



# CZECHOUT

JOURNAL OF THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

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WHOLE NUMBER 160



London 2015 Europhilex  
The Czechoslovak Philatelic Society of Great Britain  
was awarded a Vermeil Medal in the Philatelic Literature Class  
for *Czechout* 2014

## CPSGB Publications

Detailed catalogue and postal charges are available from the Publications Manager (*see inside back cover*).

### Monographs

- No. 3: *The Pošta Československo Overprints*, by Roy A. Dehn. 47p. 1985, reprinted 2000. £6.50.
- No. 4: *Carpatho Ukraine: Postal Markings, 1938-1945*, by Juan E. Page. 42p. 1985, reprinted 2000 with improved maps. £7.50.
- No. 6: *The German Occupation of the Sudetenland, 1938*, by W. A. Dawson. 71p. 1988, reprinted 1994. £9.00.
- No. 7: *Index to articles on Czechoslovak philately, 1950-1979*, by J. Negus. 15p. 1989, reprinted 2000. £1.50.
- No. 8: *Occupation of Czechoslovak Frontier Territories by Beck's Poland from the Postal History View-Point*, by Jiří Neumann. 43p. 1989, reprinted 1999. £7.50.
- No. 9: *The Field Post of the Czechoslovak & Allied Forces in Russia 1918-1920*, compiled by W. A. Page. 55p. 1991, reprinted 1994. £8.50.
- No. 10: *The 25th Anniversary of Czechoslovak Independence: The 1943 London Exhibitions*, by V. J. Kralicek and W. A. Page. 50p. 1996, reprinted 2003. £10.00
- No. 11: *The Sokols in Philately: Postal, commemorative postmarks & postcards*, by Brian C. Day. 69p. 1996, reprinted 2003. £12.50,
- No. 12: *Military Cards of the Exiled Czechoslovak Forces in France and Great Britain, 1939-1945*, by V. J. Kraliček and W. A. Page. 30p. 1999. £7.50.
- No. 13: *The Hradčany Issue, 1918-1920*, by Robert Bradford. 34p. 2000. £7.50.
- No. 14: *The Liberation of Olomouc May 1945: Postal arrangements including local and revolutionary overprint issues*, by Robert J. Hill. 42p. 2004. £10.00.
- No. 15: *The postal history of the Free Czechoslovak Forces in Great Britain, 1940-1945*, by Richard Beith. 90p. 2002. £12.50.
- No. 16: *The Czechoslovak Legion in Poland and in Russia, 1939-1941, and, Czechoslovaks in the Middle East, 1940-1943*, by Dr Vratislav Palkoska and Otto Hornung. 46p. 2003. £12.50.
- No. 17: *Czechoslovak Field Post, 1918-1921: A study of postal activities*, by Brian C. Day. 135p. 2002. £22.50.
- No. 18: *Postal Arrangements Following the Liberation of Prague in May 1945*, by R. J. Hill. 92p. 2005. £16.50.
- No. 19: *Bohemia & Moravia: A Collector's Notebook*, by John Hammonds, edited and additional research by Rex Dixon, based on the Ron Hollis Collection. 76p. 2009. £9.00.
- No. 20: *The Early Postal History of Carpatho-Ukraine, with particular reference to the Usage of the First Postage Stamps of Austria*, by Otto Hornung. 34p. 2007. £12.50
- No. 21: *Carpatho Ukraine: Postal History and Stamps 1786-2000*, by Ing. J. Verlag. 230p. 2007, 2nd enlarged edition 2008. Ask whether in stock before ordering.
- No. 22: *Postmarks of the SO 1920 Plebiscite*, by Oldřich Tovačovský et al, translation by Robert Kingsley 66p. 2010. £15.00.
- No. 23: *The 1923 Agriculture and Science Issue (Hospodářství a věda)*, by Mark Wilson. 29p. 2010. £7.50.
- No. 24: *Travelling Post Offices in German-occupied Sudetenland: An anthology*, by Dr Anthony M. Goodbody and Cyril Kidd. 30p. 2010. £7.50.
- No. 25: *Compendium of 1944-1945 Liberation Overprints*, by Karel Holoubek, additional material and translation by Robert J. Hill. 314p, plus a CD with colour illustrations throughout. 2012. £17.50.
- No. 26: *Free Czechoslovak Forces in France, 1939-1940*, by Richard Beith. 66p. 2013. £18.00.
- No. 27: *Czechoslovak Independent Armoured Brigade, 1944-1945*, by Richard Beith. 54p. 2014. £18.00.
- No. 28: *Railway Mail in Slovakia and Ruthenia*, by Tony Goodbody, 44p. 2015. £9.00.

### Other Publications

Bulletin No. 9: English translation of the text of *Monografie* No. 13 *Czech Postmarks from the Beginnings to 1918*, edited by C. Wackett. An essential companion to the *Monografie*. 39p. 1977, format revised 1985, reprinted 1996. £4.00.

*Fundamental Philatelic Terminology: A vocabulary in Czech/ German/ English*, by Vladimír Bernášek. Translations of almost 500 Czech philatelic terms, 15p. 1989, re-mastered with minor corrections 2001. £1.50.

### DVD

*Czechout Interactive Indexes*: 1975-June 2013. £10 including postage worldwide.

**CZECHOUT**

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**Inside**

As a memorial to Sir Nicholas Winton, who passed away recently, we have a transcript of an interview conducted by a Society member. The 25 haler Dove is examined and a very scarce cover bearing a Type I stamp shown. Another member explores the nationalization of Czechoslovak cancelling devices and the display of 50 haler Liberated Republic postcards given at the Gillingham Residential Weekend reveals many subtle printing variations.

If you have a display that could be turned into an interesting article, contact the Editor for help and assistance (if needed), then share your knowledge with fellow collectors.

**Cooperation Agreement with the Society for Czechoslovak Philately**

Check out our sister organization, the Society for Czechoslovak Philately, at their website: [www.csphilately.org](http://www.csphilately.org) and through their Secretary, Tom Cossaboom at [KLFCK@aol.com](mailto:KLFCK@aol.com). Their publication the *Specialist* and our *Czechout* have little duplication in content. In addition, under a new agreement the two societies have arranged for payment of your SCP subscription to our CPSGB Treasurer without having to worry about foreign currency or sending it to the US. So why not have more fun, become a member of both societies!

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## News & Notices

### New Members

The Society extends a warm welcome to new member **John Corderoy** of Bexleyheath.

### Janet Horne

We are sorry to record the passing on 22 June 2015 of Janet Horne, the wife of Barry. Janet accompanied Barry to many of our functions and we will miss her cheerful personality. Our sincere condolences are extended to Barry and family.

### Jana Stirton

We have heard that Jana Stirton, wife of Charles, has also passed away and we send him and his daughter our sincere condolences.

### Congratulations

At **London 2015 Europhilex**, held in May 2015, the four issues of *Czechout* 2014 won a Vermeil Medal. Our Editor is to be congratulated in achieving such a high award for our journal, in fact it is the best award attained for *Czechout* to date. It would not have been possible without the high standard of articles contributed by the authors.

Six of our members had entries in the exhibition with the following results:

**Peter Chadwick:** Large Vermeil for *Handstruck Marks of the Universal Penny Post of Great Britain*.

**Rex Dixon:** Gold with Felicitations with *Postal Rates and Services of Germany December 1923 to May 1945*.

**Gerhard Hanacek:** Silver with *Theresienstadt 1941-1945*.

**Wim Tukker:** Large Vermeil with *Postcards Australian States*.

**Richard Wheatley:** Large Gold with *Netherlands East Indies Mail 1789 to 1877*.

**Yvonne Wheatley:** Large Vermeil with *The Allegory Issue 1920 to 1932*.

### Association of British Philatelic Societies National Exhibition York 2015

Two of our members took advantage to exhibit in this new exhibition which had a class for postal history only.

**Peter Chadwick:** Large Gold with *Unpaid Chargemark Handstamps of the Uniform Penny Post of Great Britain 1840-1853*.

**Richard Wheatley:** Large Vermeil with *Leeds Duplex Marks Series 6*.

**Richard Wheatley:** Gold with *Leeds and the Postal Reform, 1839-40*.

### Other News

At London 2015 Europhilex our Chairman organised an informal dinner at a local restaurant and several of our members were able to enjoy the sociable occasion.

Our members who manned our Society stands at London 2015 Europhilex and Midpex were delighted to greet so many of our members and it was pleasing to make contact with some of our members we do not often see. There were worthwhile sales of our publications at both events.

### Austro-Hungarian Field Post Display At the RPSL

**Lubor Kunc** will have a standing wall display at the Royal Philatelic Society London for the month of November (except for the 12th and 26th). The Society's rooms at 41 Devonshire Place, London W1G 6JY ([www.rpsl.org.uk](http://www.rpsl.org.uk)), are open from 9:30-5:00, Monday to Friday. Non-members are welcome.

### 2016 Residential Weekend at Worthing

The next CPSGB Residential Weekend will be held at Worthing, West Sussex, England 18-20 March 2016; full details are included with this issue of *Czechout*. A warm welcome awaits you and we hope that you will all make an effort to join us at another of our Society's friendly philatelic weekends.

The Kay Goodman Trophy Competition will be held and full details of entry may be found in our Handbook. It is not too early to start preparing your entry and all members are reminded that scans

of their entries will be acceptable should they feel unable to attend. Depending on the amount of material available at the time, Peter Williams is hoping to conduct an Auction. All those attending are invited to bring along a few sheets suitable for short displays. I shall look forward to hearing from you.

**Yvonne Gren**

### **The Society's Gillingham Residential Weekend, Friday to Sunday, 10-12 July 2015.**

We gathered at the King Charles Hotel situated between Chatham historic dockyard and Gillingham on a rather warm and humid weekend for an excellent and relaxing weekend of philately. After an informal evening meal, Society proceedings were opened by Chairman **Rex Dixon**. He wished **Bob Allard** well, who is now out of hospital after a hip operation, and noted that **Roger Castle** had withdrawn owing to an unfortunate illness. Rex then congratulated **Mark Wilson**, our Editor, on the award of a Literature vermeil medal at Europhilex 2015 for *Czechout* 2014 and presented Mark with the medal (*see front cover*) and certificate. **Yvonne Wheatley** passed a courtesy copy of a new book by Peter Cybaniak and Roman Dubyniak on Carpatho-Ukraine to the Library. Rex noted the passing of Sir Nicholas Winton, and it was agreed to put remarks into *Czechout*. **Heinz Vogel** agreed to transcribe his interview with Sir Winton and this appears on page 11 in this issue. Mark presented his latest plating guides to the Society Library. These will be available to members on a print on-demand basis. **Peter Williams** noted that a new fund was being set up in Leamington Spa to renovate a commemorative fountain to the Czechoslovak Forces in the UK.

We were then entertained by **Lindy Bosworth** who showed historic postcards of Prague and Karlsbad/Karlovy Vary, the latter place having close family links. A wide and colourful variety of material was shown, including *Gruss aus* and moonlight types. Lindy described the history of Karlsbad and the 'cure', including the various springs and mud baths and the effects on those who 'took the waters'. It was a very entertaining show.

Saturday started with further congratulations to **Yvonne Wheatley** for her Europhilex large vermeil awarded for her exhibit on the development of the Allegory stamps of 1920. Yvonne described her display, which included design trials and modifications, trial prints, and the uses of the various values. Intriguing were forgeries of the booklet panes and some unique specimens taken from the Madagascar UPU dispersal.



*Yvonne Wheatley's Allegories.*

Following on from his social philately display on the life and work of composer Antonín Dvořák, **Richard Beith** showed his developing study of Bedřich Smetana, including his death announcement sheet, stamp issues commemorating anniversaries of his death, and postcards of scenes from the composer's operas such as *The Bartered Bride*.

**James Hooper** focused on postal stationery, firstly highlighting printing variants in the 50 haler Liberated Republic card (*see page 19*), and then on examples of Bohemia & Moravia cards from the WWII period.

**Ron Gillard** talked us through the story of the hunt for the perpetrators and the massacre of Lidice that followed the attempted assassination that eventually led to the death of Heydrich a week later, with examples of the stamps that are produced every five years to remind us of the atrocity.

The biennial Bill Dawson Lecture was given by **Mark Wilson**, who kindly stepped in at very short notice, on the subject of the *Náchod Gutters*. This related to the 5 haler Hradčany gutter unidirectional pairs that were not officially released by the Czechoslovak authorities but which turned up on eBay and are part of the reason why he got into Czechoslovak philately in the first place. Some of these had been 'improved' by the later addition of inverted PORTO handstamps and some had been cancelled with an incorrectly back-dated Náchod datestamp using a stolen canceller. Mark related a tortuous and fascinating tale of discussion of 'lost in the post' dealer shenanigans that followed, but with the happy

outcome that the large fraction of known released gutters are now in his possession and are thought to be genuine.



*Attendees enjoying Brian Day's Mucha display.*

This was followed by **Brian Day** who showed his Mucha display – mostly focused on genuine contemporarily used copies of postcards showing his Art Nouveau style from all manner of sources, with some examples of reprints or multiple printings. Also on display were proposed design trials for a Croatian SHS issue that was not adopted.

After lunch we were set to task in answering **Peter William's** quiz, of which there were two rounds, one on *Where is this?* and one on *What is this?*, both relating to stamp images, mostly with crucial clues obliterated. A testing time was had by all – but we always learn something from this. Like *what is the Italian for Prague?* – ‘Praga’, which shouldn't be a surprise really, but few knew the answer.

The competitions were held, judged by members present. Although the number of entries was disappointingly small, the 16-sheet George Pearson Trophy for First Republic issues was awarded to **Mark Wilson** for his display on the typographical method used for stamp printing, and the 12-sheet Francis Petit Salver was awarded to **Wojciech Kierstan** for his Mucha design entry.

The next round of displays opened with **Hans van Dooremalen** who showed his study of WWI censor marks of Brno, including the evolution of censor handstamp types, police censorship of mail that missed the military censor, and Hans' detection of some philatelic manipulations through use of multiple censor marks on certain items.



*Chairman Rex Dixon presents Mark Wilson with the George Pearson Trophy.*

**Richard Beith** showed a study of Slovak intercontinental airmails between 1939 and 1941 to North and South American destinations. He described the routes and rates, and some of the lengths that senders went to, often unsuccessfully, to avoid British censorship in Bermuda, Trinidad, or Jamaica.

**Rex Dixon** showed a study of the internal postal rates in Bohemia & Moravia with examples from the three rate periods as the initial Czechoslovak rates became Germanised, including registered, express, meter marks, printed papers, business reply services, and papers for the blind.

**Brian Day** then displayed Czechs in Siberia 1918-1921, documenting through returning mail their journey towards home across Siberia and then by sea across the Pacific or Indian Oceans.

**Colin Smith** rounded the session off with small selection of cachets prepared for the Czechoslovak forces in the UK, some of which he jokingly described as 'WWII confetti'.



*Tony Bosworth captivates the audience at Gillingham with his remarkable 1936 Berlin Olympics display.*

A celebratory dinner was held that evening, specially laid out for the Society, but any attempt to loll off afterwards was avoided by a most entertaining talk on the 1936 Berlin Olympics presented by **Tony Bosworth** in his inimitable style, and in a way that demonstrated how the Olympic movement was changed for ever by the political interference of the Nazi propaganda machine.

On Sunday morning **Mark Wilson** presented in detail a larger version of his competition entry on the typographic techniques used by the First Republic printers, showing how the printing blocks were made up and how the flaws were produced, either originating from the photographic negative or from the metal masters, as the plates were constructed. This was a complicated and fascinating insight into stamp production, explaining how the subtypes in many of the issues arose.

Finally **Roger Morrell** showed postal stationery cards from 1918 to 1920, illustrating how the frequent rate changes meant that mostly the cards had to be uprated with extra stamps almost as soon as they had been printed. Again different positional and subtypes were identified.

After coffee the 100-lot auction was conducted by **Peter Williams**, who kept **Louisa Jakeman** on the move as 'runner'. The majority of lots sold either to mail or to room bidders.

The membership thanked **Rex Dixon** for organising the meeting and making it run smoothly, and a good time was had by all. Thanks are also due to the Bosworths who brought display boards up from Maidstone PS for the weekend.

**Roger Morrell**

## Abstracts of Publications

### Colin W Spong

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

The Summer & Autumn 2015 issues of *Austria*, No. 190-191.

“Bestellt” [Delivered] handstamps (Stohl).

Misdirected Mail of the Austrian Empire (Brandon); The Tarnstempel of Ujanowice (Roller).

*The British Postal Museum & Archive Newsletter* May 2015.

Penny Black 175th Anniversary issue.

The March 2015 issue of *Bundesarbeitsgemeinschaft Tschechoslowakei*, Vol. 46 Whole No. 183.

Member Douglas Baxter has kindly translated the list of contents for us.

Plate faults on Czechoslovak stamps 1945-1992 Part 3: 1990 - Pofis Nos 2921-2965 (Norbjerg); The use of Special Delivery stamps (van Dooremalen); The production of Special Delivery stamps (Wilson); Airship Mail deliveries to South America with Czechoslovak involvement (Wilhelms); The Little Fortress prison in Theresienstadt: postal witnesses of its history (Wewer); Personalised stamps from the Czech Post Office [cont.] Pfrötzschnier); Special cancellations from the Czech Post Office—first half of 2014 (Kokta).

The Spring 2015 issue of *The Czechoslovak Specialist*, Vol. 77. No. 2. Whole No. 640.

The 1920 Masaryk issue (Palaschak); Ondráček's Rubens is most beautiful stamp of 2014 (-); Definitive stamps with a 10 Kč value from ČSR [1922-1939] (Květon); Czech stamps – again on top of the World (Sedlák).

Nos. 5, 6 & 7 2015 issues of *Filatelie*, Vol. 65.

The English translation of the contents does not cover all the articles.

Some ethical & legal issues [4] (Beneš); Postal services in Great War 1914-1918 [10] (Jahoda) Romanian field post in our territory in the years 1944-45 [4] (Weissenstein); Contract partners of Czech post in 2014 (Bejsta & Gebauer).

Some ethical & legal issues [5] (Beneš); Jaroslav Goldschmied: 125-90-60 (Beneš); Romanian field post in our territory in the years 1944-45 [5] (Weissenstein); Trial print of Hradčany 20h? (Beneš); Postal services in Great War 1914-1918 [11] (Jahoda).

Some ethical & legal issues [6] (Beneš); Two cases for “joined types” spirals of 25h Hradčany issues (Beneš); Heydrich block with cancellation only on its envelope so far (Beneš); Romanian field post in our territory in the years 1944-45 [6] (Weissenstein); Postal services in Great War 1914-1918 [12] (Jahoda).

No. 2, 2015 issue of *Merkur Revue*. Vol. 20.

The English translation of the contents does not cover all the articles.

Rarely seen Air Mail covers of ČSR [1] (Květon); Counterfeiting stamps & covers of FLUGPOST 1918 (Květon); About tickets of legionnaire lotteries (JLH); Fiscal stamps & stationery (Štefek).

The March 2015 issue of *Pošta Česko-Slovenská* (formerly *NIEUWS*) No.24.

Plating Hradčany 30 Heller Pofis 13 Michel 29 (Jonkergouw); Airmail rates in the First Republic [4] (Sanstra, van Dooremalen & Taylor); Czech-Slovak Forces in Siberia (van Dooremalen); Hradčany information (Sevenhuijsen)

The June 2015 issues of *Stamps of Hungary* No. 201.

The Telegram Sheets of Hungary – St. Stephen's Crown imprint type – Part 2 The Rates (De Jong); Hungary to Australia –Three examples pre 1900 (Kennett); Sándor Légrády – Stamp Designer (Johnson); Carpatho-Ukraine in 1939 (Benford).



## Book Reviews

***Free Czechoslovak Forces in France 1939-40: A Historical and Philatelic Study.*** Richard Beith, 2013, Monograph 26, 72 pages, A4 Soft-back, ISBN 978-0-9553682-4-0.

***The Czechoslovak Independent Armoured Brigade in France and their return Home, 1944-1945: A Historical and Philatelic Study.*** Ricard Beith 2014, Monograph 27, 60 pages, A4 Soft-back, ISBN 978-0-9553682-5-7.

These two monographs from Richard Beith complement his earlier one about the Free Czechoslovak forces when they were in Britain. They also represent a fresh look at a topic previously dealt with in the 1987 book by Roy E Reader. These volumes bring new information and excellent illustrations to this story. They owe at least part of their origin to the author's dissertation presented for an MA in 2006.

While philately is not at all neglected this is also a historical study. Much material comes from interviews and review of published memoirs by survivors from the period.

After Munich, and the annexation of much of their republic by Germany or Hungary, those Czechs and Slovaks who wished to fight had to escape the country (often illegally, if they were serving in armed forces). Tortuous and unfriendly routes through Poland, Hungary, the Balkans, and the Middle East led them to joining the French Colonial Army and the Foreign Legion. Once war was declared the French did allow them to organise as an Exile Army. They were based and trained at Agde in the South of France. Airmen were more dispersed as part of the French air force. The mail was arranged by the French Army Post Office and much of it was free for those on active service. They had a brief period of fighting as the French and British retreated from the Blitzkrieg.

After the fall of France, the force was evacuated from the Mediterranean coast by the Royal Navy, and they were mostly brought to England. Mail from this period may be postmarked Agde but more likely it will have a French *POSTE AUX ARMEES* mark. Its Czech connotations will be the address or one of the patriotic cachets that were printed with the Czechoslovak Flag. The Exile Army's postal team also produced some commemorative postmarks. Inward mail from abroad is more colourful because it will have postage stamps, often from the countries the exiles passed through during their escape. Thus you do need the philatelic guide that this book provides as well as the historical description of the exiles' peregrinations. Mr Beith has been able to assemble quite a lot of material from this period as well as the data you will need such as the Army Postal Sectors allocated to the Czech units.

In Great Britain, the force was re-formed as the Czechoslovak Independent Brigade. This is the period covered in the earlier monograph which you should certainly read if you collect King George VI period or Great Britain's war-time items. The force seems to have been most philatelically productive and the Brigade was allowed to create its own postmarks which you will find cancelling George VI stamps. There were several patterns.



*The last pattern postmark used for field post by the Independent Czechoslovak Armoured Brigade.*

They saw active service again after D-Day in 1944 as the Czechoslovak Independent Armoured Brigade. They were assigned to besiege the German garrison at Dunkirk. The last pattern of postmarks used in Great Britain was also used in France. Post was free, being on active service, though when extra stamps were needed the forces used Great Britain's. This mail is a bit easier to sort out because

of the postmark used by the Brigade, but you still need the help of this book to trace where it will have been posted. Again, there are many good illustrations to help you.

However as noted above this is also a historical study about the period. Mr Beith tells a story that is not so well known to British readers of my generation. It does not have a happy ending. You may find a cover with obvious Czechoslovak connections but to an address in Britain, franked with a US 5 cent stamp, cancelled by US Army Postal Service. There will be a Censor's mark and there may be the postmark of the Brigade as well. This will be dated after VE day in 1945.



Cover sent to Leamington Spa by Czech detachment with US forces in Bohemia 15 July 1945.  
Handled by US Army postal service.

In Eastern Europe agreements were made between the Allies relating to which areas the Soviet Army should liberate. Most of former Czechoslovakia was included in the Soviet Zone. A detachment was sent from the force at Dunkirk to join the American troops on the former republic's western frontier (Bohemia). The 5 cent stamp was required for letters other than surface mail back to USA (although some of the Brigade's post was allowed through to other destinations for free, as well).

The detachment advanced to Prague only to be met by Czechoslovak forces organised by the Soviets, who turned them back as unauthorised intruders into the Russian Zone. This was a foretaste. From early 1948 the Communist Party victimised and began to imprison returning members of the force that had fought with the western allies. There were executions also, once the Party was fully in charge of the country.

Returning to philately, the book contains very useful chapters about other mail generated by the complex movements and fate of the Brigade, such as covers with mixed franking of Belgian, French, and British stamps, French stamps overprinted with a shield inscribed *ČSR* and *Foreign Post 1944* (in Czech), covers associated with Repatriation Missions (for POWs), and even air letters with Great Britain's stamps posted from a member of the Czechoslovak Military Mission to Italy.

I did enjoy these books. The philatelic items described are certainly worth looking for and with these texts you can piece together their stories. However the history is also fascinating and it is told better here than in many history books that I have read. Do beware. Whether you obtain either one or both of these books you will be under great temptation to buy the earlier one dealing with the period in Britain. It is still available (Monograph 15, 2002).

**Brian Livingstone**

*Reprinted with the permission of the author and editor from Stamp Lover, Vol. 107, April 2015.*

**Sir Nicholas Winton**  
**Interviewed by Felicity Griffins and CPSGB member Heinz Vogel**  
**for the Elmbridge and Runnymede *Talking News***

*After the German occupation of the Sudetenland in October 1938, thousands of refugees, Jewish and others, fled inland into Czechoslovakia. Then, after the Kristallnacht on 9 November 1938, the persecution of the Jews reached a new level. Around that time, 30-year-old Nicholas Winton was a stockbroker in London and was planning a skiing trip to Switzerland. Instead, he went to Prague in January 1939 at a time when many organisations were trying to find places of asylum for those at risk. The following is an edited transcription of Sir Nicholas Winton's story as described by him during our interview recorded on 28 February 2005. Sir Winton begins:*

My great friend Martin Blake was a master at Westminster School and we took the children on skiing holidays every year, not only really to look after the children, but to get a free holiday. He and I were very politically involved in the left wing politics of the time, we knew all the political people, and when he rang up at the last moment and said, "Look, I'm cancelling our trip to Switzerland and I'm off to Prague. I know it can be interesting to you, so will you cancel all your arrangements and meet me at the Hotel Schwebeck on Saturday."

I knew that he was in touch with the British Committee for Refugees from Czechoslovakia, (BCRCS) which had an agent there called Doreen Warriner, who was there to bring out endangered elderly people on Hitler's black list. So I knew that was roughly what he was going to do. It was a complete surprise that directly I arrived he said, "the first thing you are going to do is to be introduced to Eleanor Rathbone, MP, and I want you take her to the refugee camps."



*Sir Nicholas Winton with Felicity Griffins.  
Photo by Heinz Vogel.*

The people who fled into Czechoslovakia from the Sudetenland either had relatives or friends where they could stay, or as happened in most cases, they had nowhere to stay as they were just fleeing. Of course, they fled at the very last moment and were not able to take anything with them, and so they were in pretty bad shape. These camps were pretty bleak and pretty horrible. So I went round and took Eleanor Rathbone to the camps. I think my chief reason for escorting her was that she was one of these 'blousey' ladies who didn't dress, she just covered herself, and when she sat down, or did anything, she always left something behind. So my real reason for escorting was to collect all the belongings she left along her path as she went. She wasn't forgetful in that way, she was just absent-minded. A remarkable lady and, of course, very well known. I didn't really meet anybody in these camps, I only

looked. All you knew was that they were refugees from Czechoslovakia and this was how those who didn't have either friends or relatives in Czechoslovakia were having to live. When I met other people in Prague at that time, there was no doubt that the Germans were going to come in; it didn't seem to be would they or won't they. As for what the Russians might do, that was the big unknown factor.

Question: *How did you get to all these families who wanted to send their children over to England?*

I don't think a lot of them necessarily wanted to come to England. They had to do something, they couldn't stay. I was then in Doreen Warriner's office, which was a branch of the BCRCs and which was there to bring out those people who were on Hitler's black list, and I said to Doreen, "What about all these kids?" She said, "Well, we've got neither the money, nor the energy, nor facilities to do anything and, in any case, they won't let them into England on their own."

I also met out there Trevor Chadwick, who had been a master at a school in Swanage, and I said to him "We've got to list these children who need to get out. I'll go back to England to see what can be done. If I am successful, will you run the office in Prague?"

Well, it was easy enough to make a collection of the children who wanted to leave the country. You didn't have to let it be known, it all fanned out pretty quickly that there was somebody here who might be able to rescue the children. They passed on the bringing in the names and addresses and facilities, dropping crates of beer outside my door of the hotel where I was. I left all the organising – detail gathering – to Trevor Chadwick. All I said to Trevor and the children was, "Look, don't be so excited. I want to do this but everybody says it's impossible. Until I get back to England and find out whether it can be done, all this is completely academic. It doesn't mean anything, but will you, Trevor, collect all this information, so that if by any chance it is possible, we can go into business?" Well, my motto paraphrases Sherlock Holmes: *If something is not blatantly impossible, there must be a way of doing it.*



*Winton memorial  
in the Prague main railway station.  
Photo from Wikipedia.*

When I went to the Home Office and said this is what I want to do, they said, "Yes, Certainly. Get on with it, these are the conditions: . . ." The conditions were that for every child I had to find a home that would look after the child until the crisis was over and that each child would have a guarantor of £50.00 – that is more than £1000 at current values. That was really about all. I had to call myself something so I had a letter heading printed as the Children's Section of the BCRCs. It looked official, and everybody who read it thought it was official. The only people who knew it wasn't official were the BCRCs and they didn't say anything to the contrary.

The other story – digressing for the moment – is that the people in the City (of London), a lot of them, were unbelievably pro German at the time. People forget that there were these big elements in England at the time; I mean there was the big Socialist element – Tom Driberg and Stafford Cripps,

Aneurin Bevan, and all those Labour people, and then there was the other side of the coin which was Sir Oswald Moseley.

I knew Moseley quite well, he was in my fencing club, so I knew Moseley and I fenced with him. He was a very nice person – as all Fascist dictators are – brilliant speakers, absolutely brilliant. There was a lot of feeling in the City that we've got no need to fight Hitler and why not make peace with him. In fact, even later, after March 1939, when I entered the war because of what had happened in Czechoslovakia, I was a pacifist and went to France with the Red Cross. I came back at the time of Dunkirk and I met with my boss in the City where I had quite an important job, and he turned round to me and he said "It's no use going on fighting this chap, we might just as well make the best peace terms we can now." That was one of the main things that changed my life. I turned round then and never went back to the City again, even though I was a Member of the Stock Exchange. I can't believe that more people in the Government didn't really know what was happening.

To get back to Prague, this boss of mine, who was very right wing, said on the phone, "Look, you've overstayed your leave, come home." And I said "Well I'm staying another week anyway", but he had no sympathy with what I was doing.

It seemed so obvious when one was over there what was happening. I was followed by Germans the whole time. Speaking German, it was easy to me. I could have turned round and been as rude as I liked. They were there just to find out what I was doing – there was no hostility. They never thought they were going to fight us. They knew what I was doing. They just wanted to find out and hear more about it and get me to open up to them and help them stop me doing what I was doing, but there was no hostility. In my best German I could go up to them and I said "Look, I've seen you at breakfast, I've seen you at lunch, and it's dinner now, why don't you bugger off and leave me alone?" and they turned round and went off. There was no hostility there, but it was obvious that they weren't doing it for fun.



*Winton memorial  
In Maidenhead railway station.  
Photo by Rex Dixon.*

*Question: So you spent three weeks in Prague, set up the whole operation and returned to look after the English side.*

I can't really say to have set the whole organisation up, for there can't have been any organisation when I didn't even know if it was going to be possible to do it. I set up an organisation which could spring into action if, in England, I was successful.

In actuality, we only brought out under 700 children (669 to be exact) from a list of thousands of names, more than 2000. There was the last transport, the day war broke out, that never left, that was alone another 250. It sounds a lot at the time, but wasn't a lot relative to the need.

Finding families in England for these children, this was the most difficult part really. There was a very well known, I think it was a weekly newspaper, a magazine, called *Picture Post*. They ran an article for me every week. Then having pinched the name of the British Committee, I was able to circulate all their agents throughout England, and they didn't dare say it was unofficial. When you get an appeal for children it is more easy than an appeal for adults. When we got heard about it, we wrote letters to other newspapers, but the one factor which conditioned the speed on which the operation worked was how many families we could find to take them.

We organised six trains, covering March, April, May, June, July, and August – six months – that went from Prague, right through Germany to the Hook of Holland, from where they finished up in Liverpool Street station in London, where I went to meet them all. There were always some things that went wrong, poor kids left behind because nobody came to fetch them. There were always plenty of stories like that. There's a memorial outside Liverpool Street Station, based on one of my grandchildren, in what is now called Children's Square. Vera Gissing and Anita Gross – two of those children – do a lot of the statistical research now and these days there are some 5000 descendants of those children. It's also very nice to see some of the children now, especially when they start looking after me 50 years after the event.

Question: *How did the story finally come to see the light of day?*

The story really started to come out through Betty Maxwell – Elizabeth – the wife of Robert Maxwell MP and media tycoon. She was arranging an exhibition called *Remembering for the Future*. I had all these papers which I thought might be of interest to somebody, but nobody was interested until one day somebody took me up to Betty Maxwell and she's the one who really started the whole thing going. She wrote to all the children on my list and got over 300 answers and invited the lot to a big do at the Sternberg Centre in Golders Green [Sternberg Centre for Judaism, East End Road, Finchley N3 2SY], including Esther Rantzen of the BBC. What she got for her subsequent TV programme bringing the rescue to the public's attention, she got from Betty Maxwell.

*On behalf of Czechout and all of the Society's members, may I express our thanks to member Heinz Vogel for resurrecting and transcribing this recording – originally intended for the blind – and sharing with us this remarkable glimpse into the life of Sir Nicholas Winton in his own words - Editor.*

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## The 25 Haler Dove

Mark Wilson

The 1920 Dove issue (*Holubice*) offers the philatelist myriad opportunities to explore the intricacies of early Czechoslovak postal history and stamp manufacture. Coupled to the fact that few full panes are available for some denominations, one can be sure of a very interesting journey when exploring this issue. A case in point is the 25 haler which appeared in two different types.

Postal authorities announced the release of Type I on 7 August 1920. The stamps appeared in post offices and entered circulation on 1 September of the same year. The stamps saw use chiefly during the fourth and fifth tariff periods, although during the fifth period the more common stamp found will be a Type II.

In the fifth period, two Type II 25 haler stamps franking a domestic postcard or printed matter in the 50 g category, or four on an intercity cover are quite common – Type I stamps are seen far less frequently in this context. But during the fourth period printed matter in the 50 g weight bracket mailed abroad are the stamp's scarcest single franking. Such covers are considered a rarity of the first order.



Single 25 haler Type I franking printed matter sent abroad (*Zákupy* | Reichstadt to Vienna 9 April 1921).  
Ex Roger Morrell.

The very unusual digits created for the issue by designer Jaroslav Benda are the perhaps the stamp's most outstanding feature. His very peculiar rendition of the digit 2 so upset postal authorities that they demanded a revised version be produced less than six months after the initial release. The Type II entered circulation on 8 February 1921. Bender's redesign of the digit received a much warmer welcome than did Type I.



Type I

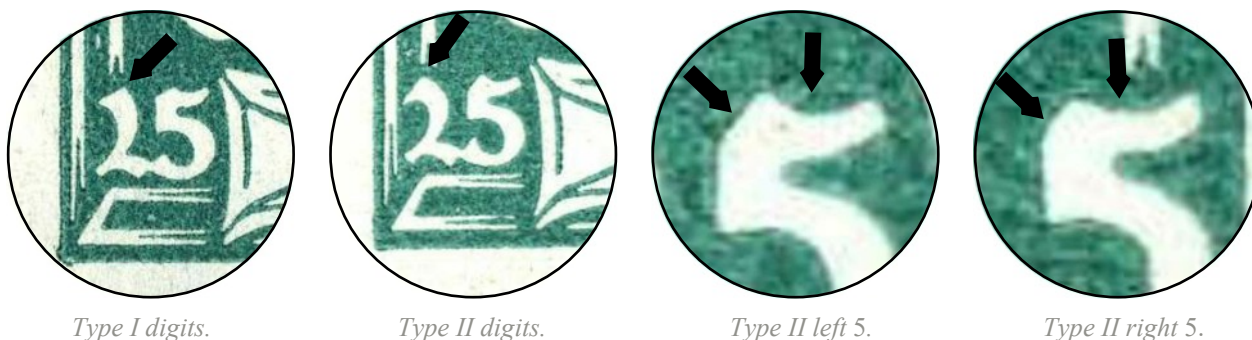
Type II caused the printer some pain to produce as every step in the production process had to be repeated. An engraver first cut a new die to be used to print 100 double-stamp size auxiliary prints. These prints were



Type II

then pasted to stiff paper in a ten-by-ten array with tally numbers pasted below the bottom row of prints. A photographer using a 50% reduction lens produced a plate-sized glass negative and its image was electrochemically transferred to a metal plate coated with a photosensitive layer. After etching, the rough edges on the 100 clichés were milled away, the plate polished, and then used to print stamps.

The stamps themselves reveal the fact that the printer had to redo all of these steps for the release of the Type II stamps. Typically, the printer would have simply pasted new digits over the old on an auxiliary print to change its denomination.



However, this was not the case for Type II. By looking closely at a Type II stamp, one can see that the digit 5 on the right and left sides of the stamp differ. Since it is not reasonable to believe that two different sets of digits were printed out to be pasted to an existing auxiliary print, it is clear that a new die was cut but that the engraver failed to notice the difference between the left and right digits.

Comparing panes of Type I and Type II stamps offers further proof of the use of a new ten-by-ten array of auxiliary prints. The pasting of auxiliary prints to stiff paper was done by hand and so their alignment was subject to human accuracy. The distance between positions 22 and 32 on a Type I pane is slightly less than that for the same positions on a Type II pane, demonstrating without a doubt the use of two different paste-ups.



*Position 22 above position 32.*

*Left: Type I – Right: Type II*

*Note the slight difference in vertical spacing on the two panes.*

The Czech Graphics Union prepared two plates for the Type I printing and six for Type II; both were used to print a prodigious number of stamps: 10,130,00 for Type I and 27,230,000 for Type II stamps. Despite the large number of stamps produced, few full panes of either type exist; various sized blocks are far more common.

Since postal authorities did not withdraw the Dove issue until 1 March 1932, opportunities abound for philatelic research, both in terms of their postal use and production histories. Like the 25 haler, most Dove stamps have interesting production aspects to explore. The post office released in two very different colours both the 5 and 10 haler (the printer created two negatives for the former), and as with the 25 haler, the 20 haler appeared in two types. Readers are invited to relate their explorations of these stamps in future issues of *Czechout*.



## Nationalized Circular Date Stamps in Early Czechoslovakia

### Johan Sevenhuijsen

In October 1918, the new Czechoslovak state was left with the heritage of many years of Austrian and Hungarian postal service. This history left its clear marks in the first few years of postal service in the country.

The production of the first Czechoslovak stamps took less than two months after the proclamation of the republic – although Austrian and Hungarian stamps were valid and widely used until the end of February 1919. The production of new Czechoslovak datestamps took much longer as the old Austrian and Hungarian datestamps were gradually replaced with new ones with the text *Č.S.P.* and some of them remained in service well into the year 1921.

In the meantime local postal authorities in many places took the initiative to nationalize the datestamps already in use. This is a fascinating glimpse of the political transition and a rich area of study. In this article just one aspect is shown: the various ways in which Austrian datestamps in the Czech lands were nationalized.

In the Czech lands, the datestamps in use can be divided in three groups according to the language: monolingual Czech, monolingual German, and bilingual German/Czech devices (this article ignores German/Polish datestamps). In any event, monolingual Czech datestamps could be used in the new country without any political problem and so remained unaltered.

The monolingual German datestamps were mainly in use in the areas of the country where the majority of the population spoke German and the local authorities there, in most cases, did not feel the inclination to change the German name to something Czech. Moreover, changing the name in an existing canceller is difficult to do without special professional equipment. But there are some examples of nationalized monolingual German datestamps. One is shown here for the town of *Bretnov*: the Austrian cancel *Breitenau Österr. Schles.* (Breitenau in Austrian Silesia) was changed to *Breitenau Schles.* (Breitenau in Silesia) by expunging the word *Österr.* This was done between September 1919 and January 1920, as can be seen from the two strikes shown.



*Bretnov.*



*Žleby.*

The larger group of bilingual datestamps was much easier to tackle. In many cases the German text was simply expunged leaving just the Czech name for the town. There are very many examples of this, often executed very early in 1919. Shown above is the *Žleby* cancel produced by expunging the German text *Žleb* (which does not look very German but was apparently considered offensive anyway).

But there are interesting alternatives to expunging the offending text from the canceller. One was by filling the German part of the cancel with something like molten lead, making the text invisible and producing a black blot instead. *Žihobec* is a nice example of this practice, where the German name *Žihobetz* was blacked out.



*Žihobec.*

A more sophisticated alternative – requiring more professional care – was the replacement of German text with neat black blocks, as was done in *Pozořice*, where the German name *Pozořitz* was replaced in this way.

Then there is an interesting group of cancels where the Czech and German names were similar enough to



*Pozořice.*

change the German text to Czech (or something very similar). In quite a number of cases the German name and the Czech one differed only in its last letter, which in German was *W* and in Czech *V*. An example is *Kublov*, where the German *Kublow* was changed by removing the right half of the letter *W*, producing a canceller with the same Czech name in both places. The same was done to bilingual datestamps in *Smíchov* (now part of Prague), where the German *Smichow* was changed to *Smíchov*



Kublov.



Smíchov.



Orlik.



Hlinsko.

(lacking the accent on the *i*, which in any event was present in the Czech text for only some of the datestamps used there).

Other examples are *Orlik*, where the German name *Worlik* could be changed by just removing the *W* and *Hlinsko v Čechách*, where the German *Hlinsko in Böhmen* could be changed by removing the words *in Böhmen*.



Hlinsko.

An interesting adaptation was done to the canceller in *Manětín*. The German name in the canceller read *Manetin*. As can be seen, the accents that form the difference between both names were added to the canceller to nationalize it. The result is clear, although the execution of the change still looks somewhat amateurish.

The various ways datestamps were treated and the non-professional execution may be taken as signs that the changes done to the datestamps were performed out of nationalistic zeal by the local postal officials who in some cases used creativity to attain their goal. A general directive sent to all post offices would probably have led to a less varied result. As it is, an interesting collection can be built from still readily available material.

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## Postal Stationery Inland Cards from 1922

### James Hooper

Postcards from the first republic offer an interesting insight into how the Czech Graphics Union printed postal stationery. The printer constructed plates in four columns with eight rows of cards each. Within the plate, the printer assembled each postcard independently. Separate dies were made of the national emblem and the imprinted stamps were cut, one at a time, from existing plates used to print postage stamps. The lines within the cards were printed with commercially available typographic pieces and the price was likely produced from small blocks of text.

Because of these practices, postcards – like the Hradčany and other typographically produced stamps – have tiny differences that may be used to distinguish one card from another. Initially, Czech philatelists used the imprinted card price in the upper left-hand corner of the card to establish types. Over time, many came to recognize that the position and spacing of the horizontal and vertical lines – especially their orientation under the national emblem – could be used to establish even more types. Much work remains to be done to fully understand Czechoslovak postcards with respect to their types and differences, but here I offer a short introduction to my exploration of them using my own terms.



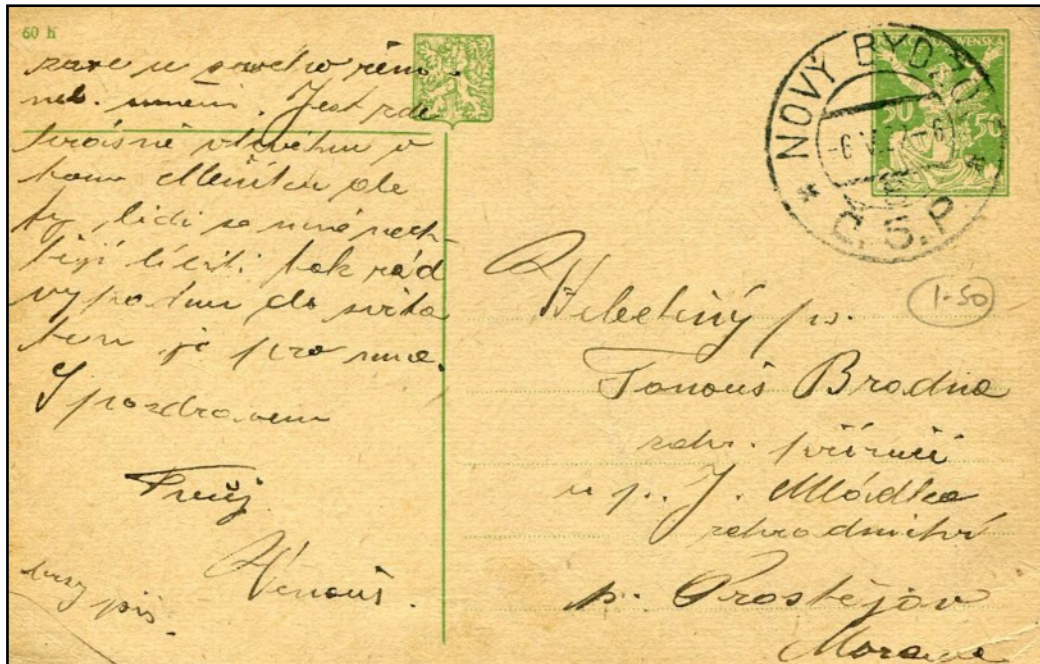
*Subtype 1.*

*Sent from Stará Říše 9 November 1923 and arrived in Paris 13 November 1923.*

*Franked with two additional 50 haler Liberated Republic stamps to make up the 150 haler foreign rate.*

In 1922 the inland rate was increased to 50 haler. The postal authorities continued the design of previous postcards but imprinted the card with a green 50 haler Liberated Republic stamp and an altered price of 60 haler, the latter printed in the upper left corner.

For the card above, the first subtype, the vertical dividing line is at the centre of the national emblem and is joined to the horizontal line. The entire postcard is printed in a pale green, as are most in this series.



Subtype 2.  
Cancelled at Nový Bydžov 6 May 1922 and addressed to Prostějov.

For the second subtype above, the vertical dividing line is to the left of the national emblem and is not joined to the horizontal line. For the third subtype below, the vertical line is to the right of the national emblem and is joined to the horizontal line.



Subtype 3.  
Cancelled at Moravská Třebova | Mähr. Trübau and addressed to Vienna.  
A 50 haler Liberated Republic and 20 haler Dove make up the required concessionary foreign rate of 120 haler.



Subtype 4.

Sent from Brunzeuf | Braunseifen 7 June 1922 to Berlin.

A 50 haler Liberated Republic and two 10 haler Dove stamps make up the concessionary foreign rate of 120 haler.

For the fourth subtype above, the vertical dividing line is to the right of the national emblem and is not joined to the horizontal line. For the fifth subtype below, there is a 1.5 mm gap between the horizontal and vertical lines with the vertical line slightly to the left of the national emblem.



Subtype 5.

Cancelled at Jablonec nad Nisou | Gablonz a.d. Neisse on 4 November 1923.

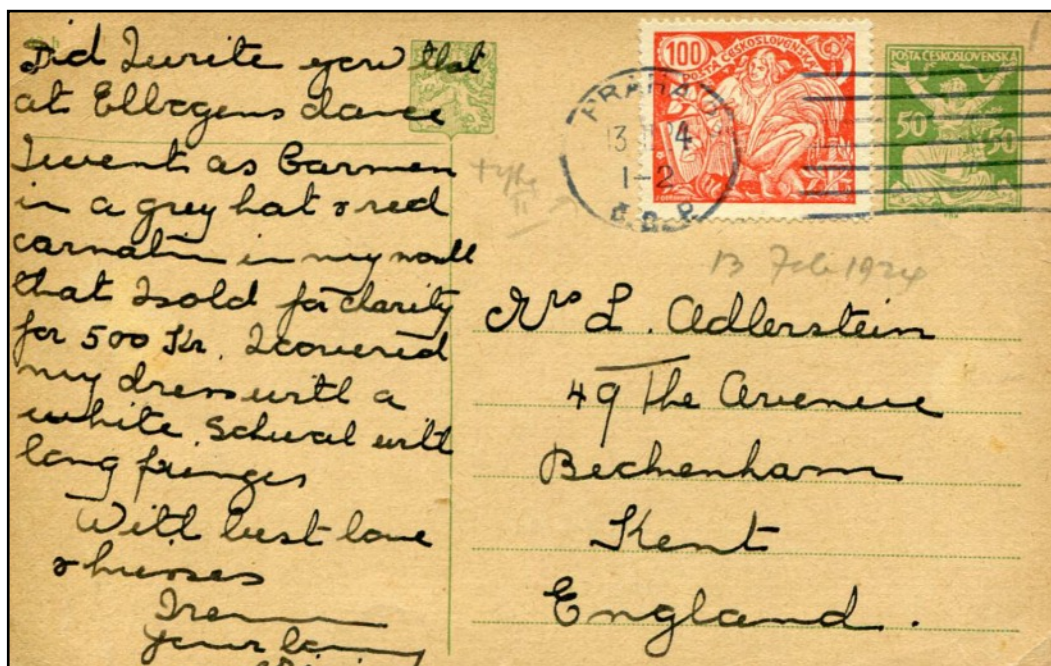
In Prague on 5 November 1923 two 15 haler postage were added. Why?



Subtype 6.

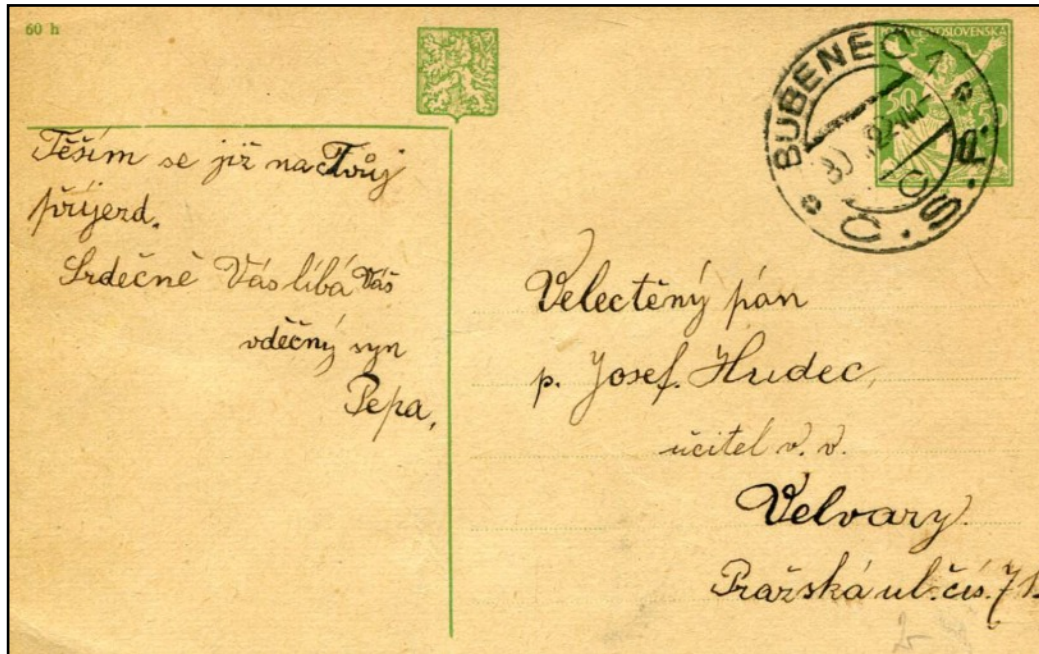
Sent from Mariánské Lázně 1 | Marienbad 1 10 June 1922.

The sixth subtype has a horizontal line that almost touches the national emblem with the centred vertical line about 1 mm below. Note this card is a much darker green than the preceding examples. The seventh subtype below has a 1 mm gap between the horizontal line and the centred vertical line.



Subtype 7.

Cancelled at Prague 3 February 1924 and addressed to Beckenham, Kent, England.  
A 100 haler Type II Agriculture and Science stamp makes up the required 150 haler foreign postage rate.



Subtype 8.

Sent from Bubeneč 1 30 November 1922 and addressed to Velvary.

The card above, the eighth subtype, has the vertical line to the left of the national emblem with a tiny gap between it and the horizontal line.

As can be seen, the most obvious identifiers for postcard subtypes are the dividing lines, but the address lines, the text, selling price, and imprinted stamp provide secondary identification indicators. In some instances one may discover that the imprinted stamp is a replacement for a worn die because there were multiple replacements of the stamp cliché. However, these are not always obvious for some postcards and thus will forever remain vague.

Most importantly, the dividing lines in most cases will determine a postcard's subtype even though the stamp was produced with a different die. This is possible because the lines' deviation from the standard position is recognizable, or because of differences in the blocks of text and their positions.

One final note. As the dies for the imprinted stamps were cut from 100-stamp plates used to print postage stamps, it is likely that one may find well-known plate flaws on some postcards. The clipping below illustrates this feature.



Clipping with 'egg on belt' plate flaw.

Subtype 3 but with a tiny gap at the top of the vertical line right of the national emblem.  
Posted at Rožnava 3 December 1922 (ex Mark Wilson).

### Printing Techniques

**WIFAG:** rotary recess press combined with photogravure.

**WAITE:** recess printing from flat plates.

**KOMB:** combination of recess from flat plates and offset.



### Czech NVI Stamps with Current Rates

**A:** ordinary internal letter to 50 g – 13 Kč.

**E:** ordinary standard letter to 20 g to European countries – 25 Kč.

**Z:** ordinary standard air letter to 20 g to non-European countries – 30 Kč.

## New Issues – Czech Republic

### Lindy Bosworth

18 February 2015

Plzeň – European Capital of Culture



**Designer:** Karel Zeman.

**Engraver:** Jaroslav Tvrdoň.

**Printing:** WIFAG in sheets of 4 stamps and 2 coupons.

**FDC:** printed recess from flat plates in black-blue with commemorative Plzeň cancel which contains the logo: Plzeň – 2015 City of Culture – and a stylised motif from the city gate leading to the brewery. The cachet drawing is a panorama of the city with the synagogue and cathedral. Superimposed is a key ring with two keys from the city coat of arms and a beer bottle opener.

**Design:** stamp – Cathedral of St. Bartholomew and the modern city fountain against a background of bursting fireworks. Coupon a) coat of arms from the old Plzeň theatre is framed by two actors dressed as night and day, each holding the hand of a clock to represent the passing of time. Coupon b) commemorates the puppet theatre. It shows an open window with a sun sign above from the historic house where the puppets Kašpárek, the devil, and the mermaid performed.

The European Union chooses annually one or more European cities as *European Capital of Culture*. For 2015 the city of Plzeň and the city of Mons, Belgium were honoured. It is a chance for the chosen city to boost cultural development and changes. Plzeň will present more than 650 cultural events including theatre, music, exhibitions, dances, community events, education projects, etc. The project is intended to help develop the whole region.

Plzeň, in west Bohemia, is the fourth largest city in the Republic with a population of some 180,000. Since 1993 it has been the seat of the Roman Catholic diocese of Plzeň. It was first mentioned as a castle in 976 as the scene of a battle. King Wenceslas II granted it civic rights in 1295 and established a new town on the trade routes to Nuremberg and Regensburg.



Pilsner beer was created by a Bavarian brewer – Josef Groll – in 1842 and together with Urquell beer is still brewed in the city. An engineering works was founded by Emil Škoda in 1869 but this grew to be one of the largest armament manufacturers for the Austro-Hungarian Army and Navy.

Today Škoda makes locomotives, underground trains, and trams. Many foreign companies have a manufacturing base in Plzeň today.



18 February 2015

Definitive NVI 'A' - Bedtime Story (Večerníček)



**Designer:** Otakar Karlas.

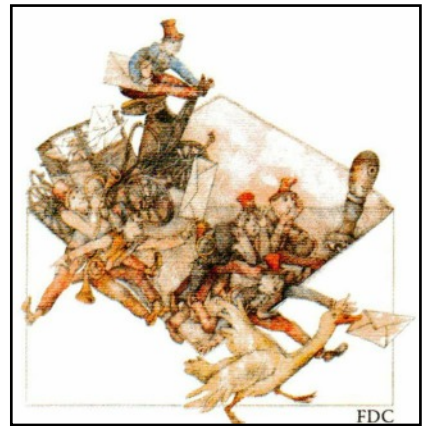
**Printing:** multi-coloured offset in sheets 40 self-adhesive stamps.

**FDC:** printed multi-coloured offset with commemorative Praha cancel. The cachet drawing shows Večerníček driving a car.

**Design:** Večerníček handing out newspapers.



The cartoon character Večerníček, a small boy with a paper hat, is celebrating 50 years of continuous television appearances on television. He opens and closes an animated bedtime story with his theme song which became the symbol of the programme named after him. The tradition of an animated bedtime story began in 1963 on a Sunday evening, then in January 1965 Večerníček, scripted by the graphic artist Milan Nápravník, appeared with his theme song. It is the oldest television theme song in the Republic and was composed by Ladislav Simon. Several new series of stories are produced by Czech Television every year, which since 1973 are broadcast every day in colour.



#### 4 March 2015 Definitive NVI 'A' - Easter

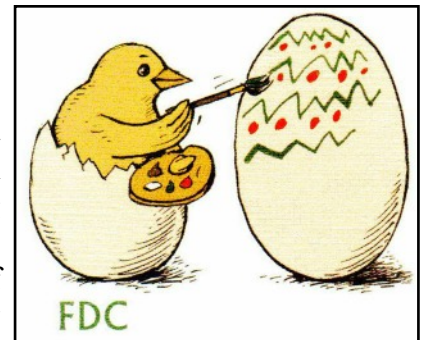


**Designer:** Jiří Silva.

**Printing:** multi-coloured offset in sheets of 50.

**FDC:** printed multi-coloured offset with a commemorative Kraslice cancel. The cachet design shows a baby chick hatching from an egg painting another egg.

**Design:** A hare dressed as a waiter carrying a tray of painted eggs and holding a traditional Easter braided whip of pussy willow twigs.



#### 189 March 2015 EXPO 2015 – Milano



**Designer:** Adam Hoffmeister.

**Engraver:** Bohumil Šneider (FDC cachet only).

**Printing:** multi-coloured offset of one stamp in a souvenir sheet.

**FDC:** printed recess from flat plates in black-grey with a commemorative Praha cancel. The cachet drawing is the cathedral buildings of Milan.

**Design:** stamp – a combination of the Expo Milano 2015 logo and a photograph of Leonardo da Vinci's fresco *The Last Supper*. The left margin of the sheet has the Expo logo and the lower margin has the dates 1 May-31 October of the

event. The background of the sheet is splashes of bright primary colours.

The World Exhibition 2015 has the theme *Feeding the Planet, Energy for Life*. The grounds of the exhibition outside Milan cover an area of more than a square kilometre housing some 130 exhibitors from around the world. The construction of the modular Czech Pavilion began in August 2014. The design is intended to be easy to dismantle and will be used again for the construction of a kindergarten. The Pavilion includes a swimming pool as a symbol of Czech spa tradition and will be moved to Prague to revive part of the banks of the Vltava and as a public amenity after the exhibition closes. Visitors to the Pavilion will receive a swim suit with printed information on it which can be used after the event in an effort to reduce paper wastage of the usual information leaflets.

15 April 2015

## Chomutov - The 6th Czech and German Philatelic Exhibition

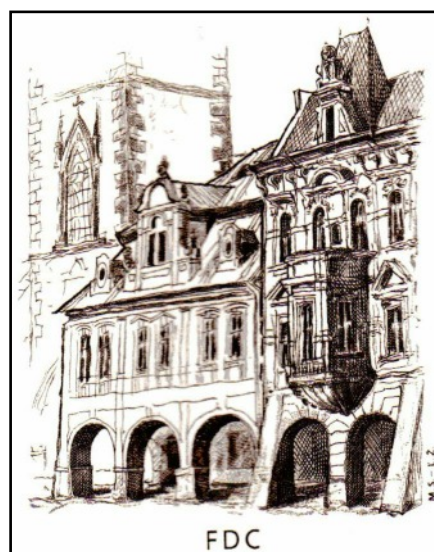
**Designer:** Marie Svobodová.**Engraver:** Ľubomír Žálec.

**Printing:** WIFAG in sheets of 30 **FDC:** printed recess from flat plates in dark-brown with commemorative Chomutov cancel. The cachet drawing is the house No. 4 on the 1st Máje Square. This dates from the early 14th century and has had various uses in the past – a town hall, salt house, parsonage, and town council meeting place.

**Booklets:** 8 stamps and four coupons of two different designs.

**Design: stamp** – the large Jesuit church of St Ignatius by Carlo Lurago and the smaller, original older church, today used the city gallery. It is called Špejchar meaning granary and served as the original church of the seminary.

**Labels:** - a) the Art Nouveau building of the Municipal Theatre  
b) the small secular building known as *Špakiček* attached to the 13th century Gothic St Catherine's Chapel.



29 April 2015

## Definitive NVI booklets - For Children – Bob and Bobek

**Designer:** Alex Dowis.**Printing:** multi-coloured offset in booklets of 10 NVI 'A' self-adhesive stamps of two designs.

**Designs:** a) winter – the characters Bob and Bobek playing ice hockey b) summer – Bob and Bobek rowing in a dinghy.

**Booklet:** the front cover shows the two rabbits practising ice hockey; the back cover has the two characters floating in a swim ring holding a parasol. The cover gives text retail details of the issue with the Czech Post logo and security hologram.

**FDCs:** printed multi-coloured offset with commemorative Praha cancels. The cachet illustrations show a television set with pictures from the a) front and b) back cover of the booklet

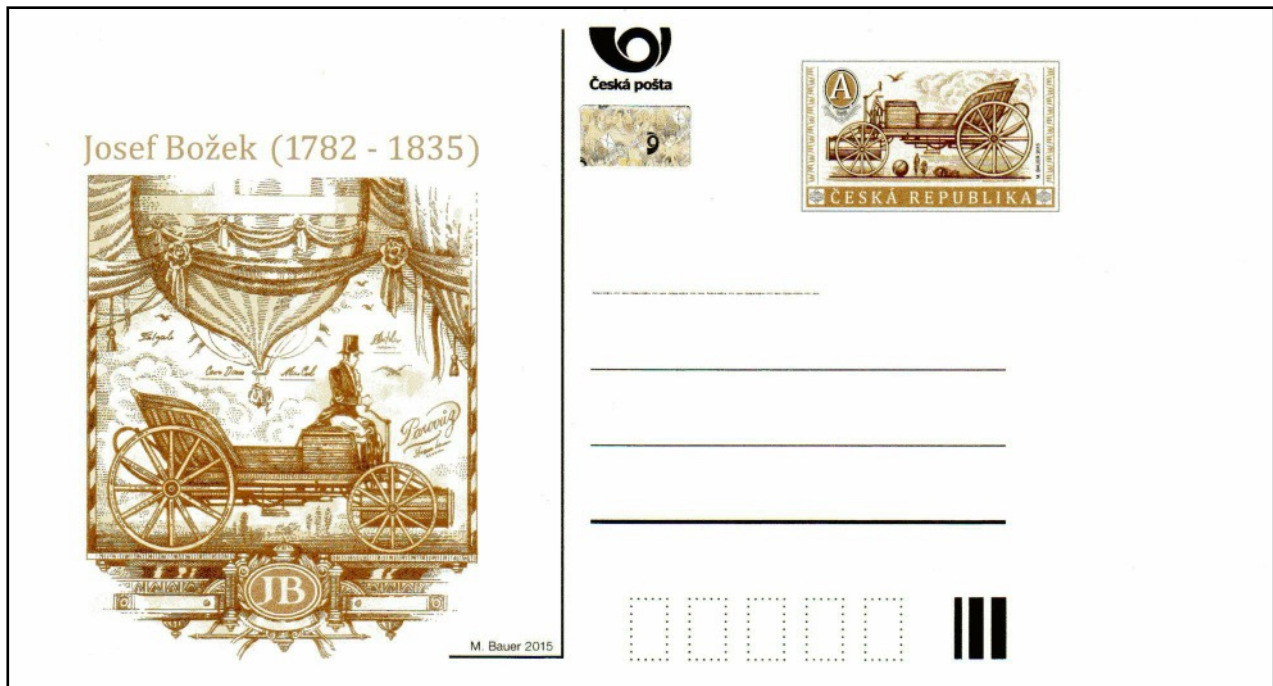
Bob and Bobek, two rabbits created by the Czech cartoonist Vladimír Jiránek, first appeared in a series of TV bedtime stories for children in 1978. Bob and Bobek live in a magic hat and are often mischievous, which gets them into unusual humorous situations. Bob is the larger of the two and smarter than Bobek who is more nimble and resourceful.



## Postal Stationery

### Commemorative Postcards

The following postcards have the logo of the Czech Post and a security hologram to the left of the imprinted stamp. The first line for the address is a continuous micro-print *Czech Post, PTC 2015*.



### 18 February 2015 Josef Božek

**Designer:** Milan Bauer.

**Printing:** full coloured offset.

**Design:** stamp – imprinted ‘A’ stamp shows Božek’s steam engine. To the left is the logo of the Czech Post and a security hologram. The left portion of the card is a drawing, in brown, of Josef Božek driving the steam engine with a balloon flying in the background.

The issue commemorates the 200th anniversary of the launch of the first steam car on Czech territory. The retail price is 18 Kč.

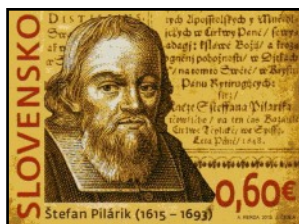
Josef Božek (1782-1835) came from a miller’s family in Biery, Silesia. During his studies at grammar school he is said to have designed about forty ingenious mechanisms and models. He went on to study mathematics in Brno, then in 1804 studied philosophy at Charles University, Prague, before becoming a tutor to aristocratic families. He obtained the position of mechanic and clockmaker at Prague Technical University by recommendation of Frantešek J Gerstner, its director.

He assisted with the construction of Gerstner’s steam engine – the first ever in the lands of the Austrian monarchy. Božek constructed a set of model clock escapements for advanced, portable, interior, and tower use. His precise pendulum clock of 1812 for the Klementinum Observatory was in use by the Prague Astronomical Institute until 1984. The first horse-drawn railway carriage on the line connecting Linz to České Budějovice was designed and built by Božek.

In September 1815 he introduced the first steam car to Prague. This was made in England and brought in parts to Prague by Georg Buquoy but assembled and demonstrated by Božek. Two years later whilst giving another demonstration and showing his steamboat on the Vltava River the money collected was stolen. In frustration as he was in debt, he smashed the car and gave up experimenting with steam engines. Both his sons became mechanics and the younger, Romuald, helped with the reconstruction of Prague’s Town Hall Astronomical clock in 1864.

## New Issues – Slovak Republic Lindy Bosworth

6 February 2015 Personalities: 400th Birth Anniversary of Štefan Pilárik



**Designer:** Adrian Ferda.

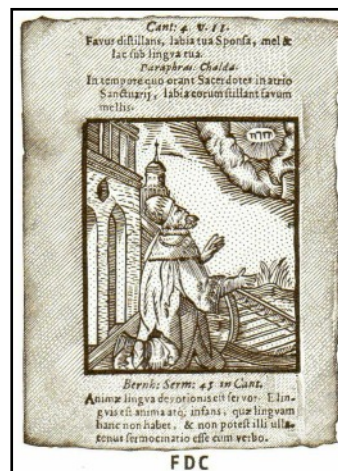
**Engraver:** Jozef Česla (FDC cachet only).

**Printing:** Heidelberg Speedmaster.

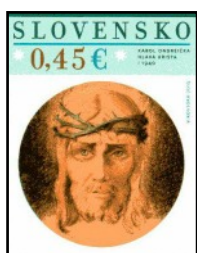
**FDC:** printed recess in black-grey with commemorative Očová cancel. The cachet drawing is a page taken from his manuscript *Favus distillans*. The original is in the collection of the University Library, Bratislava.

**Design:** portrait of Štefan Pilárik against a background of his writings.

Štefan Pilárik (1615-1693) an Evangelical priest, translator, organist, poet and prose writer lived during the turbulent 17th century mainly in today's Slovakia. He was exiled several times with his family and for the last 20 years of his life lived in Germany as a result of religious persecution. He was also imprisoned by the Turks in 1663. He wrote an epic poem of his experiences which was published in an early form of the Slovak language. His autobiography *Currus Jehovae mirabilis* (God's Miraculous Chariot), published in Wittenberg 1678, expounds his religious and educational ideas within the reality of life.



6 March 2015 Easter – Themes from the Works of Karol Ondreička



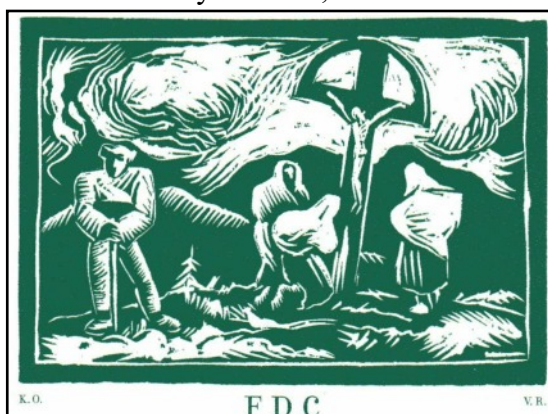
**Designer:** Vladislav Rostoka (from original art work).

**Printing:** a) offset – Heidelberg Speedmaster. b) 10 self-adhesive stamps in a booklet. **FDC:** printed offset by Kasico a.s., Bratislava with a commemorative Bratislava cancel. The cachet design in green is from a woodcut by the artist *Under the Cross*, c. 1930.

**Booklet:** front cover is a detail from a painting showing a farm worker holding a scythe in a field with mountains and forest in the background.

**Design:** Suffering Christ with a crown of thorns from a series of portraits of the head of Christ painted 1940.

Karol Ondreička (1898-1961) After graduating from the Academy of Arts, Architecture and Design, Prague, he taught at various schools. From 1932 he contributed book illustrations to the publishing house of Matica slovenská and works for a children's magazine. His most productive and formative years were the 1930s. He was inspired by the traditional way of life in the mountains of Slovakia producing landscapes, people working, taking part in traditional community activities, and religious festivals. His paintings are representative of the Modern Slovak School but he was the only one to regularly portray the Madonna and Child. From 1940 Ondreička made a series of drawings and paintings of Christ's head and face with a Nordic-like appearance of blond hair and blue eyes.



## 16 March 2015      The Bone Marrow Transplant Unit of the UCHC

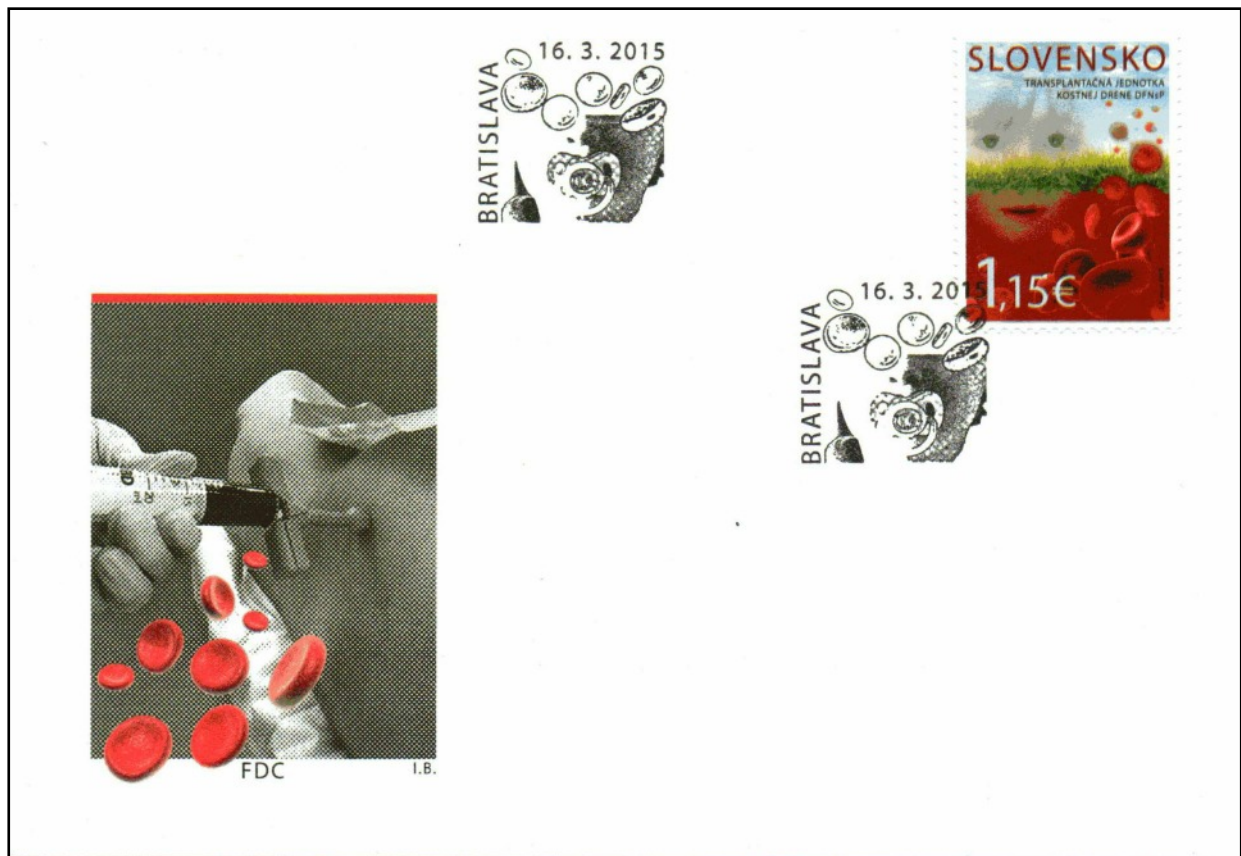
**Designer:** Igor Benca.

**Printing:** offset - Heidelberg Speedmaster.

**FDC:** offset by Kasico a.s., Bratislava with a commemorative Bratislava cancel. The cachet design in grey shows a bone marrow treatment with a scattering of bright red blood corpuscles.

**Design:** an image of a child's face above and below ground with a stream of red blood corpuscles.

The Bone Marrow Transplant Unit was established in November 1995 as a department of the University Children's Hospital and Clinic (UCHC), Bratislava. It is the only such unit in Slovakia to treat children from birth to 18 years. More than 320 transplants have been undertaken since 1995. In 2011 the Unit was reconstructed and expanded with government aid and donations from the Pinch of Hope Foundation. The success rate for patients with malignant diseases is 60% and for non-malignant diseases almost 90%. Without this treatment none of the children would survive as there is no other cure yet known. The BMTU is a recognized member of the European Society for Blood and Marrow Transplants which gives access to registers of suitable donors for patients.



*Bone Marrow Transplant Unit of the UCHC.  
First day cover Bratislava 16 March 2015.*

### Promotional Cards

Except where otherwise indicated the following cards have a NVI T2 50g imprinted stamp with one of the following impressions: 1) historic post station; 2) toothed circular impression in blue with *Slovensko* in yellow and a star above the figure 10, to commemorate the 10th anniversary of the entry of the Slovak Republic into the European Union.

**18 December 2013 CDV 225/192/13 Day of Postage Stamp and Philately.** Imprinted NVI 1) stamp. The cachet is an arrangement of perforated stamp images in white, yellow, green and blue representing a bouquet.

**14 February 2014 226 CDV /14 10th Anniversary of the Entry of the Slovak Republic to the European Union.** Imprinted NVI 2). Left portion is blank for future promotional use

**10 March 2014 227 CDV 192/14 165th Birth Anniversary of Ľ V Rizner (1849-1913).** Imprinted NVI 2) The cachet has his portrait with text below.

**31 March 2014 228 CDV 226/14 10th Anniversary of the Entry of the Slovak Republic to the European Union.** Imprinted NVI 2) Cachet has a view of Bratislava Castle with the Slovak and EU flags flying in the foreground.

**6 June 2014 229 CDV 226/14 Bratislava Collectors Days.** Imprinted NVI 2) stamp. Cachet shows a collector with a magnifying glass with relevant text beneath. The event was held on 6-7 June 2104.

**7 August 2014 230 CDV 192/14 Galafila 2014.** Imprinted NVI 1) stamp. Left portion promotes the stamp exhibition held 7-9 August with a collage of views of the area.

**29 August 2014 231 CDV 226/14 70th Anniversary of the Slovak National Uprising.** NVI 2) stamp impression. The cachet is a silhouette drawing of a line of soldiers/partisans against a skyline with text below.

**4 September 2014 232 CDV 192/14 Sbeřatel 2014.** Stamp impression NVI 1) The cachet shows a coloured 'Rubik Cube' with the event and text below. The Collectors Fair was held from 4-6 September 2014

**20 September 2014 233 CDV 192/14 The Most Beautiful Postage Stamp of the Year 2013.** Stamp impression NVI 1) The stamp chosen and illustrated was the issue of 12 June 2013 – joint issue with the Czech Republic - 1150 years since the arrival of Sts Cyril and Methodius.

**7 October 2014 234 CDV 192/14 145th Birth Anniversary of M M Harminc (1869-1964).** NVI 1) stamp impression. Cachet design in red depicts a building with several rooms showing further buildings. Harminc was a prolific architect designing many types of building both public and private.

**23 October 2014 235 CDV 192/14 Sindelfingen 2014.** NVI 1) stamp impression. Cachet design – a perforated stamp outline in blue with dates of the Fair and a magnifying glass. Fair held from 23-25 October 2014.

**6 November 2014 236 CDV 226/14 Salon Philatélique d'Automne, Paris 2014.** NVI 2) stamp impression. The cachet design is an outline of a stamp in the French national colours with the Eiffel Tower and relevant text.

**18 December 2014 238 CDV 226/14 Day of Slovak Postage Stamp and Philately.** Imprinted NVI 2) stamp – toothed circular impression for 10th anniversary of the Slovak State. Left portion of card has a large perforated stamp outline with a blue Sèvre vase.

**23 January 2015 239 CDV 216/15 Winter Universiade 2015.** Imprinted stamp impression in gold with six circles showing five different sports and sixth circle with NVI 2) stamp. Left portion has a mountain winter scene with logo and text of the event. This took place at Štrbské Pleso and Osrblie from 24 January to 1 February 2015. (Stamp impression same design as the Sport issue 19 April 2013, CDV 216/13).

## Officers and Committee

*All officers and Committee members serve the Society voluntarily and without compensation.*

<b>Life President</b>	Colin W Spong FRPSL, 3 Balmoral Court, Grand Avenue, Worthing, BN11 5AX. 01903 709404 <a href="mailto:c.sponge@ntlworld.com">c.sponge@ntlworld.com</a>
<b>Chairman &amp; Publications Officer</b>	Rex Dixon FRPSL, 39 Braybank, Bray, Maidenhead, SL6 2BH. 01628 628628 <a href="mailto:rexdixon@btinternet.com">rexdixon@btinternet.com</a>
<b>Vice-Chairman</b>	Roger Morrell, 39 Claremont Road, Teddington, TW11 8DH. 020 8287 0828 <a href="mailto:roger.morrell@blueyonder.co.uk">roger.morrell@blueyonder.co.uk</a>
<b>Secretary &amp; Auction Secretary</b>	Peter G Williams, PO Box 11825, Solihull, B93 9ZQ. 01564 773067 <a href="mailto:rozpocet@yahoo.co.uk">rozpocet@yahoo.co.uk</a>
<b>Treasurer &amp; Immediate Past Chairman</b>	Mrs Yvonne Wheatley FRPSL, Weltevreden, 7 Manor Croft, Leeds, LS15 9BW. 0113 260 1978 <a href="mailto:whyareuu@outlook.com">whyareuu@outlook.com</a>
<b>Membership Secretary</b>	Hans van Dooremalen FRPSL, Hoofdstraat 101, 5121 JC Rijen, Netherlands. 0031 161 226507 <a href="mailto:cpsgb1@gmail.com">cpsgb1@gmail.com</a>
<b>Packet Secretary</b>	Bob J Allard, 10 Riverside, Alcester, B49 6RD. 01789 763007
<b>Editor</b>	Dr Mark Wilson, 8505 E. San Bernardo Drive, Scottsdale AZ 85258-2400 USA. 1 480 664 1786 <a href="mailto:editor@czechout.org">editor@czechout.org</a>
<b>Press Officer &amp; Webmaster</b>	Bob McLeod, 11 Southwold Close, Aylesbury, HP21 7EZ. 01296 432905 <a href="mailto:rmcleod@btinternet.com">rmcleod@btinternet.com</a>
<b>Librarian</b>	Mrs D Lindy Bosworth, 18 Raymer Road, Penenden Heath, Maidstone, ME14 2JQ. 01622 762577 <a href="mailto:atonybos@btinternet.com">atonybos@btinternet.com</a>
<b>Advertising Manager</b>	Richard Wheatley FRPSL, Weltevreden, 7 Manor Croft, Leeds, LS15 9BW. 0113 260 1978 <a href="mailto:arewhyuu@outlook.com">arewhyuu@outlook.com</a>
<b>Committee</b>	Tony Moseley, 52 Burrows Road, Kingswinford, DY6 8LU. 07946 748072 <a href="mailto:tonymoseley59@gmail.com">tonymoseley59@gmail.com</a> Colin Smith, 51 Offham Road, West Malling, ME19 6RB 01732 848392 <a href="mailto:cdsmith673@btinternet.com">cdsmith673@btinternet.com</a>

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Above illustration reduced in size.



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