



# CZECHOUT

Journal of The Czechoslovak Philatelic Society of Great Britain  
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Vol. 25/1	CONTENTS	March 2007
Notes		1
News and Notices		2
Book Reviews		5
Obituary		7
After Versailles: The Plebiscite Stamps		8
Technical Museum Vienna		15
Methods of Printing		17
Compulsory Tax Stamps for Picture Postcards in Slovakia 1939-45		22
Picture Postcards		24
What? When? Where?		26
New Issues (Czech)		29
New Issues (Slovak)		31

## NOTES

The Society has booked a room on **Saturday 12 May** at **Worpex 2007** in Worcester, with the intention of some show-and-tell displays; the Hungarian PS will be there as well, along with a large number of dealers. The Society's main **Summer Regional meeting** will be on **Saturday 9 June** at **Swinpex 2007** in Swindon. Details are enclosed for both these events. On **Saturday 30 June** the specialist societies will meet at **Midpex** near Coventry. The Joint Societies Meeting in the Leeds/Bradford area will be held on **Saturday 11 August**; it will not be at its usual venue, so contact Yvonne Wheatley for more details. The next London meeting will be on **Saturday 19 August** when we welcome our Austrian member **Gerhard Hanacek**, who will display pages from his fine **First Republic** collection; a treat is in store for us, so make sure you put this date in your diary.

The Vereniging voor Tsjechoslowakije Filatelie, our Dutch sister society, has very kindly asked our Society to participate in an exhibition of Czechoslovak philately held in conjunction with the Postex exhibition in **Apeldoorn, 19-21 October 2007**. Details are enclosed.

The next Czech national exhibition will be held at **Hradec Králové, 19-22 April 2007**.

*The Editor would like to thank members for their kind inquiries, cards etc during the past seven months. He is pleased to say that the thrombosis has cleared plus a successful recent operation.*

**Opinions expressed in articles in Czechout are the sole responsibility of the author(s), and are not necessarily endorsed by the Editor or the Society.**

## NEWS & NOTICES

**I HEREBY GIVE NOTICE that  
an EXTRAORDINARY GENERAL MEETING of this SOCIETY  
will take place on Saturday 9 June 2007  
at St Joseph's Lower School, Queens Drive, Swindon SN3 1AR  
at 2.00 pm  
to consider the following resolution:**

**To appoint Mr A J Bosworth as the Auditor of the Society's Auction account**

Background

At the AGM on 4 November 2006 Mr A J Bosworth was appointed as the Society's Hon Auditor and Mr R J Hill was appointed Hon Auction Auditor. Now that the Hon Treasurer is much more closely involved in the day-to-day running of the Society's auction, the Committee is proposing that it be more appropriate not to have a separate auditor for the auction.

Rex A Dixon, Hon Secretary  
11 March 2007

### NOTICE FROM REX DIXON -- SEEKING A VOLUNTEER

At the last AGM Richard Beith announced that he will be standing down as Hon Publications Officer at the AGM this coming November. The only response so far has been myself, who fancies taking on the challenge of a new role; also it would fit nicely with one of my current roles, that of organising the Society's printing and storing the publications. However, to give me the time to take on this post, I feel I would need to step down from being Hon Secretary. I have held that post since 1996, and before that I was assistant for two years to Yvonne Gren, taking the minutes.

Therefore, I am seeking someone to volunteer to step forward and become the new Hon Secretary. The main commitment is to attend most if not all the Society's meetings, so that a proper record can be made as to what happened. General correspondence is not onerous, especially in these days of email. Arranging the future programme is another facet, but I would be willing to continue doing that if the volunteer doesn't fancy this task. If you are the type of person who never has enough time, then you are probably the one best qualified to take it on.

If you have any interest, however slight, please feel free to contact me to discuss what's involved. My contact details are inside the front cover.

Rex A Dixon, Hon Secretary

### **Meeting held Saturday 13 January 2007 at the Czech and Slovak National Club, 74 Westend Lane, London NW6 at 2.30 pm**

The Chairman, Richard Beith, welcomed 16 members and one visitor. He particularly welcomed Colin Smith at his first meeting for a long while and James Hooper for the first time ever. Apologies had been received from four members.

The Secretary gave details of one prospective new member: **Roman Dubyniak** from Leeds whose application was readily endorsed and formally accepted.

The Secretary then invited **Richard Beith** to display *The Czechoslovak Independent Brigade in Great Britain and their return home: 1940–1945*. Richard explained that he was concentrating purely on the army, omitting all mention of those in the air force. Some 3,700 Czechs and Slovaks escaped to Britain after the fall of France – by no means all of the Czechs and Slovaks that had been serving with the French forces, as many were long-term residents of France and saw no necessity to flee. >

Richard showed material from the forces' first UK camp, at Cholmondeley, including Imperial War Museum photographs. An incoming cover from Egypt even managed to have Cholmondeley spelled correctly. For public relations purposes they gave concerts at Chester, Manchester and Liverpool, represented by programmes and newspaper cuttings.

Some 500 of the forces were veterans of the Independent Brigades in the Spanish Civil War. With their communist sympathies they refused to fight in the capitalist war, as Stalin was at that time in a pact with Hitler. On President Beneš' orders, they were stripped of their ranks and interned. These 'Spaniards' were represented by three covers from one correspondence.

In October 1940 the forces moved to a more permanent base in the Leamington Spa area. On 19 April the next year Churchill reviewed the forces, which led to full recognition of the Czechoslovak Government-in-Exile. In May 1943 the headquarters was moved to Dovercourt, and later an Independent Armoured Brigade moved to the Scottish borders. Richard showed an incoming cover from Quito which took six months in transit, from November 1943 to May 1944.

Eventually the Czechoslovak forces saw active service. In the autumn of 1944 they embarked for France and given the task of investing Dunkerque, where they remained to VE Day plus one, when they took the German surrender there. Now on active service, postage at last was free.



A registered airmail envelope from Port of Spain, Trinidad, 29 April 1942, addressed to the Signals Section of the Czechoslovak Brigade at Leamington Spa with boxed 23 MAY 1942 receipt mark. Richard commented that this arrived in the period when the Brigade was moving from Leamington to the Ilminster area. He thought that the 74c rate was made up of 68c airmail to New York, then by sea to the UK + 6c registration fee. Note lack of censorship.

A 28 October 1944 (National Day) cover bearing six examples of then current French stamps overprinted CSR and 'ZAHRANICNI POSTA 1944' (Foreign Post 1944). Richard noted that the franking of F1.50c was the correct internal letter rate at that time but that the origin of these overprints was currently unknown. The first three lines of the address made sense (BLA = British Liberation Army) but the last two lines were meaningless. Richard (and others) would love to know the background to these overprints. Throughout the Brigade's stay in France from end August 1944 until VE day, their Field Post operated within the British Army postal system. When stamps were needed to pay registration or air mail fees, British stamps were always used.



A small detachment joined the Americans for the entry near Plzeň back into their homeland, where they used APO 655. The final two frames showed postwar mail from and within the liberated areas using CSPP postmarks.

Bob Hill gave the vote of thanks, noting the variety and extent of material on display – Richard's collection was being improved all the time. Richard had become so fascinated by the subject that it had spurred him on to do a degree and dissertation on a closely related topic, requiring much background research. Bob remarked that it was fortunate for us that the Czechs were so diligent in marking anniversaries. He concluded with the simple and sincere, "Thanks, guv."

There being no further business, the meeting closed at 4.20 pm.

## Letters to the Editor

☒ **Tom Cossaboom** writes to our Chairman with a correction to the information originally received and published in our December issue. The SCPUSA are selling a DVD, of the issues for 1939-1999 together with an index for all these issues. This is priced at \$20.00 plus \$1.00 for postage. This information is also contained in the November/December 2006 issue of *The Czechoslovak Specialist*. This DVD is available from the Society for Czechoslovak Philately Inc. Attention Savoy Horvath, S8207, US Hwy 61, Readstown, WI 54652 USA.

☒ **Mark Wilson** writes: I had noted that Savoy had told Richard that it was a CD, I personally did the scanning and manufactured the DVD, and it is on DVD-R 8x media, anyone who plays it on a CD player on their computer will be disappointed, it needs a DVD player. Any of the British society members who have an interest in the typographic issues of Czechoslovakia might find my website interesting. [www.knihtisk.org](http://www.knihtisk.org). The Typographic Stamps of Czechoslovakia, nearly 10,000 images on line. For instance, they may read on the website copies of all 32 of the Hradčany plating manuals translated. I have translated a copy of the new book on Arch Types and it is also available there. I have just finished putting up large scale colour images of all but 260 of the 6900 Hradčany plate positions. I will next be adding the Legionarske, and so on through the typographic stamps.

☒ **Neil Rees** writes: a forward note in the diary for those members interested: Czechoslovak Memorial Day at Aston Abbots, Bucks on Sunday 24 June 2007. Neil has a new email address [nwrees@googlemail.com](mailto:nwrees@googlemail.com).

## Congratulations

To **Mark Wilson** on his production of the DVD of the *Czechoslovak Specialist*, together with his translating the Typographic Stamps of Czechoslovakia. To **Barry Horne** for organising a successful ABPS in Torquay

## Publications

We have received the following journals, which will be available from the Society Library. The items of interest to members are:

- The Spring 2007 issue of *Austria* No. 157.
  - ▶ The "Graz emergency issue" of 1945 (Zimmerl/Taylor); Philatelic Tales of the Makart Platz (Rizza); Treasures of the Münzkabinett (Taylor); Early Austrian Postmark errors (Brandon); The 1899 & 1901 Definitive issue (Trans: Dickerson/Taylor).
- The December 2006 issue of *Bundesarbeitsgemeinschaft Tschechoslowakei*, Vol.37, Whole No. 150. Douglas D Baxter has kindly translated the list of contents for us.
  - ▶ 45 years of Czechoslovak Association in Wilbur, Nebraska, USA (-); Index of articles on Czechoslovak philately and postal history (Vouhsem); The Těšín District, East Silesia – supplementary article (Tiede); The political history of Czechoslovakia (Kuch); New postcodes in Slovakia (Müller); Labels, Se-tenant issues and miniature sheets from the Czech Post Office [Part 1] (Ramisch); Distinguishing features on the 40h definitive in the series "Rural Motives" [Pofis No. 70] and their positions on counter sheets 1 and 2 (Ziegler).
- The Nov/Dec 2006 & Jan/Feb 2007 issues of *The Czechoslovak Specialist*, Vol. 68/69, No. 6/1, Whole No. 600/601. The articles include:
  - ▶ Notes on Variations in Hradčany Issues 1918-1920 (Wilson); Czechoslovak Air Service in 1930 (Tekel); The German Occupation VI – Sudetenland 1, Sudetenland II (Greenlaw's).
  - ▶ Camps in Bohemia and Moravia 1914-1918 (Santangelo); 1993-Birth of the Czech Post and Czech Postage Stamps (Langhammer); Jan Kašpar, Pilot (Horvath); Is there a Frame Even on the Hradčany 500h printing Plate II? (Švejnar); Legionnaires Issue 1919 (Kunc).

- The January 2007 issue of *Dylizans* No.44. *The articles include:*
  - ▶ Court Delivery Service [2] (Berrisford); Modern Polish Cinderellas (Negus); The Story behind the Label (Cariuk); A Prophetic Card (Kaharne); Censorship of Mail in Poland 1981-1982 (Cariuk).
- The 12/2006 and 1-2/2007 issues of *Filatelie*. Vols. 56/57. The English translation of the Contents does not cover all the articles:
  - ▶ Other Inverted Overprints (Horák); Supplement: Contents of *Filatelie* 2006; Catalogue POFIS: Czech Republic 2006.
  - ▶ Proposals of Marking of Fluorescent Stamp Papers (Fronc); Unique and Little Frequent Perforations of the First Czechoslovak Stamps (Beneš); Supplement: Košice Miniature Sheets [10] (Čvrtečka).
  - ▶ 13K Košice issue of 1945: Thriller Detective-and its unravelling Public (Weissenstein).
- The 6/2006 issue of *Merkur Revue*: The articles include:
  - ▶ 80 years of the Praha-Tatry issue (Fritz & Schödelbauer); Postmarks of the Plebiscite area [3] (Tovačovský); Zdeněk Sklenář and Czechoslovak stamps (Fischer); Perfins on Czechoslovak stamps 1923-1926 (Píša); 170 years of the post office Žďár nad Sázavou (Pelikán); The "Economy & Science" issue from 1920 [4] (Stupka); The prepared banknote 500 Kčs B (Moravec); Vouchers of the Hungarian revolutionary government 1849 (Šustek); Forgotten personalities [Stickney] (Fritz).
- The March 2007 issue of *Stamps of Hungary* No. 168.
  - ▶ Forged Hungarian pre-stamped letters (Dénes); Stationery Watermarks (Benford); On the 1919 overprint trail: Part 6: the Bácsszenttamás local overprint (Morrell);

### Exhibitions

At the request of Tom Cossaboom we have received an invitation to consider exhibiting at the 121<sup>st</sup> Anniversary of Chicago Philatelic Society's annual show "CHICAGOPEX 2007"



**16-18 November 2007** Sheraton Chicago Northwest, 3400 West Euclid Avenue, Arlington Heights, Illinois 60005, USA.

The following societies are holding their annual conferences during the show. The Society for Czechoslovak Philately, Society for Hungarian Philately, Polonus Philatelic Society, Rossica Society for Russian Philately and the Ukrainian Philatelic & Numismatic Society.

Details from John Kevin Doyle, 5815 Lenox Road, Lisle, Illinois 60532-3138, USA  
Email: [doyle-stamps@att.net](mailto:doyle-stamps@att.net)

**12 – 14 September 2008:** [www.praga2008.cz](http://www.praga2008.cz)

World Stamp Exhibition Bulletin 1.\*  
Published by the Organising Committee Praga 2008  
Holečkova 10 CZ-25 07 Praha 5  
Phone & fax: +420/257 313 149  
e-mail: [secretariat@praga2008.cz](mailto:secretariat@praga2008.cz)

**The UK Commissioner is Mrs Yvonne Wheatley**

\*A copy of Bulletin 1 is with Rex Dixon





## Book Reviews

**Undercover Addresses of World War II.** Third Edition. Entwistle, Charles. 2006. A5. 46pp.pb with Card cover; published by Chavril Press, Bloomfield, Perth Road, Abernethy, Perth PH2 9LW. Price £13.50 incl p&p.

This is the third edition of Charles Entwistle's excellent publication of wartime addresses for communication to and from Europe. Since this publication first appeared in 1990 the information received from collectors and dealers has grown to such an extent that it has resulted in this latest edition. It has been divided into two sections, one External addresses, covering communications between the Axis powers and their areas they had occupied and the Allies. The second section covers Internal addresses, those designed to conceal the identity and location of military establishments etc. I strongly recommend this aide memoir to anyone interested in the period of 1939 to 1945.

Colin W Spong

**The Professional Stamp Lexicon/Fachlexikon der Philatelie/Odbornýfilatelistický slovník.** Cermak, Vladimír; Ramisch, Herbert; Rázga, Juraj. A4. 264pp, Card cover. Published 2005, with an up-dated edition 2006, by Bundesarbeitsgemeinschaft Tschechoslowakei, book No 15.

*The Professional Stamp Lexicon* is a philatelic dictionary which sets out in three cross referencing languages; Czech, German and English, to cover the meanings and usage of the most common philatelic terms, abbreviations, markings and some military terminology used in Czech stamp catalogues together with colours and numerals. To a great extent it represents consolidation from thirty sources listed in its bibliography, which makes for comprehensiveness. Detailed are types of mail, post office handling, types of issue and postal markings etc; all nicely listed including sub type groupings and to be welcomed by most collectors.

This Lexicon with its 264 pages extends by a large margin the coverage of philatelic terms already published in *Czechout* and it should be a worthwhile addition to most libraries. It can be obtained from the Hon. Secretary, Rex Dixon, costing £14.00 plus postage and packing as appropriate.

Brian C Day



**Czechoslovak Air Force 1945-1957.** Miroslav, Irra; Jaroslav, Matoulek; Stanislav, Vystavel. Ian Allan Publishing Ltd. £13.99 e-mail: [www.ianallanpublishing.com](http://www.ianallanpublishing.com). [or [www.aviationbookcentre.com](http://www.aviationbookcentre.com)]

This seems to be the first in a series of camouflage and markings books, written in both Czech and English.

The book is set out in two distinct sections, the first covers the period 1945 to 1951, with a chapter in Czech repeated in English. These are followed by a further chapter entitled *Comments and appendices to the period 1945-1951* in Czech, but with bilingual captions to the logbook entries illustrated. A comprehensive directory of unit badges follows this section on specific aircraft. The first part covers foreign aircraft, and actually presents a list of aircraft by type, giving serial number, code and unit. Similar information covers 'war booty', and then aircraft of the 2<sup>nd</sup> and 3<sup>rd</sup> Air Divisions. Both the Czech and English chapters are well illustrated and are followed by a colour profile section, covering 21 aircraft. There is considerable variety of subjects illustrated, from aircraft such as the Piper Cub and Auster, through the C-199, to various ex-British military machines, Soviet aircraft and war booty. The second section covers the remaining period in a similar way, this time with 24 profiles.

With this book it is possible to build up a very comprehensive collection of models in Czech markings and it fills yet another niche in the market.

Ernie Lee

(We thank Kenny Morrison for this review that appeared in the December 2006 issue of *Scale Aircraft Modelling*)

## OBITUARY

**Kenneth F Chapman 27.11.2006.** It is with sadness that I read of the death of Ken Chapman aged 93, in the February *Gibbons Stamp Monthly*. It was in the 1970s that a number of members of this society attended the weekend seminars hosted by Ken and his wife Dorothy at Pendley Manor, then subsequently (prior to their ending), by his colleague Douglas Muir. Alec Page, Patricia Fooks, Yvonne Wheatley, Fred and Yvonne Gren, Kay and Ted Goodman and your editor were amongst those “students” attending the yearly courses, a “must” in our diaries. Ken was a born organiser, assuring the weekend was a mixture of sociability and philately. He was a genial host with a through knowledge of philately, providing many excellent lecturers for us to hear, view and ask questions, and gain knowledge. One of the offshoots of Pendley, was that Dorothy Martin, one of the “students” took the idea back to the North-East. The Northeast philatelic weekend still functions to this day.

Ken began his career in 1928 with Harris Publications, becoming assistant editor of the fortnightly *Philatelic Magazine*; later he moved to dealing, working in the Stamp department of Selfridges. After the war he worked with the British Philatelic Association and in 1951 joined the weekly *Stamp Collecting* as its editor, where he remained until 1977. He then, at 67, did not retire but took over as editor of *Philatelic Magazine*, finally retiring in 1980. Ken was a great supporter of organised philately and was awarded the Congress Medal in 1968.

He was a council member and vice chairman of the Philatelic Traders Society, a member of the board of the National Postal Museum and a member of the Stamp Advisory Committee of Royal Mail 1968-late 1970s. Ken was also a Fellow of the Royal Philatelic Society until he became an advisory consultant to Cavendish Philatelic Auctions in his retirement.

Ken was very highly regarded in the philatelic world and it was a great pleasure to many when Douglas Muir brought him to a recent Stampex. We shall all miss him.

Colin W Spong

**Oldřich Tovačovský:** Bob Hill advises us that he received an email from Freddie Backeljauw who had heard from his friend Ing. Jan Kypast of Ostrava on the 16 January the sad news that the Czech philatelic world has lost another great figure in Mr Oldřich Tovačovský who had died the night before. He was 87 years old and an author of many books and articles, including *Mongografie Československých Známek* No 5: SO 1920. Oldřich Tovačovský was still contributing his knowledge to collectors, in his paper on the Plebiscite Cancellations that is being serialised in *Merkur Review*. We send our condolences.

**Jan van der Kreke:** Bob has also received news from our good friend Hartmut Liebermann of ArGe that German-Czech philately has lost a colleague aged 84 years, an expert in the Czech Siberian Legion. He was member No 70 of the Bundesarbeitsgemeinschaft Tschechoslowakei. We send our condolences.

**Bernard Reynolds 1930–2007:** With deep regret we have to report the passing of our member Bernard Reynolds who died on 26 February. Bernard was born in Hyderabad where his officer father was serving with the Army. He was a civil engineer who made a life-long contribution to the water industry in North Wales. In recent years he had returned to philately and valued his membership of CPSGB; he had been a member for the last seven years. He also supported the local Chester & District PS where we often talked stamps. He participated in the Leeds weekend, in some of the Heaton Royds meetings and travelled to Moravia to enjoy BRNO 2005. He had another field of Czechoslovak interest having been an active member of the Dvořák Society of Great Britain for many years. CPSGB was represented at the Funeral Service at Pentrebychan Crematorium on 7 March.

It was always a pleasure to make his acquaintance; he was a good travelling companion, and a true friend of philately and music. We offer our sincere condolences to his wife Doreen and to family and friends. Bernard will be missed by many.

Richard Beith

## AFTER VERSAILLES: THE PLEBISCITE STAMPS

-Pierre Sanders-  
Translated by Roy E. Reader

This extract from '**L'après Versailles: Les timbres des plebiscites**' was originally published in *Timbres Magazine* July-August 2004 and we thank the author and the publishers for permission to reproduce this article.

### Part One

Going on the principle of the 'self-determination of the peoples' defended by American President Woodrow Wilson throughout the whole of the Paris Peace Conference and finally accepted in the treaty of Versailles, it was decided that six plebiscites would take place under the direct responsibility of the Allied powers. They were all held in that part of the German Reich situated on the eastern frontier, in the districts of Schleswig, Allenstein, Marienwerder and Upper Silesia, as well as in Carinthia (Austro-Hungarian Empire). The plebiscite in Saarland did not take place until 1935, in accordance with the decisions taken at the 1919 Peace Congress.

The plebiscite stamps in the catalogues of the German auction houses are always listed under the heading 'Abstimmungsgebiete' (plebiscite territories). The German *Michel* catalogue (Germany, vol. 1) is **the** reference for all postage stamps issued in these territories, for it gives details about all the issues, overprints and types of overprint, types of paper used, printings, colours, dates of issue and withdrawal, mixed frankings, the existence of imperforate stamps or edges etc. More interesting than the postage stamps themselves, which can still be found mint and used relatively easily, are covers franked with these plebiscite stamps and the official stamps of the inter-Allied commissions. Among these those sent by commercial enterprises or artisans are the most valued ...

### Highly disputed Upper Silesia

Upper Silesia. A region rich in coal seams and iron ore was immediately claimed in its totality by Poland (which calls it 'Gorny Slask'), something that Germany (which calls it 'Oberschlesien') obviously strenuously opposed. Identifying the problems that were going inevitably to arise in this 'region of tensions', the diplomats who were gathered at Paris to prepare the Treaty of Versailles decided that a plebiscite would be held in that district.

If in the end the plebiscite was not held until 20<sup>th</sup> March 1921 and therefore much later than the others, it was because of the political events and grave incidents taking place there. Indeed, as soon as the decision taken at Versailles in August 1919 to hold a plebiscite was announced, disturbances broke out in Silesia, the Polish inhabitants protesting against the too large a number of German representatives in the regional administration. The Allied troops, placed under the command of French General Le Rond (also President of the Inter-Allied Commission), despite being in Upper Silesia since 12 February 1920 though in too small a number, could not re-establish order. Later in the year, the Polish inhabitants rose up a second time: the problem of Upper Silesia had become thorny enough to be put on the diplomatic stage – with France on the whole supporting the claims of Poland and Britain those of Germany! At this point it is necessary to note the existence of eleven "Polish insurgents' stamps", which had no legal postal validity.

The result of the plebiscite, which took place in difficult conditions on 20 March 1921, gave an indisputable result (60%) in favour of the Germanic population. Poland contested the result, while Germany claimed the whole territory. The third uprising was set off when Polish military troops invaded Upper Silesia. The Allies eventually obtained a cease-fire and, after vainly trying to negotiate with the two countries, put this problem before the League of Nations, which, after long negotiations, decided on the partitioning of the disputed territory, the result being rather in Poland's favour according to some historians. Therefore in July 1922 Poland and Germany took possession of their respective territories, but remained dissatisfied with the new frontiers that had been imposed on them.

As far as postal matters were concerned, things went more simply. On 20 February 1920, 9 stamps printed by Atelier du Timbre in Paris were sold all over Silesia as the only stamps legally valid. The text simply said 'Commission de Gouvernement – Haute Silésie – Gorny Slask – Ober Schlesien'. From that day on, German stamps no longer had any recognised validity. >



For the official mail of the Inter-Allied Commission, as the delivery of the stamps ordered was dreadfully slow to materialise, it was decided to overprint rapidly by hand (!) the 38 (other sources say 30) available German *Germania*, 'National Assembly' and 'official' stamps using a small round stamp in blue and another in red with the four letters 'C.I.H.S.' (for 'Commission Interalliée de Haute Silésie') in the middle. This set, made available from 14 February 1920, is better known by the name of the 'Opole emergency issue' (or in German 'Oppelner Notausgabe'), for it was overprinted in Oppeln, the town in which the Inter-Allied Commission was installed. Given the very short lifespan of these overprints (last date of use: 19 February), up to now only 8 (!) letters franked with the Oppeln overprints and cancelled at Oppeln have been listed!

On 26 March 1920, a new set of 17 stamps, again all printed in Paris, was put on sale and remained valid until the official transfer of the postal services to Poland and Germany in July 1922. Postcards with these stamps pre-printed on them also exist. For the plebiscite a Set of 11 values was put on sale on 20 March 1921, but with the text 'Plébiscite / 20 mars 1921.' Overprinted on them in black on two or three lines. In March 1922, because of galloping inflation, three other stamps were put on sale with higher face values. It is to be mentioned that at this point too official stamps were used by the authorities of the Inter-Allied Commission: German official stamps with a black overprint with the four letters 'C.G.H.S.' (for Commission de Gouvernement de Haute Silésie) on one line. Very many types of overprint exist (double overprints, inverted or shifted overprints, etc.) These official 'C.G.H.S.' stamps used on official covers of the Inter-Allied Commission are very hard to find.

The eastern part of Upper Silesia, that is the former Austrian Silesia, was, for its part, divided between Czechoslovakia (which obtained a large part of it) and Poland, without the plebiscite planned for 27 September 1919 taking place, as a result of an agreement signed in July 1920. Regional postage stamps with complete official legal validity were used in 1920 by local post offices both in Poland and Czechoslovakia. The twenty Polish stamps bear a black two-line overprint 'S.O.1920.' or a single-line overprint 'S.O.1920.' in the case of oblong stamps (with a full stop at the end in both cases). The Czechoslovak stamps also bear a black two-line overprint 'S.O.1920', but without the full stop at the end! The two letters 'S.O.' mean 'Silésie Orientale'. These stamps from this eastern part of Silesia are very difficult to find on covers dating from that troubled period, for they were much less used than those sold in the other part of Silesia.

Once the territories were integrated within their new borders, use was made of the stamps of the new countries, namely German stamps for that part awarded to the Reich, Polish stamps for that part awarded to Poland and Czechoslovak stamps for that part given to that country (period from 18 June to 10 July 1921).

It is also interesting to note that the Allied military troops in Upper Silesia, who were present there to maintain order and oversee the smooth running of the plebiscite, had their own army post offices at their disposal. Thus the French contingent used the 'TRESOR ET POSTES' date-stamp with the number erased (probably for security reasons) and then the same cancellation with the number '184' at the bottom, the Italian contingent used an oval 'Truppe Italiano Alta Slesia Commando' stamp, and the British contingent cancelled its soldiers' mail with a round date-stamp of the 'Field Post Office' type. Envelopes pre-printed 'FORCES ALLIEES D'OCCUPATION DE LA HAUTE SILESIE 46 DIVISION DE CHAUSSEURS ALPINS' were made available to French officers and soldiers for sending their private correspondence in. The French contingent remained stationed in Upper Silesia from February 1920 to July 1922.

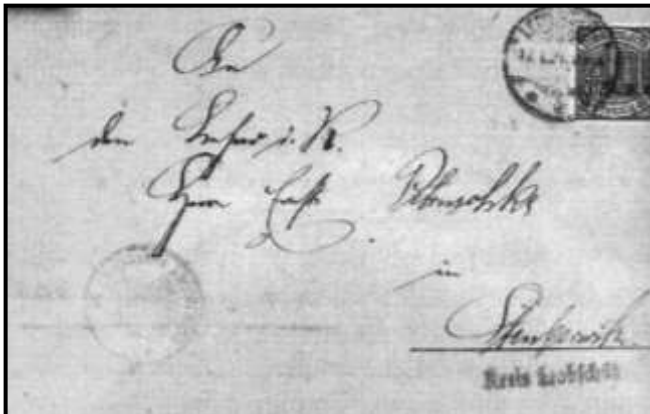
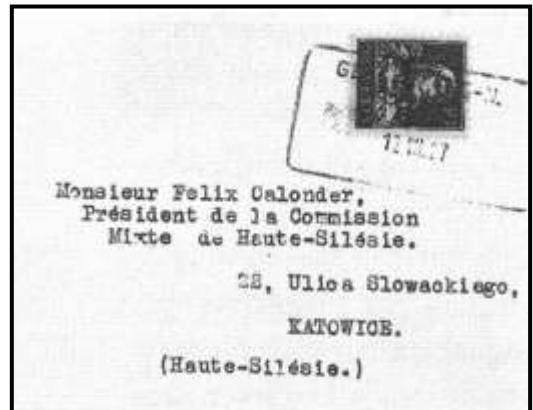
This official pre-printed envelope of the Inter-Allied Commission was sent registered to a lawyer in Paris by a French member of the Commission. He handed it to the French contingent's army post office, which cancelled it with its 'Trésor et Postes' No. 184 date-stamp.





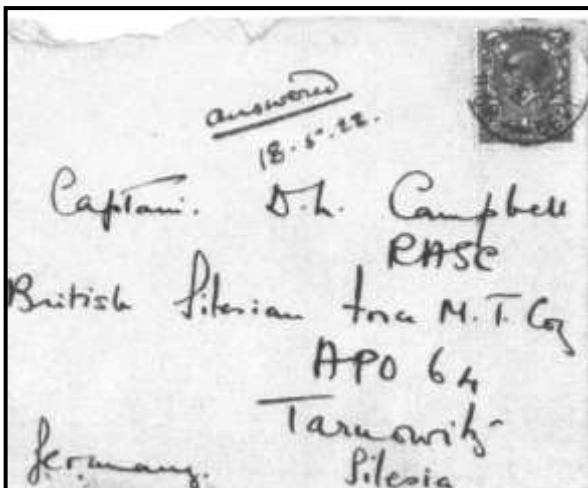
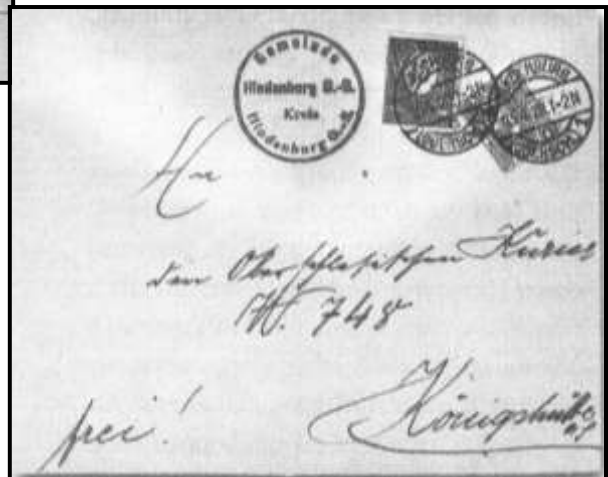
This cover is one of the rarities of the Opole set overprinted by hand with the little blue round stamp and the letters 'CGHS'. It was cancelled at Opole on 17 February 1920 and is addressed to London. Certified genuine, it has just been sold in auction for 2,800E.!

Faced with the impossibility of resolving the problem of the partitioning of Upper Silesia, the Commission passed the dispute to the League of Nations, which appointed a 'Mixed Commission for Upper Silesia', with its base at Katowice. This letter sent from the League of Nations to Geneva is addressed to M. Calonder, who presided over this Mixed Commission.



Official envelope franked with one of the official stamps used by the Commission: 'CGHS' overprint in black on one line.

Cover emanating from the town of Hindenburg and franked with a stamp of the first set of stamps of Upper Silesia (on the left) and a stamp of the second set (on the right).



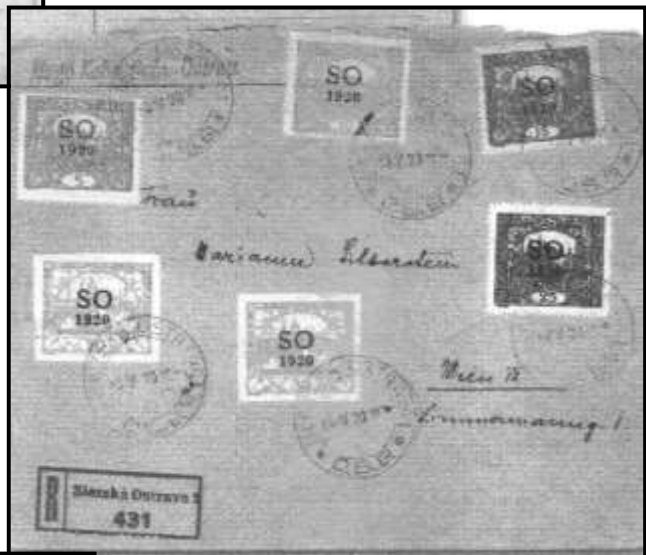
This envelope, which left England on 15 May 1922, reached its addressee, Captain Campbell, as early as 18 May! The sender clearly indicated 'British Silesian Force, APO 64, Tarnowitz, Silesia, Germany'.

The Italian contingent applied simply an oval stamp 'Truppe Italiane in Alta Silesia, Comando' and then had all its mail taken by train to Italy.



Postcards were also overprinted 'SO 1920'.

Czechoslovak stamps were overprinted 'SO 1920'. Five stamps from this set, including two imperforate ones, were put on this registered letter for Vienna.



Polish stamps were also overprinted 'SO 1920'. This registered letter for Vienna is franked with five of these stamps.

### **Teschen: a Town Cut in Two**

To solve the East Silesia problem, a plebiscite was held in accordance with the Treaty of Versailles. It took place on 21 March 1920 and resulted in the division of East Silesia into two parts, one going to Poland and the other to Czechoslovakia. But no agreement could be reached at Versailles about the Teschen district claimed by both countries. It was therefore decided that the case of Teschen would be decided on at later negotiations.

The Teschen district formed part of the Austro-Hungarian Empire until its collapse in 1918, at the end of World War I. At the time of the negotiations that took place at the Versailles Peace Conference in 1919 Poland claimed the whole of this district for its national territory, which the young Czechoslovak Republic strongly objected to.

It was in December 1918 and especially January 1919 that the wrestle between Poland and Czechoslovakia became focused on the little town of Teschen and its surrounding area. With its abundance of coal mines (Karvina basin) and iron mines and a strategic railway junction, Teschen was fiercely claimed by both countries. The Czechs' fear of losing the Teschen district made them take the decision to send in troops to control the town. They entered it on 23 January 1919, though not without provoking some fighting in the streets. Poland then asked the Supreme Council of the Versailles Conference to deal with this problem with all urgency.

On 3 February 1919 the Poles and Czechs came to an agreement that holding a plebiscite involving the inhabitants of the Teschen district would be the best solution. This proposal was transmitted to the Supreme Allied Council, which accepted it on 27 September 1919: a plebiscite would therefore be organised specially for the Teschen district. But in the end this plebiscite never took place, for the International Commission for Teschen, created by the Supreme Council in February 1920, chaired by Count Manneville and given the task of making preparations for the plebiscite, very quickly arrived at the conclusion that a plebiscite was impossible to hold, so strong were the tensions between the two national communities.

New negotiations between Poland and Czechoslovakia came to nothing. The problem was therefore brought before the Spa Conference, and on 10 July 1920 Poland agreed that a conference of ambassadors (from France, Great Britain, Italy and Japan as well as the two countries concerned) should meet to work out a solution. On 28 July 1920 the Conference announced its decision.

The agreement was signed by Poland and Czechoslovakia following strong pressure from the Allies. It laid down that the district would be divided into two parts: the western part, including the Karvina basin, would go to Czechoslovakia and the more agricultural eastern part to Poland. As for the town of Teschen itself, it would be divided into two parts, that part east of the River Olsa going to Poland and the other part to Czechoslovakia. From that moment on the town had two names: 'Cieszyn' for the Polish part and 'Český Těšín' for the Czech part.

As far as the postal situation was concerned, it was as complicated as the political situation! Until January 1919, Austrian stamps were used at the post office in the town of Teschen. Furthermore the cancellation bore the double inscription 'Teschen' (in German) and 'Cieszyn' (in Polish). At the time of the collapse of the Austro-Hungarian Empire, the region was controlled militarily by Poland, which immediately annexed it, and Polish stamps then became valid in it. On 23 January 1919 Czech troops quite unpredictably attacked Teschen and took control of the town, so that use would be made of Czech stamps for about a month! But on 25 February 1919, following an agreement signed by the two states, the Czech soldiers left the town. Polish stamps were once again in use in Teschen. Before the period of the plebiscite in Upper Silesia on 21 March 1920 Polish stamps overprinted 'S.O. 1920.' were used in Teschen except for in the post office of the Czech prefecture in Teschen, which used Czech stamps overprinted 'S.O. 1920'.

At the end of August 1920 the agreement on the boundary line between Poland and Czechoslovakia was signed by the two states. It laid down that Teschen was to be divided into two parts. As a consequence, Teschen 2 Post Office became Czech with the name of 'Český Těšín' and Teschen 1 Post Office Polish with the name of 'Cieszyn'!

>

Still to be noted is the fact that the Polish Government, convinced that a special plebiscite would be held in Teschen, had had special postage stamps with the inscription 'Slask Cieszynski Plebiscyt' printed for the district of Teschen. But these were not accepted by the Interallied Commission and had no validity. They are, however, still sometimes offered in auction sales. Furthermore the Interallied Commission for Upper Silesia created the 'International Commission for Teschen'. Only a few very scarce covers from this commission have survived.



Calm in the Teschen area lasted less than around twenty years. Dissatisfied with the results of the plebiscite and the territories she had received in 1920, Poland in October 1938 took back the whole of the town and some 419 square kilometres around the town. Moreover, on 11 November 1938 the Polish Post Office put on sale a postage stamp to commemorate the return of Cieszyn to Poland. But at the end of World War II the Teschen district was finally returned to Czechoslovakia. What a fate for this little town, which had the misfortune to be situated in a border region, coveted by two neighbouring countries...

Commercial cover of 1915 sent as express mail from the Teschen Post Office, when the town was still Austrian. The stamps are Austrian and cancelled 'Teschen 2'.

The cancellation is still 'Teschen 2', but the town is now (cancellation of 12 July 1920) Polish. Therefore Polish postage stamps overprinted 'S.O. 1920.' of the pre-plebiscite period in Upper Silesia have been used on this envelope.



This envelope posted unfranked at 'Teschen 1' has been correctly charged postage due by means of two Polish postage stamps (overprinted 'PORTO'). Cancelled on 22 May 1919.

Their mission having been short-lived, the members of the International Committee for Teschen had hardly any time to send covers. This one comes from the British Commissioner of the Interallied Commission for Upper Silesia and was taken by messenger to a member of the British section of the 'International Commission' in Teschen, as mentioned in the address.



This cover was sent by a French officer attached to the Teschen Commission, who has given his sender's details in the top left-hand corner and applied an official violet hand-stamp 'Commission Interna-le Teschen / Le représentant du Délégué Français'. Sent registered from French Army Post Office No. 184, the letter is addressed to the 'International Government of the Plebiscite in Upper Silesia' installed at Oppeln.

On the left, one of the stamps (trial print) that Poland had envisaged issuing for the Teschen plebiscite (which did not in the end take place). On the right, the Polish postage stamp issued on 11 November 1938 to give emphasis to the reattachment of the Teschen district to Poland.



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## TECHNICAL MUSEUM VIENNA

-Lubor Kunc (lubor.kunc@seznam.cz)-

Technisches Museum Wien, Mariahilfer Str. 212, A-1140 Wien

Opening Hours: Mo-Fr 9am – 6pm, weekend & holidays 10am – 6 pm

Website: <http://www.technischesmuseum.at>

Entrance fee: EUR 8,50, guided tours upon request

Austria belongs to one of the oldest stamp countries, the first stamps of Austro-Hungarian Empire were issued in 1850 (**figure 1**), that means only 10 years after the “Penny Black” was put into circulation. Austrians are very proud of the history of their postal operations, but they see the postal delivery as part of larger area dealing with technical development and organization of human society. That is why the postal operations on Austrian territory are subject of Technical Museum of Vienna.



Figure 1 – letter franked with stamp of first Austrian issue mailed in 1852 from Litoměřice (Leitmeritz) to Kamenický Šenov (Steinschönau)

The museum is situated in a prominent part of Viennal not far from the Royal Castle of Schönbrunn. You can reach the museum by tram numbers 52 and 58 going from Westbahnhof tube station (lines U3 + U6) to the Penzinger Strasse tram station. An alternative way leads via Schönbrunn (U4) tube station's exit “Schloßpark”. You leave the tube station, go through the Schönbrunn Park and in 15 minutes walk you reach the museum.

Figure 2 – building of Vienna Technical Museum

The postal exhibition is situated on the 4<sup>th</sup> floor (E4) in the area called “Mediensaal”. It is a very good idea to combine postal operations with media development. The postal delivery is here highlighted together with development of information transmission (phone, radio, telegraph, television or computers) and information storage (photography, printing, storage of sound and data). This arrangement puts the postal operations into right place and enables general overview of processes leading to modern mass communication.



Thanks to this orientation the museum shows a lot of technical devices accompanying development of postal services. On the other side, you find here only a few covers, the museum of Vienna is more comparable to Vyšší Brod postal museum than to Prague postal museum. A good idea is that philatelic material is sometimes used for demonstration in other exhibitions of the museum.

The postal exhibition starts with courier post and horse post. It continues with postal coach delivery, automation of postal services through various machines. A special part of the exhibition is reserved for pneumatic mail service in Vienna. This history is illustrated by old letters, postal maps, postal coach (!!!), stamp vending machine of 1910 or pneumatic dispatch station produced by Felbinger, Schulz & Goebel Company in Vienna in 1890. All the devices are reconstructed to look like new production; and it is a real pleasure to see them in such good condition. What is a disadvantage of this exhibition is its strong orientation to current Austrian territory. However the pneumatic mail plays an important part of

whole postal exhibition; you don't find here any notice about pneumatic mail service in Prague or Carlsbad. What a pity. Austrian postal operations influenced the whole of Central Europe, but this is ignored in the exhibition.

The 3D items are accompanied with multimedia information being downloaded to computer stations situated within the exhibition. You can find there a lot of information about media and postal delivery, e.g. information about WWI and WWII field post systems.



*Figure 3 – sign of postal delivery in current Vienna – modern pillar box*

This was a short way through the media exhibition. In other parts of exhibition at the Technical Museum of Vienna you find old cars, locomotives, balloons, airplanes, ships etc. Special exhibition has been reserved to the human body, house equipment, heavy industry and nature. Also in other parts of the exhibition you can find interesting information in respect to stamp collecting: e.g. in the area dealing with ships you find information about Österreichisches Lloyd. I can only recommend

you to visit the Technical Museum of Vienna, it is very beautiful and provides you with an interesting view of human history. One word of advice: don't miss the chance to combine a visit to the museum with seeing the Schönbrunn Castle (a summer palace of Austrian royal family).

Vienna is also a city with many stamp dealers. They are not situated in one place as in Paris, but you find a stamp shop almost in every part of Vienna. You can find them on the Ring, near the Opera House (in Fürichgasse, dealing with old stamps and postal history and in Tegetthofstr. being specialized mainly in coins), in the Graben and Kärtner Str., but also in Goldschmiedgasse, Fleischmarkt and in Tabor Str.. As you see, Vienna is a dangerous place for every stamp collector! I am sure, you find your own stamp dealer to satisfy your collection.

Now I have one tip for mailing of your holiday greetings from Vienna. The city has been awarded by establishing of United Nations office issuing from 1979 own postage stamps. You can mail your postcards from the UN office, so your friends get an unusual item being franked with UN Vienna stamps and tied with UN cancel. The access is easy: you go by the tube to the Kaisermühlen/VIC station (U1). You exit the tube for Vienna International Center (VIC) and enter the Gate 1 of the UN Building. It leads to the Visitor's Centre, where you find information about UNO, you can buy souvenirs and in last corner you find a shop of UN Postal Administration. You can buy here stamps from all three UN offices issuing own stamps (New York, Geneva, Vienna) as well as mail your covers and cards (or you can buy here postcards with imprinted stamp issued by UNO). The postal rates of UN Vienna are the same as Austrian Postal Administration sets.

#### **Comments on the January 2007 Auction**

A smaller selection this time, as I am balancing three auctions (January and April postal and one March room auction) with 31 bidders bid for 194 lots out of 400. This compares with 22 bidders for 190 lots out of 415 in the last Auction. The average bid was £7.69, in a range from 20p to £120. For the statistically minded, the mid value was the same as the last Auction's at £4.75 (£4.75 last Auction) and 157 bids were £10 or less (174 in the last Auction).

The most popular item was lot 195, SG 998 in sheetlet, which attracted six bids. Other items that were fought over included the Hitler Birthday cover, the Masaryk calendar and a range of 1969 FDCs. The areas that did not attract much attention were the Eastern Silesian, Hradčany blocks and varieties, Postage Due varieties and engravings.

Peter Williams



## METHODS OF PRINTING

-Robert J Hill-

In researching the immediate post World War II issues in Czechoslovakia (the former Sudetenland, Bohemia & Moravia, Slovakia and Hungarian occupation area) it became evident that my knowledge of the actual printing techniques used during this time of upheaval was a distinct hindrance so I turned to Paul Horton who has retired to Wollaston near Stourbridge after a life time spent in the printing industry – the years up to his retirement being spent at Walsall Lithographic Company, the producers of many different postage stamps. Paul is therefore well qualified and as a past Chair of Wombourne and District Philatelic Society as well as President of the Midland Philatelic Federation he became the obvious choice when looking to extend my knowledge. This short paper was originally intended as an appendix to a book I am working on but the information was too good not to share as an article in its own right, it will appear in the book later.

### A little history

The Red Army initially liberated the country from the east through the Ukraine and Poland. They were ruthless in dealing with the Axis forces and their sympathisers which meant that Red Army occupying forces that had to be left behind to secure localities were minimal and those that remained could help the populace and in so doing win hearts and minds. All was not altruistic however as the Red Army took anything that could be used in Russia to help rebuild the shattered infrastructure. This was done under the guise of payment for the costs incurred in liberation. This included printing presses and other items of hardware.

The liberation overprints and specially commissioned stamps were produced under difficult circumstances by a variety of printers using such material and facilities as were available at the time. It is documented that at some locations the Red Army supplied the ink and paper necessary to produce the stamps.

### Introduction

For the period there were two principle methods of printing postage stamps and these are shown in the table below:

	<b>Letterpress</b>	<b>Direct</b>	<b>Intaglio</b>	<b>Indirect Lithography</b>
Also known as:	Relief printing Surface printing Typography	Gravure Line engraved Recess		Offset Planographic
Technique	Makes use of a raised surface. Ink is applied to the raised surface and the paper is pressed into contact	Ink of a low viscosity is flowed into shallow recesses from which it is extracted by a process of selective attraction. The ink is transferred under heavy pressure.		The printing surface is on the same level as the plate or stone and the technique is based on the antipathy of grease and water.

The distinction between these groups has become less clear as time passes and newer techniques emerge.

### Letterpress

A number of names have been attributed to this process:

- Relief printing                    this is confusing as it is the printing type or plate which is in relief.
- Surface printing                the closest description to the way the printing is achieved.
- Typography                        this is confusing as it more generally defines the craft of type design or layout.

Block printing was known in China in the 8<sup>th</sup> century and moveable bronze type was used in Korea in the 15<sup>th</sup> century. It was the problem of cutting and storing the many different characters of far eastern alphabets that inhibited the practical progress of these systems.

Johannes Gutenberg, a goldsmith of Mainz, is generally credited with being the inventor of printing from moveable type, cast in uniform size that could be used over and over again. He actually brought together a happy union of a number of skills and techniques – dies of the types were cut from hardened steel to form hand held matrices and type was cast from the matrices using an alloy of lead, antimony and tin. After much experimentation this was found to be the best combination of metals which did not shrink when cooled.

Ink was applied to the set forme of type with the aid of hand held leather balls filled with horsehair. Paper was placed over the inked formes and pressure applied by means of a press which Gutenberg had converted from a fruit crushing press formerly used for winemaking.

In this process the image areas of the type are high with non image areas at a lower level. This is the only process that prints directly from type and has been the conventional method of printing for over 500 years.

#### Stereotype

At the end of the 18<sup>th</sup> century William Ged of Edinburgh discovered that by pouring plaster of Paris on to the type matter a flong or mould could be made. Into this mould metal could be poured to reproduce as many copies or clichés as required. Later papier mâché and eventually plastic, replaced plaster of Paris.

#### Electrotype

For longer run production a tougher medium than stereotype is required. The mould from the original is placed in an electrolytic vat into which a solution of copper sulphate has been poured and a copper shell is allowed to grow until it has reached the required thickness after which it is removed and made up to type height (0.918") by addition of metal or wooden backing. Both Stereotype and Electrotype can be produced in curved format for rotary presses.

Stamps produced by the Letterpress technique can usually be identified by studying the outline of the coloured lines under a strong lens. The raised portions of the plate carry the ink which is forced onto the paper by the action of the press. The layer of ink tends to be thinner in the middle of the coloured areas and thick on the edge. Sometimes, if too much pressure is applied to the printing, the impression of the image can be felt through the back of the stamp.

In Letterpress printing even pressure should be applied to the type on to the paper. To achieve this, the printer is required to "make ready", after the first proof is taken any obvious weakness will be corrected by sticking a small piece of paper on the back of the forme.

Loose type can fall out and defects in make ready can create the same effect, of missing letters, this is particularly obvious when stamps are overprinted locally.

It was Niepce who, experimenting with screens and filters broke light down to dark and shades. The invention of photography had a profound effect on printing. Illustrations, which hitherto had consisted of engraving on metal by such exponents as Dürer and on wood by Bewick, could now be reproduced directly by all three main printing processes. Halftones were discovered by Ives for Letterpress, negatives could be put onto sensitised zinc for Lithography and Photogravure was developed by Klič. Thus we begin to see the former lines of demarcation merging and crossing over and therefore becoming part of each other.

Lithography (Greek: *Lithos* – stone; *graphen* – to write). This is the major Planographic indirect printing method.

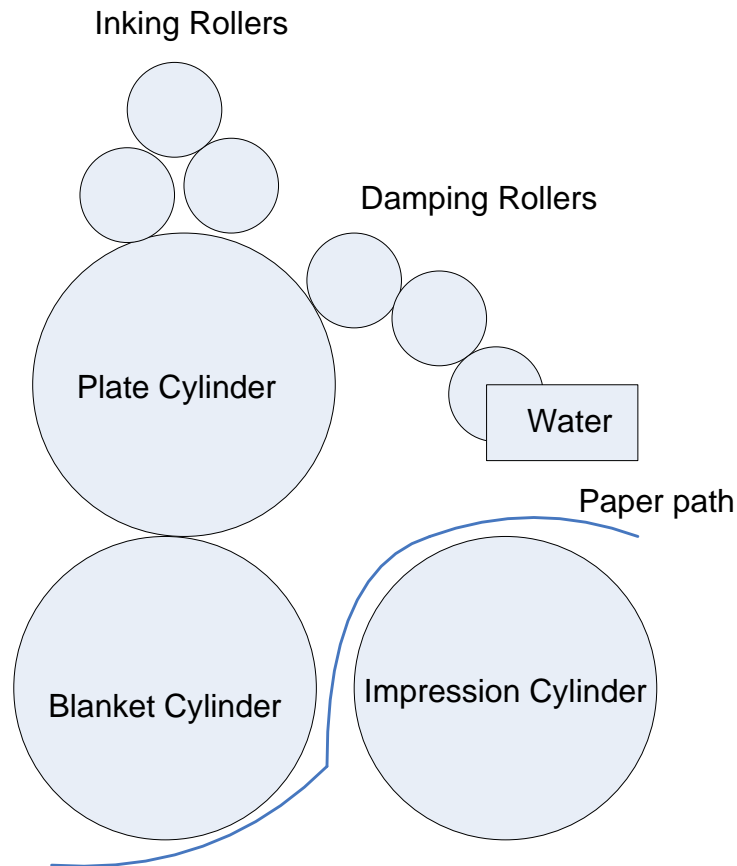
In 1796 Alois Senefelder a struggling Bohemian author was having trouble finding an inexpensive way of duplicating his work. It was almost by accident that he discovered the practical use to which the phrase "oil and water don't mix" would solve his immediate problem.

He used a greasy crayon to write a shopping list on a sheet of paper, which had been laid on a slab of solid stone. When he examined the stone he noticed the words and figures were duplicated. When he tried to clean the stone, first with water then with nitric acid he realised the water ran off the parts of the stone where the greasy ink had left a film on the stone.

Taking a slab of stone with a fine porous surface, drawings were made in mirror image with a greasy pigment and fixed with a light acid bath. The stone was then dampened and a roller, charged with printing ink was passed over whereupon the ink adhered to the design but was repelled by the remainder of the damp stone. A sheet of paper was then placed to receive the original design.

It was soon discovered that stone was a cumbersome material and Senefelder found that metal such as zinc had the same properties as the stone for his purposes. By 1850 the first lithographic press with a cylinder, flannel covered damping rollers, and inking rollers was perfected.

The plate of thin metal, zinc and later aluminium, could be fastened to a cylinder. By chemical treatment the plate image becomes receptive to greasy ink and the ink is transferred to paper. >



*A greasy substance is applied to the areas to be printed whilst non printed areas are dampened with water. The ink adheres to the grease but is rejected by the water.*

*The first cylinder carries the printing plate with damping and inking facilities, the second carries a rubber blanket and the third the paper.*

*The plate cylinder has a right reading image which is transferred (offset) on to the blanket cylinder, now wrong reading; the image appears right way round when transferred from rubber to paper.*

Inks were specifically formulated to resist any penetration by water. They were supplied in a stiffer consistency to the Lithographer who then reduced them to suit press and paper. The condition of the paper is of great importance because the presence of moisture in the printing press may cause paper to expand or stretch and thus lead to a bad register.

Stamps printed by Lithography do not have the sharp contour lines of Letterpress and there is a clear outline to the frame of the design, the layer of ink is very thin and lies flat.

#### Intaglio (Italian: carving)

Prints from engravings were appearing in Florence by 1470 and about this time Albrecht Dürer, working in Germany, engraved and etched some fine work. Intaglio principles are used in gravure, line engraving and recess work. Ink is pressed into paper from incised or etched areas below the surface of the plate. The printing area is on the same level or plane as the non printing areas. The entire image is broken into a pattern of square wells of uniform size but varying depths. Shallow wells hold and discharge a slight amount of ink whilst deep wells hold and discharge a greater amount.

#### Line Engraving

This is recess printing from a metal plate, usually copper, on which the image areas of the printing surface are created by a series of dots, lines and cross hatchings incised by the engraver using a Burin. The engraver interprets the original design by hand, cutting into the surface of the die. This die forms a single image which is then hardened and by means of a roller (Mollet) the image is transferred precisely to form a multi-subject printing plate onto a soft steel plate which in turn is hardened before printing. Low viscosity ink is applied to the plate and then forced into the recesses. The plate is wiped clean leaving ink only in the engraved areas.

>

Paper, dampened to give more flexibility, is then forced under pressure into the recesses to pick up the ink. After printing, the sheets were literally hung out to dry and this resulted in an uneven shrinkage of the paper which persisted until the dry plate process was introduced.

Stamps printed from the line engraved process can sometimes be identified by a layer of ink on the paper which can often be felt by the tip of the finger.

### Photogravure

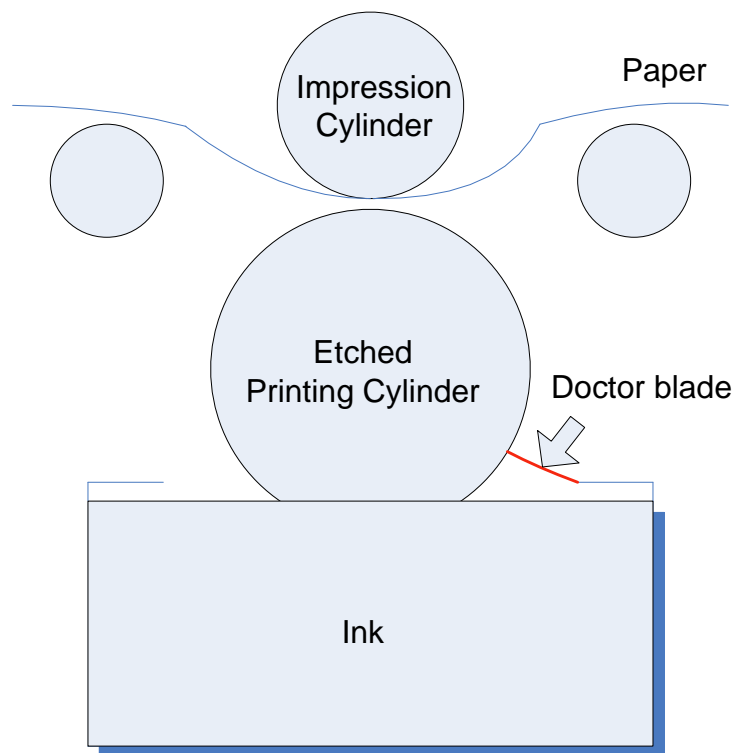
Joseph Nicephone Niepce laid the foundations of photoengraving when in 1824 he successfully produced a portrait in Intaglio. William Henry Fox Talbot was the first to produce a photographic negative from which any number of positives could be reproduced – this led to a silent revolution in the printing industry.

In 1789 Karl Klič evolved an etching process with the transfer of carbon tissue (invented by Sir Joseph Swan) to a copper plate. Chemical was coated over the plate and when exposed to light through a photographic negative plus a screen, the screen broke the design into little rectangles. When the plate was washed the coating dissolved according to the amount of light each rectangle had received.

No light would have passed through the lines of the screen so the coating on the cylinder would have been completely soluble. When the coated cylinder was etched with acid the areas not exposed to light would be etched away.

The cylinder would be rotated in a bath of liquid ink, excess ink is scraped away by a doctor blade and the ink filled cylinder is pressed into the paper.

The printed dots demonstrate a characteristic doughnut appearance with different densities. Printed areas also have a zigzag or saw tooth appearance.



*The lower portion of the etched printing cylinder is constantly immersed in ink. When the ink covered area emerges from the ink the surface is scraped clean by the doctor blade leaving only the ink held in the cells to print on the paper.*

*Should a foreign body be caught between doctor blade and printing cylinder the colour may be dragged across the printed paper giving a “doctor blade flaw” (left of Queen on right stamp).*



Ink

Johannes Gutenberg, mentioned earlier, also formulated black ink using a combination of artists' oil, paint, linseed oil and soot. His expertise with ink is borne out by the Bibles printed by Gutenberg that still show a sharp jet-black image today.

Up to the end of the 18<sup>th</sup> century it was common for the printer to mix his own inks to suit the requirement of the job. It was the printer's experience, which enabled him to prepare the ingredients: oil; pigments; varnish; driers.

Inks should be stored in correct, ideal conditions. Most inks set solid on storage and should not be allowed to reach that stage so that ink can not be liquefied by stirring.

Drying is accomplished by absorption or oxidisation. Both these processes can be accelerated by the addition of driers in correct proportion.

Ambient temperature and exposure to sunlight can also have a deleterious effect on the finished job.

Planographic inks must not absorb water as a waterlogged ink will not distribute satisfactorily and could cause a deal of colour variation.

Intaglio processes call for inks of a high liquid consistency with a high drying speed.

Paper

Paper is not an inert product as it will take up water from the atmosphere and will change its shape according to the amount of humidity it absorbs. When the atmosphere becomes dry paper loses some of this water and again the shape alters. Paper should be stored in light and airy conditions with a constant temperature and a free current of air.

The majority of stamp paper is made by floating vegetable fibres in water. The water is drained through wire mesh leaving fibres intertwined on top of the wire. Just before the wet web leaves the wire it passes under the dandy roll, this consists of a brass frame to which is attached a cover with or without a design as a watermark. The impression of any design remains in the paper and is applied to the wire side of the sheet. The web now passes from the machine wire through heavy rollers which squeeze out the remainder of the water and smoothes the surface of the paper. This top surface known as the felt side is the ideal side for printing and when required gum Arabic is applied to the reverse or wire side. The web is now ready for slitting and cutting into sheets.

Should the paper be presented to the press in the wrong direction this creates the condition known, erroneously, as inverted watermark whereas it is really the paper that has been inverted.

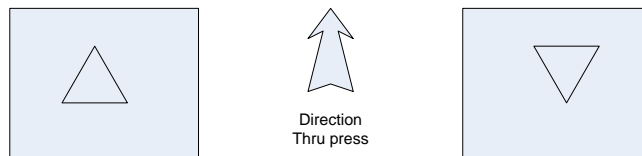


Diagram of paper presented in the wrong direction, the triangle depicts the watermark.

-

Paul Horton was born in 1930 and apprenticed as a compositor to a general jobbing printer, as a journeyman he worked on periodicals, in advertising and continuous stationery. He became a Member of the Institute of Printing and was Product Manager for a firm of optical forms printers, in that capacity he served on a number of specialist committees concerned with printing standards and technology. He is a member of the Board of Graphic Philately Association, a study group devoted to printing and graphic arts related to postage stamps.

February 2007

## COMPULSORY TAX STAMPS FOR PICTURE POSTCARDS IN SLOVAKIA 1939-45

-Werner Müller-

*We thank Herr Werner Müller for sending us the addition to his original paper published in Czechout 1/2001 pp.18-19, and Douglas D Baxter for kindly translating it for us.*

In March 2001, the translation of my article in the research reports of our Czechoslovak Philatelic Society Group appeared under the above title. In the period from 1996, when my article appeared, to the present day I have gathered together further findings on this subject. I have therefore been able to publish a continuation of the original article. A 1939 law of the Slovak State decreed the formation of an Authority in Bratislava to oversee tourism. One of its remits was the control of the issue and sale of picture postcards. The details of the law were laid out in announcement No 2417/39 of 2 January 1940. This was replaced on 22 January 1940 by the announcement III – 2417/40 because of a few defects in the original. According to this regulation all picture postcards issued and sold after 1 January 1940 had to be submitted to the Tourism Authority for its approval. The ruling covered cards with depictions of:

- Beauties of nature
- Interesting things from nature
- Views of towns, villages and hamlets or parts of them
- Buildings and monuments
- Original personalities and objects from folk art

The application for approval had to include

- The name of the applicant
- A list of the cards proposed for issue
- A description of the method of production of the cards
- The proposed number to be produced
- Approximate retail selling price

Once approval had been granted, a registration number was issued. This number had to appear on every card issued in the lower left-hand corner. It consisted of:

- The tax rate
- The number of the licence
- The year the licence was granted
- Retail selling price

The licence was valid for two years.

Once the level of the tax for this licence was decided, it is clear that this level cannot be dependent on the destination of the postcard. [In his article "The Slovakotour Stamps of Slovakia" in *The Czechoslovak Specialist*, Jack Benchik<sup>1</sup> quotes the taxes as 10 Heller for internal mail, 15 Heller for cards sent to the Protectorate and 20 Heller on cards elsewhere abroad.] Rather, the level of tax was dependent on the quality of the cards i.e. on the method of reproduction, as follows

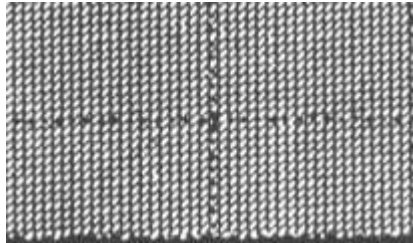
Reproduced by printing: 10 Heller

- Photo mechanically reproduced: matt, semi-glossy and glossy: 15 Heller
- Photo mechanically reproduced: highly glossy and coloured: 20 Heller

For art cards, which were sold at a high price, it was decided that the tax should be one fifth of the selling price. When you study picture postcards like these, it is nevertheless noticeable that the fixed taxes were not always adhered to as the illustrated card shown below: fixed tax 20 Heller, stamp affixed is only 15 Heller. In addition, the instruction to stick the stamp on the bottom left-hand corner on the address side was not always followed, as the illustration below also shows.

Now to some technical details:

Up until now, the following perforations were known: 10 Heller : 12½; 15 Heller: 10½; 20 Heller: 10½ and sometimes 12½. Now, perforation 12½ has been discovered on the 15 Heller stamp as well³.



The red security mark in the pattern of a grid, as illustrated, existed not only with spirals but also with dotted lines.

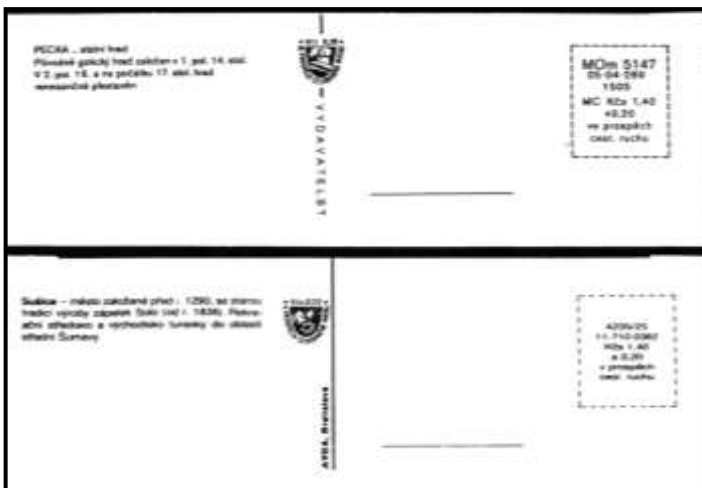


The stamps were sold through the postal service, which received a commission of 5% for doing so. The proceeds from the sale of the stamps, once the production costs and the commission had been deducted, were used to promote Slovakia as a tourist destination.

It is not known when the order for the use of these tax stamps was withdrawn. Probably this was done tacitly. It is certain that picture postcards with tax stamp on them were bought into stock by private individuals so these are found having been used after the end of the war.



It is interesting to note these compulsory taxes on picture postcards were introduced again after the Second World War in Czechoslovakia at the rate of 20 Heller per postcard. However, it was no longer in the form of a stamp but was printed on the card, as shown on the following cards.



In the space for the stamp was printed the price of the card + surcharge. In addition there was a printed coat of arms with the same inscription in two different designs; with a ruined castle or with mountain peaks and an edelweiss. These two designs certainly refer to the Czech and Slovak parts of Czechoslovakia respectively. It does not, however, refer to the location which appears on the card, as would appear logical, but to the place where the card was produced. Both places on these cards are in the Czech part of the country but the upper one was printed in Prague and the lower one in Bratislava. I do not know from when and

until when the tax remained at this rate or by how much it was raised when the currency was reformed in 1953.

Literature

- 1) Benchik, Jack. The Slovakotour Stamps of Slovakia, *The Czechoslovak Specialist*, Volume. XXXVI October 1974 No 8, Whole No 344.
- 2) Evenic, Dusan. Kontrola vydania a predaj pohľadnice od 1.1.1940 do? *Zberateľ*, Volume 1/2000, page 19.
- 3) Piszton, O. Objav noveho zubkovania, *Zberateľ*, Volume 7/2001, page 29.

## PICTURE POSTCARDS

### Czechoslovakia & the Nazis – A Postcard Tragedy

-Robert Boyer-

Four postcards found in a mixed lot bought at auction tell a sad tale of the German invasion of neutral, harmless and totally unprepared Czechoslovakia.

The picture side of the cards are innocuous enough – dull views or religious themes, with stamps affixed and postmarked. It's the backs, which tell the story – and they do so in words so alive, and writing so superb, that they catch our emotions even now, over half a century later.

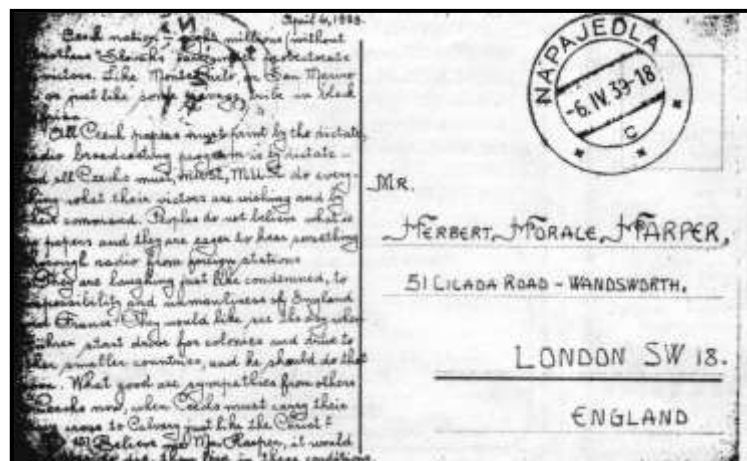
The first card, postmarked in December 1937, sets the scene. Beautifully handwritten and addressed – as are all the cards, demonstrating penmanship at its finest – it offers hearty greetings to Mr. Herbert Horace Harper of London SW18, and refers to 'London's fog' and the 1938 England-Czechoslovakia football match 'in rain and mud'.

The remaining three cards are all dated 6 April 1939, again posted from the writer's home town of Napajedla, and now football and the weather are far from the writer's mind.



'Czech nations – eight millions (without "brother" Slovaks) are under protectorate of victors ... like some savage tribe in black Africa' he tells; '... all Czechs must, must, MUST do everything that their victors are wishing and by their command. People do not believe what is in papers and they are eager to hear something through radio from foreign stations.'

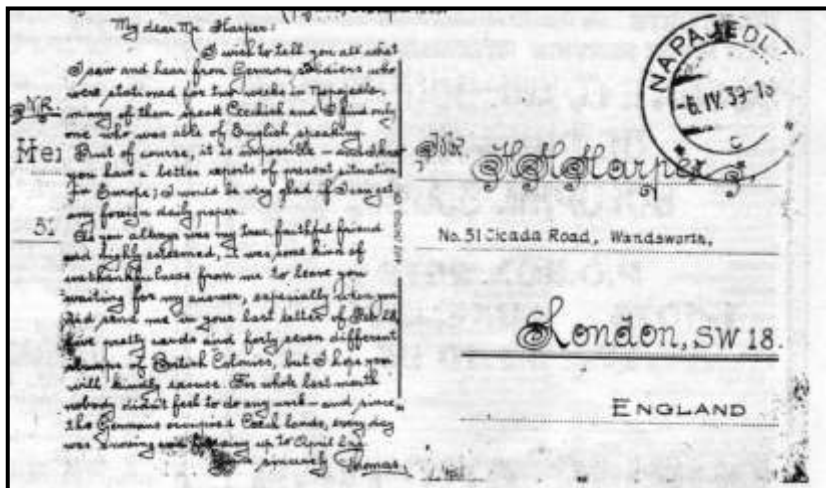
*'They are laughing just like condemned at impossibility and unmanliness of England and France ... Believe me Mr Harper, it would be better to die, than live in these conditions.'*







The next card is devoted to comments about the impossibility of leaving the country unless organised from overseas, and the picture side echoes the writer's sentiments by showing a painting of Christ in the arms of Mary after the descent from the cross.



The final card says 'I wish to tell you all I saw and heard from German soldiers ... But of course it is impossible – and I know you have better reports of the present situation in Europe; I would be very glad if I could get any foreign newspapers...'

'As you were always my true, faithful friend and highly esteemed, it was unkind of me to leave you waiting for my answer, especially when you sent me in your last letter of Feb 28<sup>th</sup> five pretty cards and 47 different stamps of British Colonies, but I hope you will kindly excuse. For the whole of last month nobody felt like doing any work – and since the Germans occupied Czech lands every day was snowing and freezing until April 2<sup>nd</sup>.'

At this point we finally learn that the writer's name is Thomas – though with no surname quoted. Sending cards like this out of the German Protectorate must have left him in considerable danger – I wonder if anyone has any more cards from this prolific and courageous writer, and whether he did finally escape from the German yoke to freedom.

[We thank Richard Beith for sending us this article that originally appeared in *Foreign Stamps* December 1982.]

QUERIES AWAITING ANSWERS
Czechout 2/02: John Hammonds' American Aid for German POWs card
Czechout 2/03: Richard Beith's 24Kčs 1946 Airmail Stamp
Czechout 3/03: Barry Horne's 1919 1 <sup>st</sup> Anniversary Sheet perforations
Czechout 2/05: Maurice Tyler's French cover with Czech slogan
Czechout 3/05: Ian McQueen's Shanghai Airmail via Czechoslovakia to Denmark
Czechout 3/05: Vernon Brown's Bohemia & Moravia cover
Czechout 3/05: Bob Hill's American Army 1 <sup>st</sup> Olympic Games in Klatovy
Czechout 3/05: Richard Beith's Undercover Letters?
Czechout 1/06: Charles Stirton's two covers with unusual "Red" stamps
Czechout 2/06: Bob Hill's Death of the invaders overprints

## WHAT? WHEN? WHERE?

Members' Queries -

Another selection, together with some answers, for which we are sure our inquirers, will be most grateful. It would be helpful if inquirers having covers with further details on the reverse also photocopy that side to assist with any replies. First the Answers:

### Re Tony Moseley's 5<sup>th</sup> Postcard in *Czechout 4/2006* page 98

From Richard Spennock: The straight magazine of the Light Machine Gun in the Soldier's trolley betrays it as a weapon made by Československá Zbrojovka, Brno. Production started in the 1920's. They were widely exported and in spite of the Versailles Treaty, Germany may have bought some. However, it must be remembered that the fine Czech engineering industry was a large "carrot" to prompt the Nazi invasion and it may be that the guns were made direct for the Wehrmacht during the Occupation.

The early ZB v2/26 was known to the Germans as the MG 26(t), and the later ZB 53 or VZ/37 as the substitute machine gun MG 37(t). The Czech weapon was re-calibered from 7.92mm to .303 in Britain from 1937 and was known as the Bren, while the 7.92mm version known as the Besa was for tank use.

The object in the soldier's back pocket is probably a pipe. The Germans are fond of ceramic bowls with a straight vertical stem turning at right angles for the much shorter mouthpiece.

### Re Robin Pizer's Czech Censorship in Paris 1919 in *Czechout 4/2006* page 114.

From Brian Day: I suggest the following answers. The Czechoslovak Ministry of National Defence in 1918 organised through its "daughter company" named "Správa kurýrů čs. Vrchního stanu" [i.e. Supreme Army HQ's Office for Couriers] a special courier service between Paris and Prague. For this purpose it used the offices of the Česká národní rada (Czech National Committee) in Paris, located at 34 rue Bonaparte. This office was also used for correspondence to and from the U.K., U.S.A. and Italy. Both official and private correspondence was transported by couriers in mailbags in trains. Special sorting offices in the Army HQ's building in Prague handled incoming official, private and business mail; forwarding it through ordinary postal channels and I believe that outgoing foreign mail was handled by this office.

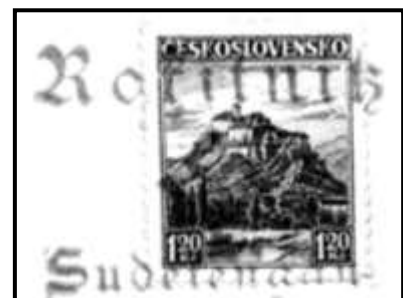
The Army was authorised to censor mail, both domestic and foreign, [mostly done in Bratislava and Žalina for mail to Hungary) and I think that the letter to Lyon was opened, censored and sealed in Prague. The Legation (successors of the National Committee) cachet applied in Paris just acknowledged that it had already been censored and handled by it. It then had to be introduced to the French under a postal arrangement with them. The backstamped cancel: "Paris 18 – R des Saints Peres" dated 21 January 1919, was I think a transit acceptance by the nearest French post office who had taken delivery from the Czech office in rue Bonaparte, which was close by in the next main street in the St Germain des Près district. I would think that the franking with Czech stamps was correctly accepted by the French since the U.P.U. had by this time in all probability accepted the new Czechoslovakia as a member.

Reference to courier services, ranking and censoring can be found in Monograph No 17: *Czechoslovak Field Post 1918-1921: A Study of Postal Activities* by Brian C. Day.

### New Queries

From Dr Vernon K Brown: I have a cover addressed to a lady in Munich, which is franked by a 1.20Kč depicting Palanok Castle from the 1936-37 issues. [SG No 354/Mi No 351]. The stamp is cancelled with a blue three-line horizontal undated postmark:

Rofitnik  
[Swastika Symbol]  
Sudetengau



>

The names Rofitnik and Sudetengau are in Gothic German letters and the whole postmark is very clear. On the back of the envelope the sender has put his name and address. This is not very clear as it was written in pencil (as was the Munich address on front of the envelope). However the sender is probably a serviceman and located at: MÄHRISCH-SCHÖNBERG (now named ŠUMPERK)

- i) Where is (or was) ROFITNIK? Does it have a Czech name?
- ii) Grasping at straws. There was a ROBOTNIK in the Polish Sudetengau (i.e. Tetschen Region). Could this have been the place – seems unlikely to me.

Any help would be appreciated.

From Robert J Hill: What is going on here?

Registered cover sent to Hradec Králové  
 Correct postage Paid 7.40 kčs with contemporary stamps.  
 Bilingual registration label, German text removed **R Uherský Brod 435**  
 Special cancel:  
**UHERSKÝ BROD 27. VII. 1947 JAVOŘINA II. MANIFESTACE  
 VZÁJEMNOSTI ČESKOSLOVENSKÉ**



Now I can get 'Mutual; manifesto' from this but the rest is way over my head. Can I have some help please?



From <Dzejna66@cs.com> (via Bob Hill): I have been puzzled for about 20 years about this stamp that I own and could only guess it was one of the typographic stamps from Czechoslovakia; but there was no other information available from the face of the design except the city name Nachod. Could anyone help?

From Colin Spong: I can give some non-philatelic details from Webster's Geographical Dictionary [1965 edition] and Baedeker's Czech & Slovak Republics (1994 edition). Webster: Town NE

Bohemia, W.Czech Republic in the Sudetenland foothills on the Silesian border. Battlefield: June 1860, when Prussians defeated Austrians in Austro-Prussian War. Baedeker: This eastern Bohemian district town on the river Metuje, is an industrial centre of some importance [textiles, chemicals, construction of engines]. It was the scene of the battle of 1860 during the Austro-Prussian war, in which the Prussians defeated the Austrians, enabling the Prussians to enter Bohemia. I would suggest the design might depict the church of St Lawrence in the main square. I hope this helps a little and perhaps one of our members can identify and give details of this stamp.

From Richard A Spennock: I bought this Bohemia & Moravia Souvenir sheet from a dealer of unusual material – Sheldon Kosky, in the late 1990's. The portrait of Heydrich in black & white to sepia, is pasted on a bistre coloured frame.

The printed text and frame is a mid to deep ultramarine and the cancels vary from the 5h linden leaf in red, and the remainder either black or violet.

The 64,000 Koruna question is to find out whether the sheet also appears with different illustration, stamps and cancels?

The paper used for the sheet is of a good weight and has a smooth finish.

I would be grateful for any information.



## NEW ISSUES

-Lindy Bosworth-

Unless otherwise stated, Post Printing House, Prague prints the stamps and stationery for the Czech Republic.

From 2004, many of the stamps of the Slovak Republic are printed by WSP –Cartor, France, indicated in the text as WSP. During 2006 a number of issues were printed by Állami Nyomda Nyrt., Hungary indicated in the text as ANN.

<b>Printing</b>	RD	= rotary die stamping with multicolour photogravure
	DS	= die stamping from flat plates
	RD + DS	= combination of both techniques

### Czech Republic

10 January 2007

#### Personalities



**Designer:** Josef Saska **Engraver:** Václav Fajt  
**Printing:** RD in sheets of 50. FDCs printed DS.

**Designs:** portraits of F. Šrámek and K. A. Amerling with their biographical details.

**7.50Kč** Fráňa Šrámek (1877-1952) was a poet, essayist, playwright and journalist. Initially he studied law in Prague but turned to literature and was influenced by several artistic

movements. FDC in grey is a symbolic drawing of a pair of lovers.

**19Kč** Karol Slavoj Amerling (1807-1884) was a physician, scientist, teacher, philosopher and a follower of K S Komenský. As well as an interest and involvement in the training of Czech teachers he founded an establishment for mentally handicapped children in Prague. The FDC cachet in grey-blue represents Amerling's scientific interests.

10 January 2007

#### Czech Technical University in Prague (1707-2007)



**Designer:** Pavel Hrach **Engraver:** Bohumil Šneider **Printing:** RD in sheets of 50. **Design:** logo of the CTU in Prague with appropriate text. The Czech Estate Polytechnic College was established by an edict from Emperor Joseph I in January 1707. The university was founded in 1920 from the union of seven technical colleges. The faculties include mechanical engineering, civil engineering, electrical engineering, nuclear sciences, physical engineering, architecture and biomedical engineering. FDC printed DS in grey is a stylised drawing of the symbols of the seven faculties.

20 January 2007

#### The Tradition of Czech Stamp Production



**Designer and Engraver:** Bedřich Housa **Printing:** RD in sheets of 30

**Design:** Josef Liesler's stamp with the portrait of J Slavík issued 19 June 1953 – Prague Music Festival. Liesler (1912-2002) was the designer of more than one hundred Czechoslovak and Czech stamps. The first was issued in 1947 and the last in 2002. The designs are distinctive and embedded in surrealism. He described his work as 'fantastic reality'. Liesler belonged to many art associations and bodies both within his own country and abroad and won many prizes. FDC printed DS in black with commemorative Praha cancel. The cachet drawing is taken from a drawing by Liesler of a lyre. Booklets of 8 stamps and 4 labels were issued. The labels feature part of a violin with the initials of J Slavík.

>

21 February 2007

**Prevention of Oncological Diseases****Designer:** Jaroslav Chadima **Engraver:** Miloš Ondráček**Printing:** RD in sheets of 50.

**Design:** a blue winged figure affected with cancer to symbolise the fight against the disease and the text, in Czech, 'Against Cancer'. This issue aims to draw public attention to the responsibility of the individual to follow a healthy life style and a positive approach to the disease rather than resignation. **FDC:** printed DS in blue with a commemorative Praha cancel. The cachet is a symbolic drawing of a malignant tumour.

21 February 2007 **Free Stamp Design Competition 2005 - 2<sup>nd</sup> Prize – Snake****Designer:** Ivan Štrouf **Engraver:** Jaroslav Tvrdoň**Printing:** multicoloured offset in sheets of 50.

**Design:** a multicoloured snake together with a tree on the FDC and an apple on the postmark represents the biblical story of the eviction from Paradise. **FDC** printed DS in dark grey with Praha cancel.

The Czech Post held a competition in 2005 for graphic designers on a free topic for the design of a postage stamp. A total of 470 designs were submitted with the winning design issued 27 September 2006.

21 February 2007

**Asian Art****Designer and Engraver:** Martin Srb from original art works of the 19<sup>th</sup> century. **Printing:** DS plus offset in sheets of four.

**Designs:** **12Kč** – Girl with a Puppet (1845) by Utagawa Kunisada (1786-1865) – woodcarving in the National Gallery, Prague. **FDC** printed DS in black-green with a commemorative Praha cancel. The cachet is a transcription from another woodcut by the same artist – 'Samurai Gives a Dagger to a Young Man'

**24Kč** – Siva, Parvati and Ganesa from an under painting on glass by an unknown artist, now in the National Náprstek Museum, Prague. This art

form became popular in India in the 19<sup>th</sup> century and featured courtly or religious themes. The finished glass was hung on walls. **FDC** printed DS in black with a commemorative Praha cancel. The cachet drawing is from another work 'God Shiva' from the Joe Hloucha collection in the National Gallery.

14 March 2007

**Easter****Designer:** Otakar Karlas **Engraver:** Bohumil Šneider**Printing:** RD in sheets of 50

**Design:** Pietà from St James the Great Church, Nečtiny. The Pietà was carved from limewood around 1425 and is 105cms high. It is displayed in the North Pilsen Regional Museum, Mariánská Týnice u Kralovic. **FDC:** printed DS in ochre with a commemorative Praha cancel. The cachet design is an abbreviation of the name Jesus in Greek surrounded by flames.

**14 March 2007 International Stamp Exhibition, Praga 2008. Prague Lesser Town – 750 Years**

**Designer:** Václav Kučera **Engraver:** Miloš Ondráček **Printing:** RD in sheets of 30. **Design:** a detail of Antonín Langweil's model of Prague created 1826-1837. The model measures 5.76m x 3.24 m, has many detailed, accurate features and housed in the Museum of the City of Prague. King Přemysl Otakar II founded the so-called New Town below Prague Castle, called from the 14<sup>th</sup> century the Lesser Town of Prague. Emperor Charles IV extended the settlement, included neighbouring settlements and erected new walls – the Hungry

Wall. Today's Lesser Town dates mainly from the 17<sup>th</sup> and 18<sup>th</sup> centuries when many large ornate buildings were constructed. In 1784 the Lesser Town lost its independent status and became one of the districts of Prague.

The stamp features the Lesser Town Square with the former town hall, Smiřický Palace, Sternberg Houses, St Nicholas Church, the former Jesuit College and houses. The design has the logo for Praga 2008 and text in Czech. FDC: printed DS in black with commemorative Praha cancel. The cachet design has a portrait of Langweil (1791 –1837) and his facsimile signature. Booklet: with eight stamps and four labels. The labels show the southern side of the Lesser Town Square and Praga 2008 logo.

**Postal Stationery****Official Postcard**

**21 February 2007 Designer:** Jan Solpera **Printing:** multicoloured offset **Design:** imprinted 11Kč stamp with the denomination in white on a deep purple circle, Česká Republika and the name of the designer surround it. The logo of the Czech Post and a security hologram are to the left. The left hand side of the card is blank for commercial and promotional printings. The card retails at 12Kč.

**Slovakia****20 October 2006****Art**

**Designers and Engravers:** František Horniak (37Sk) Arnold Feke (38Sk) **Printing:** DS in sheets of four by Post Printing House, Prague. FDCs: – DS by TAB Ltd , Bratislava.

**Designs:** 35Sk – Krivý jarok (1944) by Dezider Milly (1906-1971). Milly was an artist, illustrator, print maker and teacher representing Ruthenian-Ukrainian art in Slovakia. FDC has a commemorative Svidník cancel based on his drawing 'In the Studio' 1947. The cachet drawing 'Grief' is from a series of illustrations of 1946 which are in the Slovak National Gallery, Bratislava.



**38Sk – Venus of Moravany.** This figurine of mammoth ivory was carved around 22,800 BC according to carbon dating techniques. It was found before the 2<sup>nd</sup> World war at an excavation of a mammoth hunter's camp at Moravany nad Váhom-Podkovice. FDC has a commemorative Moravany nad Váhom cancel depicting notched stone blades from the same dig. The FDC cachet is a drawing of a necklet of pierced mollusc shells from the era of Gravettian culture, discovered in a cave near Radošina.

10 November 2006

**Christmas**

**Designer:** Kamila Štancová **Engraver:** Arnold Feke – FDC only **Printing:** offset by ANN (stamp) FDC - DS by TAB Ltd Bratislava.

**Design:** young boys dressed up as characters from the traditional nativity play 'Walking with a Star'. This portrayed the journey of the Three Wise Men. FDC cachet in blue-grey is a symbolic starry sky with two shooting stars. In the past carol singing and enacting the stories of the nativity were traditional at Christmas. House to house visits were made with the anticipation of rewards such as nuts, fruit, cake or money. Today these activities are communally held as social events in churches, schools or village halls.

24 November 2006

**Postage Stamp Day**

**Designer:** Peter Augustovič **Engraver:** Vierošlav Ondrejčka – FDC only **Printing:** stamp – offset by ANN ; FDC: – DS, by TAB Ltd, Bratislava.

**Design:** portrait of Jozef Cincik and motifs based on his designs for the Slovak stamp issue 14 March 1944 showing historic rulers. Cincik was born in Romania in 1909 of Slovak parents but the family returned to Slovakia in 1914. He graduated from the Law Faculty of Charles University, Prague but became an artist, illustrator, graphic designer, art historian, stage designer,

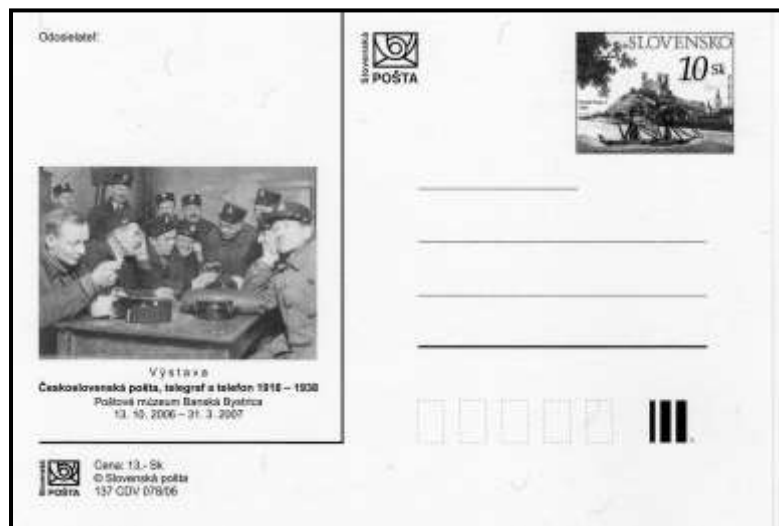
editor and university professor. He emigrated to USA in 1945 and died there in 1992. He is buried in the National Cemetery, Martin Slovakia. FDC has a commemorative Martin cancel. The cachet design is based on the Slovak stamps issued on 12 October 1942 for the European Postal Congress.

**Postal Stationery****Promotional Cards**

The following cards have an imprinted 10Sk stamp designed by Dušan Grečner showing Castle Devin, the River Danube and a wooden vessel. The retail price is 13Sk.

**15 September 2006 (136 CDV 078/06) Collectors Fair, Prague (Sběratel).** Portrait of King Charles IV with buildings of Prague in the background and text for the Fair.

**13 October 2006 (137CDV 078/06) Exhibition of Czechoslovak Post, Telegraph and Telephone 1918-1938.** Postal workers seated round a table with text of the event held at the Postal Museum Banská Bystrica.



**27 October 2006 (138CDV 078/06) International Stamp Bourse, Sindelfingen 2006.** Red wax seal impression with the logo and details of the Bourse above a townscape.