

# The CCI-USA News

## Chess Collectors International

Winter 2005

### CCI EVENTS & CHESS NEWS

#### CCI EVENTS:

Chess Collectors International had a banner year in 2005. We had regional meetings in Moscow, Hamburg, Rome and Long Island New York. All were deemed a huge success by those who attended. Several USA members were at the Hamburg and Rome meetings. Several European members attended our Western Hemisphere meeting in New York. There were also two chess set and book auctions in London and a great exhibition at the Noguchi Museum in New York. For 2006, our Biennial International meeting scheduled for Berlin in May (see details inside) and at least one London chess auction is also scheduled for May.

To make sure that you do not miss out on notice of all these important chess collecting activities and to continue your membership in CCI, promptly send your 2006 dues to your local Treasurer.

\*\*\*

#### CHESS LINKS:

For an ongoing **Internet** chess set auction, members may visit the auction site maintained by CCI member Garrick Coleman at [www.antiquechess.co.uk](http://www.antiquechess.co.uk)

Another interesting website that members may wish to look at is [www.zelazny.com](http://www.zelazny.com), maintained by CCI member Gene Zelazny.

In future issues of CCI USA, we would like to publish other web sites and chess set sales sites maintained by CCI members. If you have a chess set website that you would like to have members aware of, please email the information to Floyd Sarisohn at [Lichess@aol.com](mailto:Lichess@aol.com).

\*\*\*

*Happy  
Holidays!*

#### Solution to CCI Math Challenge!

Given the following series:

1  
11  
21  
1211  
111221  
312211  
13112221  
1113213211

What is the next line?

Answer: 31131211131221

(Read it: three "one"s, one  
"three"s, one "two"s, one  
"one"s etc.)



## ITALIAN CCI CONGRESS 2005

by Kathy Vaglio

Once again the Italian contingent of Chess Collectors International has warmly welcomed us to their extremely enjoyable and worthwhile conference. This year, the fifth Italian CCI Congress was held at the Hotel Valadier located in the heart of Rome's historic center from September 30<sup>th</sup> thru October 2<sup>nd</sup>, 2005.



The Congress began on Friday evening in the hotel lobby with registration and a joyous greeting of many old and new friends before taking a short walk to the restaurant "*Osteria Margutta*" for a wonderful typical Roman dinner.

Saturday morning's chess talks started with a welcome from Italian CCI President, Max De Angelis followed by a fascinating study by Rodolfo Pozzi on the conceptuality of chess in Mongolia. Franz Josef Lang spoke on chess items he discovered from Sorrento and a paper by Alessandro Sanvito was presented on rare antique Italian chess pieces.

After a morning break CCI Italia hosted a private reception at the "*Museo Atelier Canova Tadolini.*" This small museum was the workshop of Antonio Canova in the eighteenth and nineteenth centuries and now features marble and plaster casts of sculpture created by the artists Canova and Tadolini. A chess market was held on the upper floors of this lovely museum.

The highlight of the weekend was a trip to the fabulous home of Max De Angelis who generously opened his house and his collection to CCI members for a "chess inspired" cocktail

party. The exquisitely restored home with charming gardens and terraces, elegant antique furnishings, and a magnificent terra cotta floor that was inspired by the floor in the famous "*Galleria Doria-Pamphili*", was the perfect setting for a collection of chess sets that is surely among the most beautiful private chess collections in the world!

On Sunday morning we took a walking tour of the Roman historic center with an English-speaking guide. Our "goodbye lunch" was held at the "*Cafeteria Italia*" located on the terrace of the *Ara Coeli* offering breathtaking views of the Coliseum and historic Rome. The Congress concluded with a Sunday afternoon tour of *Domus Aurea*, the ancient residence of the Roman Emperor Nero.



The hospitality and hard work of Max De Angelis and the Italian members coupled with the magnificence of Rome ensured a wonderful weekend that was truly appreciated and enjoyed by everyone. □

Dr. Thomas H. Thomsen  
Postfach 1265  
D-61452 Königstein  
Tel. 49-6174-4222  
Fax 49-6174-24062

CCI, Dr. T. H. Thomsen, Postfach 1265, D-61452 Königstein

## **Berlin 2006**

For the next Biennial Convention we have secured an excellent hotel just inaugurated a couple of month ago. It is located right in the centre of the city within walking distance of most of the museums and the New Philharmonic Hall.

We shall start with the registration on Monday May 22nd and the traditional Welcome Dinner.

A sightseeing boat tour and a visit to the Reichstag (House of Parliament) is planned. Further optional sightseeing will be available.

Berlin is a shopping paradise and a leading world capital as far as good restaurants are concerned.

At this point we are still negotiating with several museums the possibility of special chess exhibitions, I am sure some will materialize. An Art Gallery has arranged for an exhibition of chess related works by contemporary artists.

As always we shall have a day of papers and seminars, please feel free to propose or give a talk on a subject related to chess collecting.

At our business meeting we shall have an opportunity to discuss all items of concern and to make proposals for our future activities, please feel free to contribute.

Visits to concerts and the opera will be on an optional basis, perhaps also some excursions.

It is planned to have simultaneous chess matches for our members. A chess market open to artists, dealers, manufacturers and amateurs will take place.

There will be no auction because the German Market does not produce enough chess items to make it worthwhile for an auction house.

However Bloomsbury in London will coordinate the timing of their spring auction with us to avoid any overlapping and allow visitors to attend both events.

The Berlin based Emanuel Lasker Society will host a function and maybe an exhibition for us in their recently inaugurated rooms.

As usual we shall conclude our meeting with our Gala Dinner and a good by breakfast on May 28<sup>th</sup>.

The invitations will be sent off at the latest early in January. I very much hope for a good attendance to enable us to chat about our favourite subjects with our old and new friends.

Thomas Thomsen□

## LONG ISLAND CHESS TRIP (FROM A WIFE'S PERSPECTIVE)

by Gwen S. Camaratta

What a wonderful weekend! All of us who attended the Western Hemisphere meeting of CCI were wowed by the fantastic arrangements, amazing chess collections, and the magnificent company of those attending. If you missed it, you missed a great opportunity.

The Sarisohns and Vaglios are superb event planners, and the Long Island area is a beautiful setting for such an occasion.

Danford's on The Sound was a lovely choice for our stay. Its New England charm was quaint and welcoming. The rooms were comfortable and the location was convenient for walking to Port Jefferson for breakfast or shopping. Frank and I found an operating 1960's King slot car raceway in the back of a hobby shop (Frank owned and operated a Slot Car Raceway in the late 1960s), a chocolate shop and neat places for holiday gift shopping.

We arrived just in time to join the group for dinner at the Village Way on Thursday evening. Frank and I had not arrived in time for the tour of Billy and Hope Levine's collection that day, but dinner table conversation was ripe with compliments for the pleasant time spent there.

Friday was a great day with boarding the bus and splitting into two groups for seeing the Sarisohn and Vaglio collections. Our group first visited Floyd and Bernice's home, which was full to the brim of their amazing collection. They had even added a new room to the house to accommodate the overflow. Bernice served a lovely lunch and everyone enjoyed visiting. I even had time to get a wonderful salad recipe from Vivian Dean. We then boarded the bus and traveled to Cathy and Kenny Vaglio's home for dessert and viewing of their fantastic collection. I especially enjoyed the whimsical Doug Anderson sets. Our bus had mechanical problems. Sergio and Nikoli enjoyed (at least Sergio did) several chess games in the gazebo. We admired the outdoor chess set and the poolside garden area. Reggie, their dog entertained with tricks and helped with leftovers. Cars were later commandeered to drive us back to the hotel.

Friday night was another fun evening of good food and lively conversation. Sergio and Susie were so brave to bring baby Vanessa with them on the trip. Vanessa entertained us with her smiles and cute little black and white outfits. She was so very good and added to the camaraderie of the group.

Saturday was launched by the very informative lecture by Ron Fromkin on Ivory and other similar-appearing materials. It was a must for any collector. We again boarded the bus and traveled to the home of Erwin and Teri Gross. While I was reveling in the lovely décor and arrangement of sets and chess ephemera, Frank was in the garage negotiating with Ron for an Anri set. We then had lunch at the Club House and a lecture by Marilyn Yalum, author of *The Birth of the Chess Queen*. We ladies appreciated her insightful comments on how the role of the Queen in the game of chess reflected the changing role of women in society.

It was back on the bus for a trip into the City to the Noguchi Museum. The museum had done a great job in recreating the set designed by Noguchi in the 1940's. The sets of Noguchi's artist contemporaries were displayed along with sets designed by students from Parson's School of Art and Design. We also appreciated the beautiful sculpture garden. This was certainly a highlight of the trip.

Saturday evening was the Banquet with excellent food, gorgeous table decorations by Cathy Vaglio and music and dancing. What a special festive occasion! Sunday morning brunch on a paddle Wheeler boat was planned, but due to rough seas we elected to stay in port. It was still great and gave us time to get to the chess fair and prepare to leave. Frank and I thoroughly enjoyed the weekend with chess friends, great collections, and a fun trip to New York. □

FUN TIME. GOOD FRIENDS AND GREAT CHESS SETS – LONG ISLAND

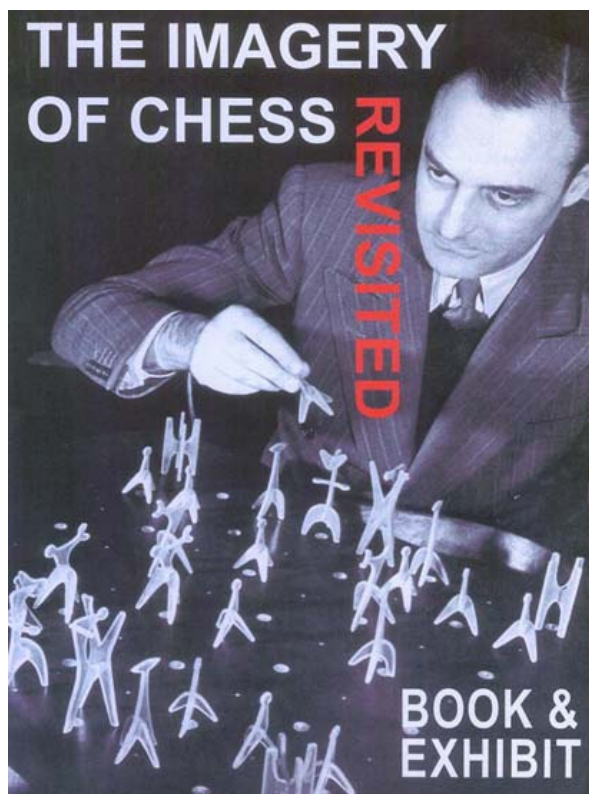


### Transcript of Doug Polumbaum's speech at the Noguchi Museum, New York City, presented Nov. 13, 2005

Scholars are still debating if the game of chess was invented in China, Babylonian (Iraq), Persia or India—but the most widely held view is that chess originated in India in the 6th or 7th century CE. We don't really know if chess is derived from a game of war, ancient religious beliefs, divination or mathematics. Chess may have evolved from earlier games like Chinese Liubo- a divination game, or Chaturanga- an ancient Indian fourhanded war game.

We do know that no other game has captured the imagination of so many cultures across the globe.

For centuries, countless numbers of people from kings to commoners, writers to mathematicians, statesmen to mad genius and artists, including Max Ernst, Marcel Duchamp and Man Ray (who created some of the outstanding sets in this Noguchi Museum exhibition) have been fascinated with chess.



Today we're going to focus on an introductory discussion of the origins and forms of the chess

pieces themselves and how their variety of materials and design give us important windows into the beliefs and art of many cultures.

Chess sets of the finest materials—rock crystal, ivory, amber, porcelain, precious metals, and jewels—have been carved or turned by acclaimed artisans and presented to maharajas, czars, kings and presidents. Other chess sets have been made from modest bits of animal bone, wood or clay by craftsmen for everyday use. Over time, the highest examples of all these forms, whether figural or abstract—purely folk or extremely fine—have been cherished by collectors and museums and alike.

To have a better understanding of the forms of chess pieces, it is useful to trace back their origins into two distinct types: 1) figural representations such as animals or personages, 2) abstract forms.

Figural forms trace their roots all the way back to the game of Chaturanga, an ancient Indian-Hindu game that preceded chess. Abstract pieces trace back to early Islamic forms, including proto-chess pieces discovered in Persia and what is now Afghanistan.

Quoting Victor Keats, a noted chess author and fellow collector:

“The whole of Muslim art, including the shapes of chess pieces, has been guided by the Koranic law, which in turn derives from pre-Islamic civilization, stating that no likeness of man may be created. Consequently, chess pieces throughout the Muslim world have remained strikingly similar in shape, from the advent of Islam right up to the present day. The same Muslim influence can be seen in the pieces excavated at Novgorod in Russia (see page 163). There are, however, recognizable differences in shape and pattern from country to country. Over the centuries the Muslim design has influenced and then been developed in different countries.” (page 43-“The Illustrated Guide to World Chess”)

For our discussion, we are going to accept the widely-held belief shared by Victor Keats that chess originated in India in 600-700 CE, traveled to Persia, and then migrated east along the silk road to China and West into Europe through the Muslim conquest of Spain in the 9th-11th Century CE. (TO THE SLIDES)

#### Figural

The first slide shows a contrast between the earliest figural pieces, found at Afrasiab, near Samarkand, Uzbekistan, and abstract pieces found in Nishapur,

Iran. Other early pieces in rock crystal have been found in Basrak, Southern Iraq, and Spain.

The second slide shows the famous figural “Lewis Chessmen”. Seventyeight pieces from four different chess sets were discovered on the Isle of Lewis off the coast of Scotland in 1831. These remarkable pieces date back to 1150-1200. They are believed to have been made in Iceland or Norway. Most of them are now on permanent display at the British Museum.

The Isle of Lewis chessmen- carved from walrus ivory and whale’s teeth- contain the first known depiction of an ecclesiastical bishop.

Next slide please- (Various slides were then shown during the following discourse):

Over the centuries figural sets have been made in an infinite variety of themes and materials- giving us an interesting look into the history of many cultures. The ivory work of some of the figural sets from the last half of the 17<sup>th</sup> century through the 19th century represent, in my opinion, the pinnacle of carving and decorative lathe turning.

In Europe major figural sets were done in Erbach and Augsburg Germany, and in Paris and Dieppe France.

Starting in the 1600s, master carvers in the Kholmogory region of Russia presented magnificent sets made from walrus ivory and fossilized mammoth ivory to the Czars.

Finely carved sets show specific battles like Napoleon vs. Wellington, or more generic conflicts such as Romans vs. Turks.

Other outstanding Central European sets depict pastoral town scenes with royalty and peasants.

Several beautiful and valuable Porcelain sets have been made by the renowned Meissen porcelain factory in Germany and the Lomonosov factory – maker to the Russian Imperial court.

Fine sets- each depicting a different battle were made in cast iron by German foundries in the 1800s.

On rare occasions- famous silversmiths and jewelers including Faberge created sets for nobility.

In India magnificently carved ivory sets were commissioned by the John East India Company for wealthy Englishmen who colonized India. Some even rarer sets were carved by Indians for their own use in Berhampore and Deccan. These sets depict everything from riverboats as the rooks to generals riding elephants under howdah canopies for the kings and their councilors.

In China, many sets were made in Canton for export to English, French and German customers. These sets are elaborately carved and some of the more well- known ones have figures atop of intricately carved puzzle-ball bases.

Other figural sets of note include chessmen from Burma, Java, and Siam, all with very original and interesting themes.

The playing pieces themselves have also taken many interesting forms over the centuries. In German sets the bishop can be a stationary prelate carrying a bible. In other German sets, the bishop is shown as a running court page or town crier. This is in keeping with the German word for the bishop playing piece which is “laufer”. A “laufer” also translates from German into English as “runner”.

In some 18th century French sets the bishop is carved in gross caricature or as a court jester to poke

ridicule at the church.

The rook could be, as we know it, a castle. However, the old Indian word for boat is *ruuka*. In some early Indian sets the rook is indeed carved as river boat and in early Kholmogory Russian sets the rook is carved as beautiful sailing vessels. In Indian sets, Rooks can also be elephants or, in rare instances, elaborately carved juggernaut war carts.

In some 17th to early 19th century Indian and Russian sets the Queen is a male advisor or “vizar” to the King - harkening back to its earliest figural chess form.

### Abstract

The abstract form of sets is equally remarkable. In many ways they are a precursor of modern minimalist art. Their roots are diametrically opposed to the intricately detailed and carved figural sets

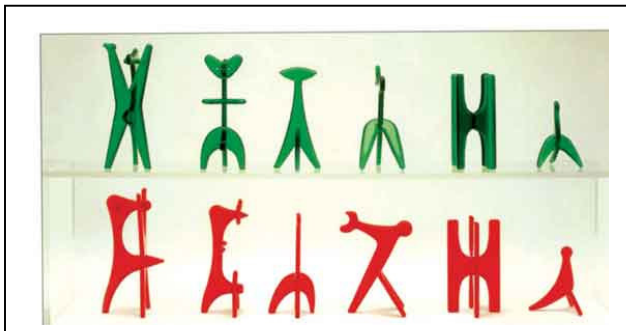


from the Gothic and Victorian periods. Many of these extant sets date from the 17th to 19th century, and are Kurdish,

Persian, Indian or North African in origin. Some unusual examples that combine Muslim design influences with local design characteristics are from the Philippines and Cambodia. The abstraction form seen in Muslim sets is also evident in the rare western playing style set from the Embriachi workshop in Italy dating from the 15th century.

Purely abstract sets of original non-Muslim shapes appear in several early European sets including German Selenus, French Directoire, and English Lund & Calvert style sets.

Additionally, the abstract form of chess is the only form of piece evident in Xiangqi and Shogi. Xiangqi is the Chinese indigenous chess that dates back to the Song Dynasty in the 11th Century. And Shogi is that Japanese game of chess, dating back at least the early Edo period—1600s.



The Chinese Xiangqi pieces are round disks with calligraphy and the Japanese Shogi pieces are tablet shaped, also with calligraphy. In both of these cases, the games are widely played and the pieces vary subtly by style of calligraphy and materials, not their sculptural form.

Many of the Indian and Chinese playing sets of the 18th and 19th Century are a hybrid of the abstract and figural forms because, although sculpturally abstract, they have very intricate and heavily carved surface ornamentation such as faces on Burmese style sets or flowers on Kashmir style sets.

The Staunton style set has been universally accepted since introduction in the 1850s as the ultimate chess set to play with. It is debated whether the set was actually created by Howard Staunton the famous chess champion and writer or by Nathaniel Cooke his editor. Nathaniel Cooke registered it as

the Cooke design in March 1849. John Jaques, a games manufacturer in London, was Cooke's brother-in-law. During the second half of the 19th century John Jaques produced spectacular versions of this set in ivory and others in boxwood and ebony. These sets are now highly prized by both players and collectors. John Jaques & Sons still manufactures chess sets and other games to this day.

The Staunton design set also fuses elements of the abstract and figural roots of chess pieces. The king has a cross and abstract hat atop an architectural form. The queen has hints of a crown. The bishop has the miter of a bishop's hat. The rook evinces the turret and shape of a castle. The knight has a horse's head modeled after a horse that draws a chariot in the Elgin Marvels, and the pawn is a perfectly proportion abstract compliment to the other pieces.

A last set to consider that is also in this Noguchi exhibition is the Bauhaus set designed by Josef Hartwig in 1923. In its final form, this set is true to the mission statement of the Bauhaus of integrating art into life and is a perfect example of how form follows function. The king, which moves at right angles and diagonally, has a small cube set on the diagonal above a larger cube. The queen moves as many spaces desired in any direction. This is represented by the sphere which stands for global movement. The bishop moves diagonally toward the edge of the board. The angular cross-cut from a cube indicates its directional pattern. The knight jumps a square at right angles in an L-shaped pattern, which is suggested by the absence of a cube at the top and bottom sides of the figure. The rook moves at right angles to the edge of the board, and thus in every position reflects a playing field depicted by a solid cube. The pawn is aptly proportioned as a smaller version of the rook, thereby retaining the minimalist efficiency of the overall design of the set. (Slide presentation ended)

#### **Concluding remarks:**

As you consider the wonderful chess sets that have been designed by the famous artists at this exhibit, you may find it helpful to keep in mind the history and forms of the figural and abstract pieces that date back over 1400 years ago.

With the introduction of exotic new materials and technologies such as extreme textiles, digital and nanotechnology, it is exciting to contemplate the future designs of chess sets.□



# AN ANTIQUE SCRIMSHAW CHESS SET IN WHALE IVORY NANTUCKET CIRCA 1850-75

Copyright by Tom Gallegos, November 2005 All Rights Reserved

"That's his hump. *There, there*, give it to him!" whispered Starbuck.

A short rushing sound leaped out of the boat; it was the darted iron of Queequeg. Then all in one welded commotion came an invisible push from astern, while forward the boat seemed striking on a ledge; the sail collapsed and exploded; a gush of scalding vapor shot up near by; something rolled and tumbled like an earthquake beneath us. The whole crew were half suffocated as they were tossed helter-skelter into the white curdling cream of the squall. Squall, whale, and harpoon had all blended together; and the whale, merely grazed by the iron, escaped." (Herman Melville, *Moby-Dick*, Chapter 48)

Not all whales were so lucky. But what does any of this have to do with chess? While most chess players have been in games with complications so murky and combinations so explosive as to resemble the watery battle described by Melville (if we can compare a board game to sitting in a boat as it is smashed to splinters by an angry whale), most people rarely associate chess with the sea. In fact, we know that chess was commonly played aboard whaleships, just like checkers, dominos, dice, cards, and cribbage. The whalers played all these games and more to ease the boredom of long months and years at sea, punctuated only by rare and sudden cries from the lookouts, which triggered the arduous chase in frail boats dwarfed by the leviathan, the death-defying battle, the "Nantucket sleigh-ride," and the long weeks of working 24 hours a day to render out the oil before the sharks could steal it all.

Another thing the sailors did to combat boredom was scrimshaw. "Scrimshaw" refers not merely to etching or engraving on whales' teeth, but to literally anything the whalers made, whether artistic or utilitarian, out of the materials they gathered in their wanderings, i.e. tropical woods, walrus ivory, baleen, whalebone, and sperm whale teeth, a.k.a. whale ivory.

One of the rarest items of antique scrimshaw any nautical collector could hope to discover is a chess set. One of the rarest sets any chess collector could hope to discover is one made of whale ivory. Now, nautical collectors are almost never chess collectors, and vice versa, the author being one of the rare exceptions. So it fell to me to find and somehow miraculously acquire this lovely chess set, turned on a hand-lathe from 32 sperm whale teeth, which has come out of an old Nantucket estate via a local auction house on Cape Cod. In many ways an ordinary looking set, it is nevertheless an artifact of early American maritime history the like of which most people will never see in their lifetimes.

In Norman Flayderman's book, *Scrimshaw and Scrimshanders; Whales and Whalers*, 1972 (one of the earliest, and still the bible on the subject), there are several references to scrimshaw chess sets, most notably a set made by the captain of the whaleship *Kathleen* in the early 1880's. Apparently it was extremely well executed. Could this be that set? Like most scrimshaw, indeed, like most folk art, it is unsigned. On page 144 there is a picture of a chess set, lathe-turned in a very folksy style. (The position is bogus, having knights and bishops transposed in the original position.) At first glance this example appears unrelated to our set, but upon closer reflection it shares several design characteristics



and might conceivably even have been made by the same hand. Flayderman notes on the same page the fine, hard, glassy polish often given to scrimshaw, which has protected this set admirably for the past century and more. Page 46 illustrates two different styles of hand-lathes that might have been used. Flayderman says scrimshaw chess sets are "occasionally encountered" but he was writing several decades ago. The auctioneer on Cape Cod, who has been selling nautical scrimshaw since the 1960's, stated that he hadn't seen another such set in twenty years, which is about how long I've been looking for one.

Chess in the 19th century was thought of as a more cerebral and therefore upper-class pastime than checkers or gambling, which were more the province of the lower ranks. Captains were known for turning out the best, most elaborate, or simply finest items of scrimshaw, and they always had first pick of the materials at hand. Therefore this set was probably made by, and almost certainly owned by, a captain or at least an officer. There is no way to be sure whether it was crafted aboard ship during a voyage, or back home in port where much scrimshaw was turned out by retired or disabled mariners, or even by ship owners, but this does not affect its status as a truly nautical chess set.



It is not a figural or especially decorative set; few mariners ever saw those. Rather, the scrimshander was imitating normal Staunton playing sets he probably had seen used back in port. The result cannot fail to excite the passions of any collector of early American playing sets. Concentric ovals in the dentin, and the remnants of pulp cavities underneath, prove unmistakably that this is whale ivory. Though it looks extremely well executed, almost to modern specs, there are minute differences in the turnings, which prove that a hand-lathe was used. King height is 3 and 3/8ths inches, pawns just over 1 and 3/4ths. Condition is excellent and complete, with just a neatly-repaired break to the head of one white pawn, and the tiniest possible chip to the base of one white knight. A lovely patina, and a pleasing weight in the hand; like small blocks of cool white marble clattering about the board.



A chess set wrought from the teeth of a *sea monster*. For any member of that admittedly tiny fraternity of seekers who covet chess antiques and maritime artifacts with equal fervor, it is the ultimate crossover. A true collector's Holy Grail. □

Within the past year there have been regional CCI meetings hosted in Hamburg, Moscow, Rome, and New York. In a few short months (May 2006) our Chess Collectors International Congress will be held in Berlin. It's not practical to suggest that everyone (or anyone) could attend every meeting associated with chess that's offered to us. We all have financial considerations, time commitments, and limited energy resources. However, the rewards of getting to the regional meetings, outside of our home region, are so great that it's certainly worth the consideration.

The organizers of these meetings put tremendous planning and effort into insuring interesting, enjoyable, and diverse (not only chess) events. The smaller and more intimate groups of chess collectors that we've been with in both Germany and Italy have been extremely welcoming to those of us that traveled a great distance to attend. Many have generously opened their homes and shared their collections with us. We've had extraordinary opportunities to develop friendships and share experiences in other countries that we could not have otherwise imagined.

I often think of the unusual circumstances that led each of us into this exceptional organization. None of us were born collecting chess sets and I doubt that many of us grew up amidst a chess collection. It's great that a common love of chess has brought us together but for me that's only part of it. For me it's about the wonderful and diverse people and places of CCI and the unique opportunities and experiences it has offered. □

\* \* \*

### Searching for Subscribers by Ray Alexis

The name of the publication is *Chesstamp Review*. Its editor is yours truly. Although it's name may rightly conger up visions of chess philately—the publication aspires to a much wider range of chess interest. Furthermore, you need not own a stamp tong and/or refer to a volume of *Scott's Catalogue of Postage Stamps* to enjoy the subject matter. Being advanced collectors of chess sets and other chess memorabilia suggests a wide range of interest. Why then not learn another interesting dimension of chess? When Bobby Fischer turned the chess world upside down in Reykjavik in 1972, besides proving that the Russians were not invincible he caused a flood of stamps to be issued about your favorite subject! And many of the issues picture chess artifacts—mostly in the form of chess sets.

As for diversity, our most recent issue featured an 8-page story, "The Game of Chess Through Postcards." The feature story in the previous issue was "John Paulus II, Pope & Chessplayer." Other diverse subjects involved articles focusing on "Chess-related WWII Airdrop Leaflet", collectible chess books, Paul Morphy, comic books with a chess motif, "Chess in the Age of Philidor", chess autographs, "Modern US Chess Trading Cards", "Chess Ex Libris", chess collectibles, "St. Teresa of Avila", "Chess Themed Lottery Tickets", art, poems, trivia...chess ad nauseum!

A year's subscription (\$15 in North America & \$21 elsewhere) brings you quarterly issues. The publication is sent Air Mail First Class to all members. Looking forward to your membership! Send to me at 608 Emery Street/ Longmont, CO 80501 USA. You will immediately receive the "current issue" upon receipt of your payment or—if you so request—all three 2005 issues! If you choose the latter your current subscription will be honored with the last issue of 2005. Hope to hear from you. Good chess collecting!!!

### CONGRATULATIONS!

Artist and fellow CCI member, Laura Sturtz, received two awards for her Sea Life Chess Set in the Metal Arts 2005 exhibition at the Noel Art Museum in Odessa, TX. The categories were the Juror's Award for Casting and People's Choice Award. In the Sea Life Chess Set, both the pieces and the board are cast in bronze. Also juried into the exhibition was her Chess Bugs set and a large abstract copper sculpture.

## CLASSIFIED AD

Ads are free for CCI members and you are welcome to have an ad in more than one category. Ad rates for non-CCI members: full page \$120.00, half page \$60.00; quarter page \$30.00; business card \$15.00.



The Dinner Game

## Chess Art

*one-of-a-kind and limited edition*

*designs by Laura Sturtz*



Sea Life Chess

*Twin Creek Studio*  
*PO Box 530*  
*Manhaca, TX 78652*  
*512-282-9480*

*twinc@io.com*  
*www.io.com/twinc*

For sale alekhine vs euwe 1926 1927 hb ex cond rare hb dutch 100 us dollars, ist match , freddy yates ioi games hb new 35 us dollars, evans vienna 1922 vg pb 20 us dollars, bobby fischer my games hb rare dj vg 70 us dollars 1959 his first book, gino znotsko borowasky how to play chess endings hb vg 30 us dollars signed by gm bobby byrne, bobby fischer mmy 60 memorial games hb 60 us dollars hb fine rare, johnny hannak dr many lasker games hb fine english 30 us dollars, fine reinfeld dr many lasker games hb vg 30 us dollars mcpormick and soltis us champs 845 1996 hb new 40 us dollars, mr kopet io85 tasman dr space 343 sunnyvale. Mr. Kopet 1085 Tasman Dr. (Space 343) Sunnyvale, CA 94089, email kopet1085@aol.com

Chess Sets - Antique, Modern & Custom order.  
For information see [www.elizabethgann.com](http://www.elizabethgann.com)

Antique Chess sets for sale see:  
[http://www.geocities.com/dermot\\_rochford/](http://www.geocities.com/dermot_rochford/)

Second-hand and Antiquarian Chess Books and Magazines for sale. I also buy books and collections. Clive Lane 1 Hereford St. GLEBE, NSW 2037, Australia. email [clivelane@bigpond.com](mailto:clivelane@bigpond.com) see web site <http://www.fischerbooks.com>.

### CCI-USA News Editors

Floyd Sarisohn  
PO Box 166  
Commack, NY 11725

Voice: 631-543-1330  
Fax: 631-543-7901  
[lichess@aol.com](mailto:lichess@aol.com)

Israel Raphaelli  
34 Cartwright Drive  
Princeton Jct., NJ 08550

Voice: 609-275-1128  
Fax: 609-275-0208  
[support@ogdir.com](mailto:support@ogdir.com)

### Editorial comments and policy...

The future and quality of this publication depends on your contributions. Send us your comment, notes, reports, articles, photos, stories etc. Thanks to all that contributed to this issue. Electronic form will help us bring it to print in a timely manner and reduced cost.

CCI-USA News was made possible thanks to volunteer work of all persons involved. We are not responsible for contents of articles, the performance of advertisers, the delivery or quality of their services or products, or the legality of any particular program or publication.