Europe, just seven years removed from the conclusion of the turmoil of The Great War, was a period of great socioeconomic change. The peace that ensued hastened the rapid urbanization and expansion of cities, thus leading to the emergence of an optimistic middle class unfettered from its prior rural underpinnings. Therefore the influences from these newly emerging countries and cultures led to a cacophony of competing artistic styles that defined Art Deco.

Art Deco was not a singularly defined movement, but it was a conglomeration of a multitude of differing styles and motifs developed from a broad range of schools and artistic thought which proliferated in the years between the two World Wars. Whether or not Art Deco was influenced at any one time by the schools representing the German Bauhaus, Vienna (Austrian) Secessionist, Dutch De Stijl, Italian Futurism, British Aesthetic or American Art Moderne, these overlapping styles contributed artistic abstraction, distortion and simplification borne out by the use of geometric design elements. Therefore, Art Deco's essential characteristics were personified by purity of line, symmetry rather than asymmetry, lack of superficial decoration, and the use of vivid color combinations.

While many people from many countries could not afford much of the highly stylized artistic output from specialized art deco boutique workshops, they could afford mass produced inexpensive items of either a functional household nature or a purely decorative item of artistic expression. In the late 1920s and early 1930s "Coco" Chanel (1883-1971), French fashion designer famously known for haute couture, introduced the use of elegant costume jewelry to go with her trademarked hat and suit ensemble. This "Chanel" look complete with a cloche or sailor hat and short hair was widely imitated while giving a new meaning to the word *chic*. With the appearance of African-American jazz taking Europe by storm, this and other societal changes allowed women the freedom to dance, drink and smoke in non-chaperoned environments. This emancipation of women brought forth many fashion changes such as the "flapper" or casual "tomboy" look with its straight dresses propagated by "Coco" Chanel and other leading female designers of the era. Women's hairstyles were "shingled" (a short hairstyle in which the back hair was cut to taper at the nape of the neck) or "bobbed" (a short haircut, especially a straight cut at chin length). In some cases hair styling was achieved by using curling tongs to achieve a marcelled or wavy appearance. In any event, the final look enhanced by eye makeup and bright lipstick could be either languid or coquettish.

All the Czech Wall Masks in the photographs are from the collection of John & Sandy Thomas.

Wall Mask: Glazed ceramic. Slightly tilted face with red lips, painted eyebrows, dark brown hair and recessed eyes. Dark gray tilted Spanish flat hat, yellow earrings and a turquoise shoulder wrap. Marks: Green Erphila circular stamp; 3821. 8 ¼ "high x 6 ¾ "wide.



One decorative art piece that was popular from the mid-1920s through the 1930s was the **wall** or **face mask** as they are termed now. In the past the somewhat indecorous term, “plaster heads”, was also used. A wall mask (the term used here) is simply a cut out version of a face (usually female) from a pottery blank. Similarly a **wall plaque** has an outline of a face typically raised up from the plaque base. And lastly **head busts**, which were stand alone miniature statues, were hand cast and molded into feminine figures representative of the very popular “flapper” look so much in fashion. In the early stages of the Art Deco era, expensive limited edition wall masks were produced to keep in line with the then current vogue for decorative wall-hung ornamentation. In fact at the Austrian Pavilion at the 1925 Exposition, Friedrich Goldscheider, a leading ceramist, showed a large selection of terracotta wall masks with dramatically stylized lines and strikingly decorative primary colors. Since terracotta (low fired unglazed earthenware) is delicate and porous and is easily damaged during the firing and handling phases, examples found in perfect condition are now rare. Terracotta masks must be inspected carefully as the stylized coiled hair tended to crack first. Similarly the leading British ceramic manufacturers of the Art Deco era such as James H. Cope & Co. Ltd, John Beswick Ltd, and Clarice Cliff all produced face masks of enduring quality and design and were free of most design defects.

With the advent of the 1930s and its handmaiden, The Great Depression, colorful wall masks were able to be made cheaply using the techniques of mass production. The two main reasons that allowed for the production of inexpensive masks were that there was less artistic content in the design and painting and that more durable surface ceramics were used resulting in less kiln breakage. A large proportion of these wall masks were unmarked and had serious quality issues including chipping and color registration problems. These lower quality masks were generally manufactured in Austria and Czechoslovakia. Certain of these mass produced pottery pieces are commonly referred to as “Deco Czech” in name only rather than pieces which could be identified by a country or company stamp or an artist name. However, not every wall mask produced in Czechoslovakia was unmarked. All of the examples of Czech wall masks shown in this article (save one) are marked with a hand stamp, incised mark or impressed mark. Typical hand stamps had the notation “Made in Czechoslovakia” “Czechoslovakia” and/or “Hand-painted.”

All Czech wall masks pottery can be recognized by its wide palette of vivid colors and clean stylized patterns. Most “Deco Czech” pottery was brightly colored in the popular hues covering the breath of the Art Deco era including tango orange, peppermint green, red, yellow, cobalt, purple, turquoise and black, occasionally embellished with silver overtones. Regardless of the clay base, many masks were painted with a white, cream-colored or flesh colored glaze before the decorative elements were added. While the great majority of Czech pottery was exported to the United States, Australia and South America, England was the beneficiary of large amounts of wall masks due to their popularity. The English potters were bound to offer like amounts of wall masks in brightly colored color combinations to domestic consumers in order to compete with the equally colorful inexpensive ones imported from Czechoslovakia.

Wall Mask: Glazed ceramic, full face. Flesh-colored with light pink lips, painted eyebrows, gold wavy hair and eye cut outs. Brown borzois dog on shoulder. Marks: Green hand stamp "Czechoslovakia"; impressed mold #14849. 9 ¾ "high x 7 ¼" wide.



Regardless of the manufacturing country of origin or the quality thereof, decorative wall masks share several common characteristics: (1) a female facial caricature was used almost exclusively; (2) the coloring of these masks reflected the then contemporary fashion statement on make-up along with a "cupid bow" mouth; (3) the hair is usually styled *a la mode* ranging from short, cropped shingled or bobbed hair in the earlier periods to a softer and wavier texture in the later periods; (4) head coverings, if used, entailed the use of a rakishly tilted hat or cap, head scarf or bandana; (5) the eyes are either painted on the mask, shadowed but no detail, or cut through the pottery itself; and (6) in some cases an extra design element is added utilizing a representation of a flower, ear rings, or a stylistically designed greyhound/borzoi dogs to denote the essence of streamlined speed. One must remember that on each individual piece whether mass produced or not, variations will occur because it is hand-painted by various painters of differing skill levels, the slight differences being in the colorations and paint stroke. In every respect, however, these female caricatures portray the élan and high camp of this fifteen year period. Among the highly valued wall masks are those rarities representing popular Hollywood movie stars of the Art Deco era.

Although most of the signed English and Austrian wall masks are quite expensive and deservedly so, the marked Czech exports, depending upon image and quality, have also commanded very high prices, many times quite out of proportion to their rarity value. However, the worldwide collector's market for these wall masks remains torrid. Some of the best examples are being sold from England from on-line auction sites. Like most other decorative art objects, beauty is in the eye of the beholder! So buy wisely from an established and knowledgeable dealer.

I have included a useful bibliography for those readers who wish to delve deeper into the fascinating world of art deco. Most of the books listed came out during the "boom" years of art deco interest and many, if not all, are now out of print. However, www.amazon.com could prove to be a fruitful search for art deco books in general.

Throughout this article, the term Art Deco has been freely used. What many collectors may not know is that this term had only become popular in regular usage during the revival of the interest in this panoply of artistic styles in the late 1960s when an ex-Englishman, Bevis Hillier, popularized it with the publication of his book, *Art Deco, A Design Handbook* in 1968. He opined that the term, Art Deco, was a working definition he used to characterize "an assertively modern style." Then in 1971 the Minneapolis Institute of Arts organized an exhibition called "The World of Art Deco." This extremely important show, which still has ramifications for today's designers and collectors, showcased over 1500 art deco art forms. The exhibition in its own words was the "first international, encyclopedic presentation of this forgotten and extraordinary (Art Deco) style." Today the term Art Deco has not lost any of its luster as it still remains the most appropriate usage to define and describe the style of styles covering a memorable history of thirty years duration.

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- Brunhammer, Yvonne. *Art Deco Style*. New York: St. Martin's Press, 1984.
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- Fusco, Tony. *The Confident Collector ART DECO Identification and Price Guide*. 2d ed. New York: Avon Books, 1993.
- Haslam, Malcolm. *Collector's Style Guide Art Deco*. New York: Ballantine Books, 1988.
- Hay, Jane. *Christie's Collectible Art Deco Ceramics-The Connoisseur's Guide*. New York and London: Little, Brown and Co., 1996.
- Hillier, Bevis. *Art Deco*. New York: Schocken Books, 1985 (based on the original 1968 edition. (The) *Minneapolis Institute of Arts Exhibition July-September 1971 The World of Art Deco*. Text by Bevis Hillier. New York: E. P. Dutton and Co., Inc., 1971.
- Scarlett, Frank & Townley, Marjorie. *Arts Decoratifs 1925* (A Personal Recollection {50th Anniversary} of the Paris Exhibition). New York: Academy Editions, 1975.
- Watson, Howard and Pat. *Collecting Art Deco Ceramics*. London: Greenwich Press, 1993.

Selected Web Sites:

- Czech Collectors Association www.czechcollectors.org
- Art Deco News (Worldwide) www.artdeconews.com
- Sheryl's Art Deco Emporium (Wall Plaques & Masks) www.sheryls-artdeco.co.uk

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Notes from membership:

Thanks to all those who have returned their renewal forms. If you have not yet responded, please send your form and check to: Donna Leventhal, CCA Membership, PO Box 219, Ashton, MD 20861. The membership directory will be in the mail soon.

Welcome new members:

Peggy Jared
2 Clover Leaf Drive
Jonestown, PA 17038

Wendell & Jonell Osborn
1382 E Street
David City, NE 68632

John Smisek
377 S Montgomery Avenue
Le Center, MN 56057

Also, welcome back to previous member:

Kathy Ellis
14048 Hayes Street
Overland Park, KS 66221

A special thank you to Silver Sponsors:

Dieter Forthuber, Gene & Patti Ferguson, Dwight Gilbert, Barry Litwack, Barbara Plummer and Deborah Truitt

CCA Financial Report – April 11, 2009

Beginning Balance (9/30/2008)			\$13,856.25
Income:			
Dues & Journals	\$3,625.00		
Total Income:		\$3,625.00	
Expenses:			
Newsletter:	\$869.29		
Website:	143.40		
Membership:	<u>153.21</u>		
Total Expenses:		<u>\$1,165.90</u>	
Balance as of 4/11/2009			<u>\$16,315.35</u>

Submitted by,
Karl Lagler, Treasurer

Letter from the CCA President

Dear Fellow CCA Members:

The CCA is very fortunate to have a diverse membership - collectors, researchers, dealers, cultural and art historians, and those with personal Czech heritage. Topics for articles and seminars are almost infinite and the potential for research is endless. Each member contributes a unique and different identity. If you have a passion and would like to connect with others, offer to share your knowledge at a future Convention, or in an article for our CCA Newsletter, or for a publication or journal Please feel free to contact a CCA Board member about these various information outlets.

I think most of our members start their A (Austrian), B (Bohemian), C (Czechoslovakian) collection by spotting one "must have " piece. Knowing very little about the origin of the piece they commence a long, addictive road to accumulating, in some cases, hundreds or even thousands of pieces! The road probably takes on a life of its own as their passion and knowledge grows and their aesthetic tastes change. Personally, Ian and I initially bought anything marked "Czechoslovakia". Then we narrowed our hunt to treasures marked Urbach, Mrazek, Eichwald and Royal Dux. As time went on we added glass, which was purely an appreciation of the object and not one of knowledge as the pieces are so rarely marked. In the last few years we have moved strictly to Bohemian pottery-Amphora, Dressler, Strnact , Schiller and Bloch. Like many of you we met many wonderful passionate ABC collectors at the CCA Conventions and at antique shows around the country. Seeing new pieces at the CCA Convention and gleaning new information has given us our annual adrenaline rush. But the game is changing for us as we discover the immense challenge and gratification of researching Bohemian pottery. Certainly Richard Scott's scholarly work on Amphora ([Ceramics from The House of Amphora](#)) shows all of us the exhilarating rewards of discovering new facts about the history of Bohemian pottery.

Similarly many members of the CCA expand their knowledge through their collecting. Because so much of the history of the ABC's has been lost due to the destruction of wars and invasion, such research poses an enormous challenge - searching for rare pieces and marks, factory records and catalogues, as well as finding surviving family members related to the artisans and factory owners. Many of our members are experts in their own right, and we are fortunate when fellow members share their current research!

As this year's Convention Chair, it was a sad moment when the facts finally pointed us toward the possibility of canceling our Convention. Now, we are already looking toward 2010 and the chance to put together a new great event!

As members we all have a role to play in the CCA and that role often changes with our life path throughout the years. It is important to recognize long term affiliation and dedication, but we also need to focus on expanding our active member base so that more members become involved in events and in discussions. New ways of achieving that goal are already in progress!

This year's Board of Directors and our 2009 Convention Team have worked hard and made some really difficult decisions. We are all dedicated volunteers and these decisions are not black and white, they are not right or wrong. They are the best decisions that could be made by those people, at that time, given the information at hand. We must remember to respect those decisions whether we agree with them or not. That is how organizations survive and thrive, through respect and cooperation among members and especially respect for those who take on the mantle of responsibility.

It has been a pleasure serving as your President. Our Association has never been stronger in its membership or it's organizational status. We are only as good as our member volunteers.

THANK YOU TO EVERYONE WHO HAS STEPPED UP AND CONTRIBUTED THROUGHOUT THE YEARS AND ESPECIALLY THIS YEAR!

Best regards, *Sandra* Sandra Macmillan, CCA President



Heartbreak O'tel by Donna Wimberly

I've never had a housekeeper before, so finally I decided I deserved some cleaning help last year. I hired a lady to come in once a week on Wednesdays.

My interests run to Czech pottery, especially the birds, so I don't have the fantastic Czech glass collection that my sister Patti Ferguson has, but I do have an antique cabinet filled with 5 shelves of my favorite Czech fan vases, and other miscellaneous Czech vases.

Anyway, the housekeeper had STRICT orders to not open the cabinet and not clean in there. I was sitting in my office working when I heard a huge "CRASH" of breaking glass, and I knew instantly what happened! I rushed in and yes, several of the shelves had fallen off their little holders and all my precious Czech glass was in a jumble! She didn't open the doors; she just decided to wipe off the outside of the glass. Those old antique cabinets didn't have secure holders for the shelves, and my husband had intended to fix that a long time ago (but you know that never happened).

So, we took all the glass out and those shelves were fixed that same day. I didn't want to even look at the broken pieces, so my husband took them out to the garage. This glass collection was moved from Connecticut to Oklahoma with no breakage, so I blame myself for not being clear about cleaning instructions! Considering what we could have lost, luck was on our side, and we lost "only" about 7 pieces; it could have been a lot worse. And not one fan vase was broken!

From the CCA Nominating Committee:

We need your help! Help keep CCA a member-run club by casting your vote (or votes if you and your partner have a dual membership) for elections to the CCA Board! We have included an addressed/stamped ballot with the board positions and the nominees. Please fill yours out and drop it in the mail as soon as possible. Ballots must be received by May 25 to be counted. All voting is anonymous so you do not need to include your name on the ballot. The ballots will be counted and the results will be announced on the web site, and in the next CCA Newsletter. Thanks for your participation!

Amy Lagler, Ian Macmillan, and Deborah Truitt

“Travels with your CCA Members”

An Antiquing Guide to America

By David Fein of South Beach Antiques

Hello CCA members,

After reading, and writing for the CCA Newsletter I have decided it was time to involve every member in what they love most, the finding and collecting of Czechoslovakian and Bohemian antiques. It is time to get help from each and every one of you, as well as to introduce you to your fellow members. Every quarter I will ask you my fellow members to submit your favorite local antique haunts, shows, and secrets for searching out our favorite goodies. This will be able to be used as a guide for our travels around the country in the quest for our beloved Czechoslovakian and Bohemian items. If there is a special booth in a mall I'll ask you to please include a photo so if possible we can add this as well.

This month our members Bonnie Pabian and Dave Phelps have contributed their favorite antique travels. I have added Central Florida to my travel list for this newsletter. Looking forward to your travel contributions for the next newsletter!!!!

Bonnie Pabian from *Nebraska*, one of our most loved members, has submitted her travel favorites.

First I travel to *Kearney* and the only three good shops there: 1) *Antique Castaways* on Central Avenue is a very good shop with a diversified stock. 2) Two blocks south is *Kauffman Antiques*, this is mostly collectibles but sometimes you can find a good antique piece. 3) The next is *Plains Arts Antiques*, which is off the interstate on 1st Avenue; again there is mostly collectibles here.

The next stop is *Grand Island* about 45 miles from Kearney on Interstate 80. There are about ten shops in an area of three blocks, downtown on 3rd Avenue. There are two really good shops, *Railroad Town Antiques Mall*, three floors, and *Heartland Antique Mall*, two floors.

Next travel on I-80 again to *Lincoln*, about 90 miles, and go to the *Haymarket (Old Lincoln)* for the *Burlington Antique Mall*, very good. That is in the old Burlington Railroad Depot, lots of good restaurants there too.

On I-80 exit 405 is the *Aardvark Antique Mall*, not too bad. Then go on down I-80 exit 420 to the *Great Plains Antique Mall*, this to me is the best of all the shops around. Then travel down I-80 exit 440 or 439 to the *Brass Armadillo*, not too bad!!!

Try downtown Omaha in the Old Market, 10-12th Streets, there are about four or five shops, but I am not too impressed with them, but to be honest I do not know this area too well. If you are down there go to the Bohemian Cafe for some good food.

About 60 miles northwest of Omaha, go the *Fremont* where there are about five shops in a two or three block area, not a bad way to spend the afternoon. You have to travel a lot of miles to get to the shops in my area, but it can be worthwhile.

My name is Dave Phelps and I live in central Iowa, *Johnston*, a suburb of Des Moines. We have a couple nice antique malls and several smaller shows each year, but unfortunately the Midwest is not the best place for Czech pottery and glass. Persistence (and travel) is the key. Since we have a definite "season" here in the Midwest, let me start you off on my antiques year. You cannot limit yourself to one state or you will really be disappointed.

The first major show of the year is in April, in *Sandwich, IL*. It is a Sunday Only show, the third Sunday of the summer months, and just antiques. There are about 500 dealers. In the town, there are a couple nice malls, and on the way, be sure to stop at the *Peru, Princeton and Geneseo malls*, all right on I-80 to the west. The next major show is in *Rochester, Minnesota*. This is early in May. There are quite a few shops in the area, and if time allows, you should go up to the *Stillwater* area just east of the Twin Cities. While there are not as many shops as there has been, there is an antiques trail in the area that will take most of a day. The *Rochester* show, called *Gold Rush*, starts on Friday, giving you lots of time to make a long weekend antiques. On Sunday, you can slip over to *Pecatonica, IL* for the Sunday flea market. Then you can continue on the *Elk Horn* in *Wisconsin*. This is more antiques than junk. This can make for a busy weekend; and with luck, you will come back with some treasures.

The trip across Wisconsin from Rochester on I-90 will provide some antiques opportunities. Good malls can be found in the *Dells, Madison, and Gurnee, IL*. *St Charles, IL* has a show at the fairgrounds on the first Sunday of each month starting in March and going through November. The town is now down to two malls, but the surrounding towns have a few malls too. This show has gone downhill too; it does not limit the dealers to antiques. It is a true flea market with some of everything.

Iowa does have its own big show the first Sunday of May, July and October in *What Cheer*. I can't really recommend this one if you have to travel; but if in the area, it's worth a stop. Once again this is a show that has really gone downhill, but there is one dealer that has some Czech pieces. You may or may not get lucky. I've bought some great birds from him.

The rest of the summer brings repeats of these shows. The dealers tend to change somewhat so attending them more than once is advised. Each of these shows has websites so you can easily check for current dates.

Going west from Des Moines takes you to *Walnut, Iowa*. There is a great outdoor show Fathers Day weekend, starting on Friday. The town has at least a half dozen mall/stores. One has some nice Czech glass and some pottery, but it's pricey. Then you should head over to *Council Bluffs and Omaha*.

For a current list, I use online *Yellow Pages* for Antiques. I also found an online listing of all shops by state: xxxxxxxxxxxxxxxx. It is out of date, but useful as a starting point. To the west of Omaha on I-80 there is the *Brass Armadillo*, and then continuing west is *Platte City* and then *Lincoln*, which has some nice shops.

I recently came back from *Kansas City* and mention should be made of the malls there. You will need a full day for the area. Special mention should be made of the *Mission Road Antique Mall* in the south suburb. Don't miss it. If you are limited on time, going east on I-70 will take you to the *Brass Armadillo* and the malls in *Grain Valley*. Due to space limitations, I'll just mention that you can continue on east on I-70 hitting several malls and ending up in *St. Louis*. There are 5 or 6 major malls that are worth going to. They are spread out, so you will need time.

Central Florida by David Fein:

In the central part of Florida, if traveling on the Turnpike or I-75, I suggest visiting *Renninger's Antique Center*; this is about 30 minutes north of Orlando at 20651 US Hwy 441, just east of Mount Dora. *Renninger's* has 200 indoor dealers and monthly 3rd weekend shows with additional dealers, with an *Extravaganza* in November, January, and February. The nearby city of *Mount Dora* has 5-6 good shops with a very nice inventory of goods.

In Orlando area there is:

Ginger's Antique Mall, 2695 W. Fairbanks- -fair to poor.

Orange Tree Antique Mall, 853 S. Orlando Ave.- - - good to fair.

Antiques on the Avenue, 505 N. Park Ave., Winter Park- - - excellent.

Also, *Stanford, FL*, a small town just east of Lake Mary, has many shops with an excellent selection.

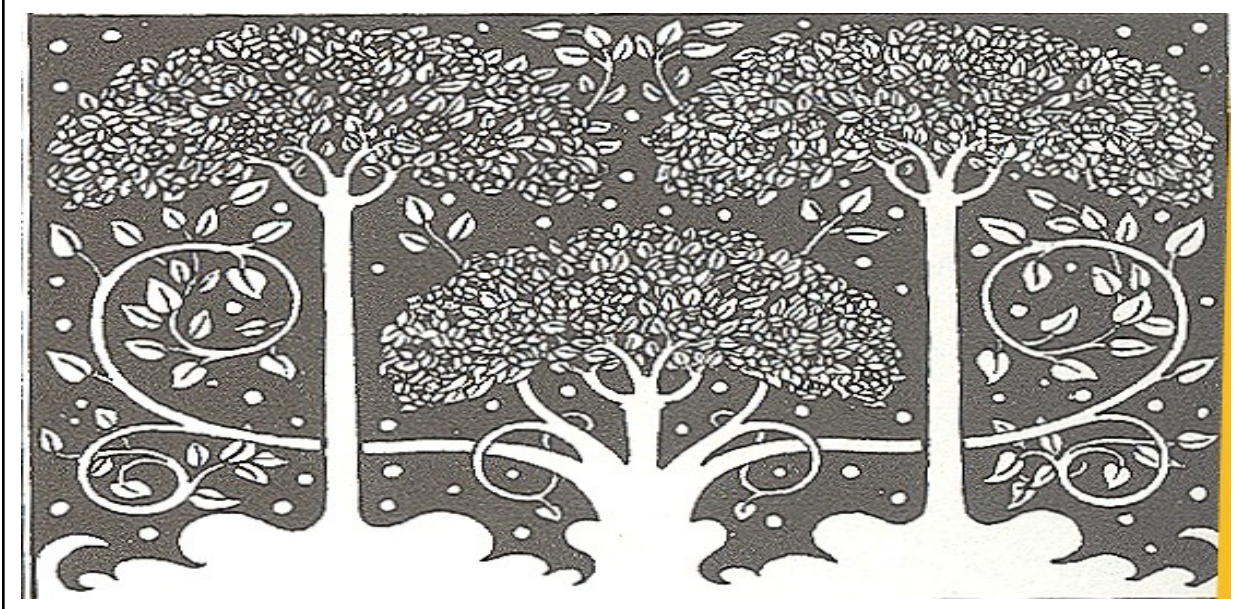
Off I-75 a really great antique town is *Micanopy*, just 10 miles South of Gainesville. Right off the exit is *Smileys Antique mall*. In *Smileys* there is a Czech dealer that has a decent selection of Ditmar Urbach, Mrazek, and some low end Czech glass. When you leave the mall continue down the road into the town of *Micanopy*, which used to be a plantation. There are about 6-10 shops under the oak trees covered with Spanish moss. You can usually find a treasure or two there because the inventory is always changing.

Further down I-75 is the *Webb Antique Mall*, a very large mall with many dealers, but a very stale inventory, unless things have changed usually a worthless stop--in *Lake City* exit 414.

Hope you liked this – for you fellow members, please send your local guides and information to:

David Fein, dbf57@hotmail.com

Please include a photo if there is an especially great showcase or booth, and don't forget to introduce yourself!!!



UPDATE ON “INGRID” GLASSWARE by Deborah Truitt.

At the 2008 convention, I spoke about the Schlevogt firm and its production of “Ingrid” glass. In November, Elizabeth Meek and I traveled with Susan Via and Sue Blue (from Tuscon AZ) to Paris to interview Ingrid Schlevogt and to Vienna to see a collection of Ingrid glass owned by Eduard Stopfer.

Ingrid Schlevogt.

Ingrid Schlevogt is a charming, 78-year old woman, who speaks several languages fluently, including English. Ms. Schlevogt told us stories about her grandfathers Curt Schlevogt and Heinrich Hoffmann, and her father Henry Gunther Schlevogt.

Curt Schlevogt served in the US cavalry at an Army base in South Dakota (before 1900), thus obtaining American citizenship.

Designers, including Wally Wiesenthal, lived at their home when in Jablonec. Wally had a fluffy white dog, with red spots – a result of the red lipstick Wally used.

When Ingrid was 5 years old, Curt Schlevogt put her to work, sticking the Ingrid labels on the glassware.

Because of the pending war, in 1938 Ingrid, her brother and mother went to live with her aunt in Austria. She went to school in Bavaria and to university in Paris.

In 1945, Henry Gunther Schlevogt was charged with being a capitalist and imprisoned in Liberec. [This is contrary to prior information I had about being sent to Siberia.] His wife, Margarete Scheibler, was able to visit him and arranged for his exile to Austria. As they were boarding the train, his old foreman ran up calling: “Mr. Schlevogt, you forgot your Bible.” The authorities allowed the “Bible” to be handed to Mr. Schlevogt, who found that it was actually his book of glass formulas.

While in a refugee camp in Austria, Mr. Schlevogt received an invitation to take over a failing glass factory named Cristallerie du Val D’Andelle in France. He wrote to the many refugee camps until he found enough glass workers to restart the factory. Then he arranged to transport these workers and their families by train to Normandie, France. The glassworks was successful and Henry Gunther Schlevogt eventually became the owner. He sold the company in 1972 and died in 1984.

Besides the stories, Ms. Schlevogt shared photos and documents with us. I was able to scan them, so have them ready for whatever publication should arise. Some are snapshots and some are posed photos. I also have a list of the Schlevogt firm’s customers. She loaned me a Schlevogt catalog to scan at my leisure.

Eduard Stopfer

Mr. Stopfer in Vienna has the reputation for having the largest collection of Hoffman and Schlevogt glass in the world. We had the chance to visit him and see his collection. Every room has cabinets stuffed with this glassware. And he says he has glass packed and stored in his cellar.

He and his wife, Marta, treated us to coffee and his home-made apple strudel as we started to talk about the joys of collecting and researching glassware. He is friendly, knowledgeable, and concerned about the versions of Ingrid glass currently being made. He has arranged [with his son’s concurrence] to make his collection available to be photographed for the book and exhibit planned by Petr Nový.

Susan Via spent several hours with Mr. Stopfer, looking at his glass and sharing photos of her glass. Each has pieces that the other doesn’t. The rest of us listened to their collecting stories and looked at the research materials Mr. Stopfer had also collected.

Petr Nový

Petr Nový is the Curator of Glass at the Museum of Glass and Costume Jewelry in Jablonec. He, Mr. Stopfer, and Mr. Sigmar Geiselberger (the editor of pressglas-korrespondenz.de) are planning a comprehensive publication about the Hoffman and Schlevogt firms – to be published in 2012. The book will be in English and German, and possibly also in Czech.

He is also planning a major exhibition to accompany the book. 2012 is the date when he can fit the project into the museum's schedule and receive financial support from the government.

The exhibition will include approximately 100 pieces owned by the museum and 300 from Mr. Stopfer's collection. Susan Via is determining what pieces she knows are in the US and not in Mr. Stopfer's collection, with the intention of offering them for the exhibit.

Everyone agrees that the year 2012 is a long time to wait for this book. However, we also agree that Mr. Nový is the right person to prepare the book. He has researched and written about the firms in the Jablonec area and interviewed people who worked at the Schlevogt firm. He has asked me to write a section about the importing of this glass into the US. I am also researching the Chicago World's fair of 1933-34 to see if we have unique information or photos of the Schlevogt exhibit here in the US.

Paris and Vienna

Besides the Hoffman/Schlevogt research, Elizabeth and I also received access to the depositories of the MAK and Technisches Museum in Vienna. We took many photos, especially of the Harrach glassware.

And we had time to visit museums and monuments, to eat our way through the cities, and to shop in Paris and Vienna.



Debbie and curator Harald Bauer study pieces of the glass in the depository at the Museum of Decorative Arts in Vienna.



Eduard Stopfer and Susan Via explore his collection of Hoffmann and Schlevogt "Ingrid" glass.

Submitted by Rosie Loss Bodien:

Two Czechoslovak Exhibits, "Czechoslovak First Republic Designs 1918 Through 1938" and "Czech & Slovak Collection Featuring Folk Costumes" were shown at Starr Antique Mall in Snohomish, Washington. They are part of the Lydia and Ladd Loss Czechoslovak Memorial Collection.

CZECHOSLOVAK FIRST REPUBLIC DESIGNS 1918 THROUGH 1938

For 300 years the Czechoslovak lands were ruled by the Holy Roman Empire then the Austrian Empire. After WWI, in 1918, Czechoslovakia became a free country made up of Bohemia, Moravia, Slovakia and Silesia. Three glass schools were started to improve all aspects of glass making. Over 600 glass factories produced items for export to the USA and many other countries. Pottery was produced also. These products had to be marked "Made in Czechoslovakia." Today collectors look for the special marks from this 20-year period.

Other CZECHOSLOVAKIA marked items from 1938 to 2003 are collectible too because now there are the Czech Republic and Slovak Republics. Czechoslovakia does not exist any more.

Free Czechoslovakia only lasted twenty years until Hitler took over the country in 1938. Many of the glass factories were changed to produce war related items. Some factories continued for a few more years but after that the remaining glass factories were consolidated by the Communists to form GLASSEXPOR.



About me:

Rosie Loss Bodien is second generation American. All her grandparents were born in Bohemia or Moravia. Rosie coordinates the Czech/Slovak Interest Group of Western Washington. She also wrote the article "My Little Czech Glass Family" which appeared in the October 2005 CCA Newsletter.

Researching

Los(s), Kure, Kubes, Smetka, Kratina, Pavlica, Jirinec, Hytych, Vasicka, Kopecka, Vojkowska, Uhlika, and Zindulka

First Person Narrative by Elizabeth Meek

Years ago when Deb and Bob Truitt were researching Bohemian glass, they would ask me to translate the German for them. My college German and my conversational German were inadequate for the technical terms. And of course if the words were in the dictionary, Deb and Bob would have found them.

In 2006 I had the opportunity to tag along on a tour of the Czech Republic with the Amphora Pottery Club. I didn't know anything about glass or pottery. People would ask why I was going: to see Germany and Berlin since the Wall came down, to meet some of the people Deb knows, to watch master craftsmen and women at work, and to drink the good beer and wine. At the many museums I looked at some of the displays, more out of a desire to spend time with my sister and my new friends than an interest in the pieces. Their excitement at seeing objects they knew something about gave me pleasure.

To my surprise and joy many of the Czech museums had descriptions in German as well as Czech. I could translate some of the words. I started making a list of words I didn't know and couldn't find in my small German dictionary.

Now I am reading German and English glass books in order to understand the process of making glass and the descriptive words for the decorations. (I do look at the pictures.) A whole new world opened up to me and with it an opportunity to learn new words in English, German, and some in Czech.

Also, now I can talk about Harrach, Loetz, Moser, Kelchglas, Pokale, Gravur and sound as though I know something about them. One enjoyable thing for me is to read an English translation of some German writing and realize that I had all that figured out from reading the German. I even buy books about glass and some pieces of glass. And I go to conventions!

Blog: Zoe Brooks • <http://czechproperty.blogspot.com/>

Sunday, 12 April 2009

What to buy when visiting the Czech Republic



I just had to show you these - they are some oven gloves I bought in the little supermarket opposite Cesky Krumlov castle. They are just so Czech! For starters they are dressed in national costume, but it is more the quirky humour that strikes me as Czech.

Visitors to the Czech Republic and Cesky Krumlov so often go home with standard tourist gifts - painted Easter eggs (very appropriate today), wooden toys, amber jewelry, puppets, Bohemian glass. All are good things to buy to take home with you. But if you want something different as a memento of your trip, do check out the shops for the locals. In local supermarkets or haberdashers you might find something like this. In ironmongers you might find mushroom knives or scoops for forest berries. In florists you might find straw wreaths decorated with mushrooms, or squirrels made of straw. And the great thing about these type of presents is that you can be certain as you board the plane home you will be the only person with those gifts and that they are genuinely Czech.

FYI: On June 13, 2008 the Cedar River crested at 31.2 feet, 19.2 feet above flood stage, devastating the **National Czech & Slovak Museum & Library**, the surrounding ethnic neighborhoods and the legendary Czech Village commercial district. Since that time, recovery has been slow as small businesses have struggled to come back and homeowners await buy-outs or decide whether to rebuild in the flooded area. Flood protection is under development, but not expected to be in place for ten years.

National Czech & Slovak Museum & Library

Cedar Rapids, Iowa

(319) 362-8500 • www.NCSML.org



MISSION: The National Czech & Slovak Museum & Library is the United States' foremost institution interpreting Czech and Slovak history and culture.

ORGANIZATIONAL HISTORY: In 1974, a group of second and third-generation descendants of Czech immigrants founded the Czech Fine Arts Foundation in Cedar Rapids, Iowa, with the purpose of preserving Czech heritage and culture. The group worked hard to gather Czech cultural artifacts, to share them at local events, and to give talks about Czech culture. By 1978, their burgeoning artifact and document collections impelled the group to open a Czech Museum in a three-room house. The museum attracted more volunteers and collections and in 1981, the collections were moved to a commercial building on the current museum campus with the intention of making them permanently available in public exhibition. In 1983, the group acquired a 19th-century immigrant home and moved it to the campus as well. The home was restored and appropriately furnished to the 1880-90 period, and remains one of the institution's most popular exhibits.

In the 1980s, the name was changed to reflect its increasing significance, and on July 2, 1992, the Congressional Record officially recognized the National Czech & Slovak Museum & Library.

On Oct. 21, 1995, Presidents Bill Clinton of the United States, Václav Havel of the Czech Republic and Michal Kováč of the Slovak Republic presided over a new 16,000 sq.ft. building's dedication, underscoring the international significance of the event and the NCSML.

With the new facility in place, the group's leadership turned its attention to raising the level of professionalism in exhibits, collections growth and care, programs, outreach, and audience expansion. Growth in these areas has been exponential with the National Czech & Slovak Museum & Library achieving these firsts:

1997 International exhibition, "*A Thousand Years of Czech Culture: Riches from the National Museum in Prague*" opened May 24, 1997, attracting more than 30,000 visitors from around the U.S. and the world.

1998 Professionally-designed core exhibit, "*Homelands: The Story of the Czech and Slovak People*", opened.

1999 NCSML hosts its first history and culture conference.

2000 Renovation and remodeling took place on the former museum building to create additional secure, climate-controlled collections storage. In the museum building, the social/rental hall was halved, creating a secure, climate-controlled venue for temporary exhibits. An exciting schedule of

temporary exhibits was added to the annual program of events and activities. Library collection doubled with acquisition of Slavic language collection from Benedictine University. NCSML began publication of its history and culture journal, "*Slovo*".

2001 Rapid growth continued, with membership expanding more than 40%, exciting additions to library and museum collections, and increased programming, including a second scholarly conference. NCSML also began the process of acquiring additional property for a combined research center and performing arts center, and initiated a fund raising campaign to build endowment to \$5 million by 2005.

2002 NCSML membership expanded to more than 1,900. The long-awaited exhibit, "*Kroje—Dress for the Dance of Life!*" opened, and was so popular that it was extended through Jan. 19, 2003. NCSML hosted two special conferences: the annual meetings of the Czech Glass Collectors Guild and the Czech-Slovak Genealogical Society International.

PRESS RELEASES:

CEDAR RAPIDS, IA - 12-11-08:

After the Flood of 2008, Damaged Museum Reaffirms its Commitment to Community

The National Czech & Slovak Museum & Library (NCSML) has reaffirmed its commitment to the revitalization and renovation of the Czech heritage neighborhoods (Czech Village and New Bohemia) in Cedar Rapids, IA. Museum officials of the internationally known museum and library announced plans to take the opportunity presented by the flood of 2008 to develop the story of the immigrant Czechs in Cedar Rapids as a living example of the Czech and Slovak immigrant story across the country. In doing so it will establish an interactive visitor experience that will remain after the national and international exhibition program and library are rebuilt.

"The flood of 2008 presented the opportunity to answer the question asked by so many visitors, 'Why is the national museum in Cedar Rapids, Iowa?'" Gail Naughton, NCSML President/CEO said. "We have always wanted to tell the story and now is the chance to make it happen."

"The NCSML believes that investing in our neighborhood is the right decision at the right moment. Czech Village/New Bohemia is a community asset that must be preserved and we want to help," Naughton added. "And it is truly a national and international asset as well. It is the mission of our Museum to tell the national story of the Czech and Slovak immigrant experience, and we can begin, we MUST begin, by preserving and revitalizing this internationally significant cultural asset, before it is gone."

On June 13, 2009, the one-year mark of the crest of the Cedar River, the NCSML plans to open a major exhibition about the 2008 flood that includes the history of the Czech people in Cedar Rapids and the Czech settlement areas of the city. Included in the plans over the next two years are expanded, interactive museum programs to engage the visitor, including: interpretive signage for buildings, walking tours, educational curriculum and school tours, motorcoach and travel packages, and coordinated marketing of all the historic Czech sites and events in the Cedar Rapids area.

"We are installing a multi-media exhibit that extends beyond the gallery and into the community. It will be integrated with Czech Village and New Bohemia, authentic 20th century ethnic commercial districts once common in many Czech and Slovak neighborhoods across the country, but hard to find intact today," said NCSML Board Chair Gary Rozek.

The Czech Village and New Bohemia commercial districts are two distinct neighborhoods. New Bohemia had its peak from 1892 through the 1920s. It was a vibrant extension of downtown, hosting two significant social halls in addition to numerous Czech immigrant-owned businesses. Czech Village, located across the Cedar River from New Bohemia, grew out of this ethnic neighborhood. It reached its height of popularity from the 1930s through the early 1960s, when a diversity of local shops provided the basic necessities with authentic Czech flair. "You could still go in to some of these shops before the flood and hear conversations in Czech," said Naughton.

The NCSML received a \$405,000 gift from the government of the Czech Republic in October, which will be used as seed money for the project, and fund raising will take place to secure the remainder of the funds.

CEDAR RAPIDS, IA - 4 February 2009:

Despite Flood, National Czech & Slovak Museum & Library Receives Highest National Recognition

The National Czech & Slovak Museum & Library (NCSML) has achieved accreditation from the American Association of Museums (AAM), the highest national recognition for a museum.

After a very strenuous and exacting three-year process of self-study and peer review, the NCSML's accreditation application was on the agenda for final approval by the American Association of Museums in July 2008. Because of the flood, the application was tabled by the Commission and a follow-up report of the current situation was requested. "We were so close," says President/CEO Gail Naughton. "There was a part of me that was concerned we would have to start the process all over again."

Prior to the flood, the National Czech & Slovak Museum & Library met every standard for full accreditation. In a letter to AAM, Naughton described how the museum responded to the flood as any accredited museum would, from the implementation of the disaster plan, the immediate aftermath of disaster recovery, financial planning and fund raising, to planning for full recovery. "Every museum is at risk for disaster from many sources. It is how it prepares and responds to a disaster that tells the tale of its strength and quality," she said.

AAM Accreditation is the museum field's primary vehicle for quality assurance, self-regulation, and public accountability, and earns national recognition for a museum for its commitment to excellence in all that it does: governance, collections stewardship, public programs, financial stability, high professional standards, and continued institutional improvement.

Of the nation's estimated 17,500 museums, less than 5% are currently accredited. The NCSML is one of only 19 museums accredited in Iowa. Senator Tom Harkin recently acknowledged the achievement in a letter calling the NCSML "a true jewel in the crown among Iowa's cultural attractions." He also praised the award as "one more measure of the City of Cedar Rapids' resilience and determination to bounce back, and it is a sterling testimony to the hard work and high standards of the entire National Czech & Slovak Museum & Library family."

The National Czech & Slovak Museum & Library is currently planning an original, multimedia exhibition titled, "*Rising Above: The Story of a People and The Flood*". It provides an engaging history of Czechs in Cedar Rapids, culminating with the story of the devastating flood of 2008 and will be installed in the heart of historic Czech Village. The exhibition will open this summer and will become a permanent part of the Museum campus.

First Person Narrative by Tom Rood

Collecting Czech in Bits & Pieces (LITERALLY!)

Pay now, pay later. Learn from your mistakes. Ups and downs. Something good will come of it. We've all heard these saying before. And...most of us will agree that they are true. Jane and I learned this in our early days of Czech collecting. As we look back, our "negative" experience was probably the best thing that happened in our collecting hobby.

Like most people new to a collecting hobby, we thought "the more, the better." Quantity was definitely overriding quality. I remember buying items that we didn't even like that much, but they were marked "Czechoslovakia" so we bought them. We'd come home from a weekend of antiquing and unload our new purchases. Then we'd look at each other and say, "Why did we buy that?" Over the first few years of collecting, we accumulated a ton of stuff: bird figurines, creamer sugar sets, plates, teacups, small teapots, jewelry items, colorful bowls, etc. etc. Many pieces were chipped, cracked, had paint loss, along with other numerous flaws. BUT...they were marked "Czechoslovakia" so we bought them. I'm certain that if we would have seen a flat football with the laces missing, we'd have bought it if it was marked "Czechoslovakia"!

Actually, all of this foolishness was happening at just the perfect time. The internet was in its infancy. Dial-up was the only choice at that time. Digital cameras just came out (I still use my original dinosaur of a digital camera). And...Ebay was starting up.

By now, we had Czech pieces all over the place: in glass cabinets, on shelves, on end tables, on dressers, wall pockets on several walls, and in every other nook and cranny in the house. Jane started mentioning that we might want to think about sorting some pieces out and letting some go. Of course, I wouldn't hear of it because they were marked Czech items and I thought we should keep every single one.

That year for Christmas, our children gave me a simple little digital camera (the dinosaur mentioned above). Of course they had to set it up for me, connect it to my computer, show me how to put pictures on the desktop, etc. With all this technology now flowing through our home, Jane came up with the idea of putting some of our Czech pieces on Ebay. Again, I wouldn't hear of it. At this point in our collecting hobby, we were now starting to control our purchases to some of the better pieces. We had some nice Czech glass at this time and we were getting serious about collecting the Czech Art Deco lady figurines. But, I still liked all the little Czech bits and pieces we had and wasn't willing to get rid of any.

Well, the true "change in our Czech collecting" came early one morning at about 3:00 a.m. We were both awakened immediately and sat bolt upright in bed at the sound of a VERY LOUD crash. My first thought was that someone driving down our street had crashed into the front of our house. Once that moment of consciousness came to us, I immediately knew what had happened. Two full shelves of Czech pieces had fallen off of our kitchen wall. And I mean the shelves were full!!! Czech birds, vases, teapots, peasant art pieces, dinnerware pieces, and on and on. At 3:00 a.m. Jane and I were literally sweeping up "bits and pieces" of our collection in a pan and brush. We were silent for awhile until the initial shock wore off. I remember my first words to Jane were, "Well, we've just gotten rid of our first Czech piece."

As all good things come to an end, this unfortunate early morning incident was the best thing that could have happened to us. With all the smaller items (and flawed items) now gone, we got serious about our Czech collecting. Quality now definitely overrides quantity. We might go a whole year now and only add a piece or two to our collection. We've become very picky as to condition and now specialize in just a few groups of Czech items. Jane's favorite saying is, "Less is more." We found out the hard way.

Oh, and by the way....one week after the big crash, we sold our first piece on Ebay!!



First Person Narrative by Larry Goldman

I am happiest when going to an antiques auction or a fair. It's craziness pure and simple.

When Jorie asked if I would like to write something for the CCA Newsletter, I thought what could I possibly write that would interest our group of collectors. I told her that the only thing that comes to mind is all our stops at auctions and fairs since our Convention. And Jorie said do it.

To get started I looked through my paid invoices in order to fix the order of events and the items purchased. I was surprised at how many times I opened my checkbook in far less than a year.

But first, back to craziness. You need to know that we live in a late 18th century house an hour's drive from Williamsburg, VA. Some years ago, I found a prairie style desk at an antiques shop, not the kind of furniture that would fit happily in such an old house but I had to have it. Of course Elizabeth and I moved it around in the house but it just did not work. We did the only thing that made sense; we bought a get away house in the mountains of Virginia. The house, from the 1920's, already had some arts and crafts details and the desk looked great but lonely. We set about filling the house with American, British and Austrian pieces from the period.

But there was more craziness to come. We acquired so much furniture and objects that we had to have built a major addition to our home in Smithfield.

Gosh there was so much to know: Secessionist, Jugendstil, as well as British and American arts and crafts. Doors opened; new friendships were made and reference books were bought.

So as not to bore you further, I will just list our "stops" along the way from our Convention last summer and up to the Miami Beach show in January of this year. A list of highlights will follow.

1. June: Green Valley Auction, Mt. Crawford, VA.
2. August & September: Baltimore Antiques Show
3. September: Swann Auction
4. September: Rago Auction, Lambertville, NJ
5. October: Early's Fall Art Glass Auction
6. November: The Modernism Show, NYC
7. November: The Pier Show, NYC
8. January: The Miami Beach Show
9. January: Antiques Show, Norfolk, Va.

We bought from old friends like Didier Haspeslagh: James Infante, John Featherstone Harvey, Gary Baldwin and Tom Neale over many years; and from new to us dealers like Phil Larke.

The highlights:

- Vase, Paul Daxsel
- Bust, "Daphne", Ernst Wahliss
- Oak stand, Emile Galle (a place for Daphne to sit)
- Tea set, WMF
- Ring, amethyst and gold, Archibald Knox
(exhibited at the Liberty Exhibition, Tokyo ca1984)
- Statue, bronze and ivory, D. Chiparus
- Czech perfumer, Ingrid
- Watercolor, A T Bricher
- Pendant, gold and enamel, Oszhar Tarjan Huber, ca 1902
- Ewer, Harrach

The last item is most unusual: the metal fittings remind you of Christopher Dresser.

Finally, while we were in New York, I got to visit Alfredo Villanueva -what a store of knowledge and what a collection.



Pendant, gold and enamel
Oszhar Tarjan Huber, ca 1902



Bust, "Daphne", Ernst Wahliss

FYI:

Blog by Petr Bokuvka
<http://czechdaily.wordpress.com>

April 16, 2009...3:22 pm

Odd Czech things:

Sign boards saying what the particular store sells

I bet every Czech finds their nation odd in some way. To me one of the weirdest thing is our store naming and signage habit that seems to have survived the pre-1989 times when everything was state-owned.

You can see dozens and hundreds of stores/shops in the Czech Republic where the main sign will not name the owner but the merchandise the store sells. In the U.S., the name of the retailer TOYS R US yells at parents and kids from above the entrance to ... enter. In the Czech Republic the sign would usually say "TOYS" with no specification of the owner.

It is really odd because the signs say the obvious. You can SEE that the store sells toys.

Same thing with sign boards that say "FLOWERS" (not let's say *Angela's Flower Garden*), or "MEAT" (not *Tom's Deli*).

Makes me wanna do a little sightseeing with a camera to illustrate the ...well..oddy.

April 12, 2009...7:09 pm

Czech Easter:

We spank women because we love them.

No Violence involved.



Czechs and Slovaks have a very unique way to celebrate Easter. On one hand, women decorate eggs, just like women of many other nations (the Ukraine, Hungary, Croatia, Slovakia, Poland, Belarus, Serbia, Macedonia, Slovenia, Lithuania and Romania). But we also, well, beat up women...Let's explain...

It is a tradition in the former Czechoslovakia that women are spanked (or whipped) on Easter Monday. Men go door to door visiting their relatives, friends, colleagues, neighbors etc. They carry special hand-made whips that are made out of several (4-10) willow rods with ribbons on the end that touches the woman's butt when she is spanked. Some really elaborate whips can be up to two meters long, they are used especially in villages where boys wear traditional national costumes.

The spanking is rather "symbolical". It means it is not violent and it should not hurt. However, some men use rods that do hurt a bit. The symbolism of the spanking is to show that the men care about the woman who is being spanked. In return, the woman should give eggs to the men. Alternatively, chocolate rabbits and eggs are given (especially to young boys who would not appreciate a large number of hard boiled eggs), and adult men are often given a shot of alcohol beverage, especially home-made *slivovitz* (plum brandy).

Probably the only awkward element of this tradition is that the men shall recite a special Easter saying which "explains why they came and what they want the woman to do". Adult men usually avoid it and they just yell like animals, while young boys who are taught to "recite slash sing" it still do it, especially when spanking aunts and grandmothers. Loosely translated, one of the sayings means "give me a colored egg, or at least an ordinary white egg, your chicken will lay some more" blah blah blah.



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ABC WORD FIND

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| 1. AMPHORA | 12. LOETZ |
| 2. ART DECO | 13. MRAZEK |
| 3. AUSTRIAN | 14. MOSER |
| 4. BLOCH | 15. PEASANT ART |
| 5. BOHEMIAN | 16. ROYAL DUX |
| 6. CZECHOSLOVAKIAN | 17. RStK |
| 7. DRESSLER | 18. SCHILLER |
| 8. EICHWLD | 19. SECESSIONIST |
| 9. HARRACH | 20. STRNACT |
| 10. INGRID | 21. URBACH |
| 11. JUGENDSTIL | |



www.czechcollectors.org