



CZECHOUT

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**Czechoslovakian Postage Stamps
of the First Republic**
Essays from the Monografie

The Hradčany

Dr. František Kubát

Monografie Československých Známek Díl I
Pages 77 – 296



Translated for
The Society for Czechoslovak Philately
by
Dr. Mark Wilson

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CZECHOUT

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Editor's Notes

This number begins, with an introduction to the stamps' design and manufacture, a three-part series about the *London Issue* of 1945. Two other articles relate to roughly the same period, the Moravská Brigáda and the Thomas Cook World War II mail scheme. Note the latter's author has promised to produce an article discussing the Work War I mail scheme for a future *Czechout*.

Several attendees at the Worthing Residential Weekend asked me to write up a portion of my First Republic stamp display. For my *Czechout* contribution, I selected the most difficult stamps to properly identify – the different types of the 1925-1926 *Masaryk* issues.

Cooperation Agreement with the Society for Czechoslovak Philately

Check out our sister organization, the Society for Czechoslovak Philately, at their website: www.csphilately.org and through their Secretary, Tom Cossaboom at 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

The Society extends a warm welcome to new members **John Tinney**, Australia, and **Keith Hart**, USA.

Congratulations

Yvonne Wheatley was named Chairman/Secretary of ABPS Awards Committee. She has also taken on responsibility for the ABPS Small Grants Committee. **Jon Klemetsen** exhibited *CSR 1918-28* at NORDIA 2016 and received a Vermeil Medal.

Forthcoming National Exhibitions

These exhibitions are open to all-comers, whether resident in the United Kingdom or not.

- *ABPS York Fair 2016, National Exhibition* will include all classes including Picture Postcards and Open Philately. 15-16 July 2016, York Racecourse, York YO23 1EX. Closing date: 16 May 2016.
- *ABPS Autumn Stampex 2016, National Exhibition* will include all classes including Picture Postcards and Open Philately. Specialist displays by GVI Society and a celebration of Cinderella Philately with the International Cinderella Congress. Volker Köppel will show his invited display *German Philatelist Days 1889-2013*. 14-17 September 2016. Closing date: 7 July 2016. Business Design Centre, 52 Upper Street, Islington, London N1 0QH.

We are pleased to announce that all British exhibitions are now open to non-competitive entries. These may be wholly philatelic or made up of non-traditional material. If any collector would like to display material out of competition, just complete the entry form, tick the non-competitive box, and we will be pleased to see your display. For further information contact exhibiting@abps.org.uk or visit the website at <http://www.abps.org.uk/Exhibiting/Exhibitions/index.xalter>

Chris King

The Meeting on Saturday 23 January 2016 at the Czech and Slovak National Club

Rex Dixon presented *Czechoslovakia in 1939* to 11 members on a mild winter day. He showed the dismemberment of Czechoslovakia following the Sudetenland crisis of the previous year.



Rex Dixon presents Czechoslovakia in 1939.

Centrifugal forces led to Slovakia and Carpatho-Ukraine being granted autonomy. On 14 March Slovakia declared its independence. Rex showed a postcard of the Hungarian troops embracing Polish troops on their historic border.

The development of the postmarks as the language of the rulers changed was shown, along with further refinements of the border, such as the Hungarian claim for a sliver of Slovakia overlooking a strategic railway, which the Germans agreed to despite a recently signed treaty between Germany and Slovakia. Hitler's occupation of the Czech rump was demonstrated as the German Gau network was extended from the bordering German Reich rather than dividing up the newly created Bohemia and Moravia.

The second half covered the development of the postal services for Bohemia & Moravia. Slovakia's stamps had been prepared within days of their declaration of independence. Those for Bohemia & Moravia took several months, including validity alongside Czechoslovak issues. One money order with 58 stamps from both authorities was an example (even those did not add up to the total required!). The gradual alignment with German rates was clearly illustrated. The display ended with the movement of further land from Poland into Slovakia in Orava and Spiš.

Roger Morell gave the thanks for display. He was impressed with Rex's knowledge of the name changes, often over short periods. Finding such items required quite an encyclopedic memory. The meeting ended at 3:55.

Peter Williams

Residential Weekend, Worthing, 18-20 March 2016

Eighteen members and guests attended this year's event on the South Coast. The weather was not favourable for a stroll along the seafront but the displays were a fount of interest as always.



*The Worthing Residential Weekend attendees.
The empty chair belongs to **Richard Wheatley**, our weekend photographer.*

Friday began with **Yvonne Gren**'s standing display of the *Stamp of the Year Competition* and a welcome cream tea. **Roger Morrell** showed a range of uses of postage dues from 1919 – some philatelic, some genuine, and some bogus. **Lindy Bosworth** showed a range of Herčík's engravings, as well as a photo of the great man himself. **Hans van Dooremalen** showed the first part of his history of the numerous post offices in Brno which included the locations, photos and lists of postmasters, not to mention actual cancels.

The next day started began with **Colin Spong** showing early Slovakian material, followed by **Heinz Vogel** with his *Ostrava Miscellany*, including a photo of the young schoolboy with his mother in front of the coal mine head just opposite his own home. **Charles Stirton** then showed material



Weekend organizer Yvonne Gren.



Reg Housell and Lindy Bosworth attempt to recruit a youngster.

from Aussig/Ustí nad Labem. This proved that northern Bohemia has much to investigate, despite often being overlooked.

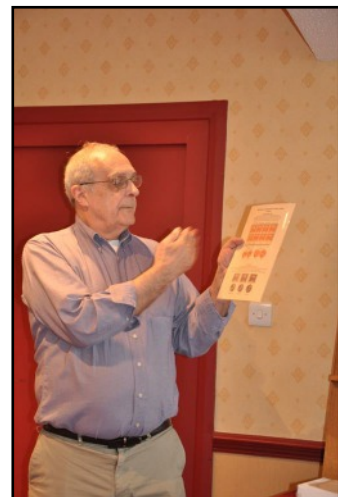
After coffee, **Mark Wilson** discussed stamp types, comparing *Stanley Gibbons* and *POFIS* with his own forensic investigations. **Yvonne Wheatley** then followed with a display of T G Masaryk. During lunch, the *Kay Goodman Competition* was judged and after lunch **Yvonne Gren's** *Lidice* was awarded first prize, with **Roger Morrell's** *Slovakia* second.

Reg Housell's Military and the second part of **Hans' Brno** display followed. **Colin Smith** decided to display his Eastern Silesia. We then broke for afternoon tea.

Afterwards **Charles Stirton** showed *Haliček Borovský* – little known outside the Czech lands, but his statue is everywhere and he has quite a philatelic body of work. **Tony Bosworth** presented his *Sokol* collection with his usual panache.



Colin Smith.



Mark Wilson.

After dinner, **Dave Hilton** showed *Family at War*, an enthralling display of his father and uncles during World War One and the postage material that their families had kept. Surprisingly all five returned. In his thanks, **Roger Morrell** shared that he also had a collection of the Great Fire at Salonica and had been intrigued to see how the outbreak had been reported in the local army paper.

On the final day **Reg Housell** began with an *Easter Surprise*, showing a range of Czech Easter customs on postcards. **Barry Horne** followed with a range of material from the *1939/1940 New York World Fair* and explained how the issue (and its errors) had been prepared. **Barry** followed this with a display on 1930 airmails. After morning coffee the weekend came to a close.

Local dealer **Trevor Pateman** joined on Saturday with a range of material to tempt members, while I (as Auction Secretary) did good business throughout the weekend with more bulkier lots and recent purchases.

As ever, it was an interesting weekend with much discussion over a wide range of well-researched material. A lot of time and effort from **Yvonne Gren** made the weekend a success and it was a pity that there was not a higher attendance. If you can make just a day for the next weekend, you will certainly enjoy yourself and you may even be encouraged to stay for longer the next time. Your grey cells deserved to be exercised and what better way than philately?

Peter Williams



*Tony Bosworth
Ron Gillard
Colin Spong*

Barry Horne



*Roger Morrell
Dave Hilton*

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 Postal Museum UPDATE, February 2016

[formerly ***British Postal Museum & Archive Newsletter***]:

Construction work on the site of the Postal Museum & Mail Rail; Gallery update, Questions & finance update.

The Winter 2016 issue of ***The Czechoslovak Specialist***, Vol. 78. No 1. Whole No 643.

Legiovlak [The Legion Train] (Verner); Photographic typography (Wilson); Use of the express stamp (van Dooremalen).

Nos. 2, 3, & 4, 2016 **issues of *Filatelie***, Vol. 66.

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

Czechoslovak Government in Exile delegation in Subcarpathian Ruthenia and treaty of annexing Carpatho-Ukraine to the USSR [2] (Weissenstein); Messenger and mail system in antiquity [1] (Kramář); Basic terminology of Hradčany 1918-20 stamp issue (Chudoba); Hradčany 5 h blue-green (Chudoba)

The greatest Czech rarity 50/50 – how to recognize its authenticity (Beneš); 5 and 10 h Hradčany I used the day after its release (Beneš); Hradčany 10 h red (Chudoba); Messenger and mail system in antiquity [2] (Kramář).

What does a pre-philatelic letter mean? (Borůvka); Perforated large block of Terezín stamps – rarity or forgery? (Beneš); Hradčany 10 h green (Chudoba); Messenger and mail system in antiquity [3] (Kramář). Commemorative postmarks of the Protectorate of Bohemia & Moravia (Dobrovolný & Bulant).

No. 1, 2016 ***Merkur Revue***, Vol. 20.

Hradčany 1000 h printing and postal use (Květon & Klim); Issued Hradčany 500 h value with the SO 1920 overprint (Filipek); The postal use of the 5 Kč TGM 1925 issue (Květon).

The March 2016 issue of ***Stamps of Hungary***, No. 204.

Aspects of the postal history of the occupation of Bačka by Hungary in World War II (Coverdale); Censorship of civilian mail in WW1, Part 5: Transylvania (Morrell); More on József's Szanitórium, Gyula – 100 years ago (Morrell).

Nos 5, 6, October & December 2015 ***The Stamp Lover***, Vol. 107.

Czech Lion in WW1 [2 covers illustrated with notes] (Tranmer).

Austro-Hungarian Fieldpost Stamps, 1914 – 100 years ago, the story behind some varieties (Tranmer).

New Library Books

Lindy Bosworth

Československo 1918-1939, Part 2. *Merkur-Revue*, 2016. Czech, catalogue, colour, A5. 224 pp.

Gunners of the 61st, Jack Ince. Essence, 1997. A5, 239 pp.

Catalogue of Souvenir Prints; most beautiful stamps, 1969-1990. *Filatelie*, 1996. A4, 14 pp.

Hradčany Plating Guides, Abstract Design: 10, 2 plates (51 pp), 20, 2 plates (51 pp), 25, 4 plates (127 pp), 50, 2 plates (51 pp), 120, 2 plates (51 pp). All colour illus, all A4, all CPSGB.

Hradčany Plating Guides, Captioned Design: 30, 2 plates. CPSGB, colour illus, A4, 51 pp.

Men of the London Issue (Muži z londýnského vydání)

Karel Černý

From the book's introduction, translated by Mark Wilson

Article No. 66 of the Bulletin of the Postal Ministry – dated 13 August 1945 – contained the first official announcement of the existence of an extensive series of postage stamps with our heroes in foreign forces who bravely gave their lives for Czechoslovak freedom battling against the German Nazi invaders on various Second World War fronts.

The first valid date of use for the stamps printed during January and February 1945 was 18 August 1945. Despite that date, this issue was the first of two initiated by the Czechoslovak Government in Exile to be printed abroad and ready for immediate use after the liberation of Czechoslovakia from the Nazis. [A second issue had already been announced in Bulletin No. 8 – dated 15 June 1945 – and was printed by photogravure in Moscow (printing began in late February 1945); its theme was a well-known portrait of President T G Masaryk in a Brigadier's uniform.]

The issue entered circulation in two phases – first the 50 haler with the 1 and 2 Kč denominations, then after a small lag, the 5, 10, and 20 haler denominations. Interestingly, both foreign printings – because of their delayed entry in circulation – were overtaken by issues manufactured in our own territory: The *Košice* issues, the *Bratislava* issues, and the reformatted *Linden Leaf* issues printed in Prague – Czechoslovakia's first use of the Protectorate's definitive stamps.

The series is by tradition called the *London Issue* and this entire book is dedicated to their theme and the sixteen denominations that assumed the republic's pre-war tariffs would be needed for postal operations in the liberated country. That assumption proved not altogether correct as tariffs had changed in the Protectorate and Slovakia and they did not reflect the tariffs in force immediately after the liberation in certain isolated parts of the Czech lands and Slovakia, as well as a countrywide adjustment that came into effect on 1 December 1945.

The individual stamps of the *London Issue* contained the following denominations, colours, and war hero portraits:

5 h	Blue-grey	Staff Captain Pravoslav Řídký
10 h	Brown	Staff Captain Dr Miroslav Novák
20 h	Red	Lieutenant Otakar Jaroš
25 h	Carmine	Lieutenant Stanislav Zimprich
30 h	Violet	Lieutenant Jiří Král
40 h	Sepia	Parachutist Jozef Gabčík
50 h	Grey-green	Staff Captain Alois Vašátko
60 h	Violet	Private František Adámek
1 Kč	Carmine	Staff Captain Pravoslav Řídký
1.50 Kč	Claret	Staff Captain Dr Miroslav Novák
2 Kč	Ultramarine	Lieutenant Otakar Jaroš
2.50 Kč	Violet	Lieutenant Stanislav Zimprich
3 Kč	Purple-brown	Lieutenant Jiří Král
4 Kč	Mauve	Parachutist Jozef Gabčík
5 Kč	Blue-green	Staff Captain Alois Vašátko
10 Kč	Ultramarine	Private František Adámek

No realistic economic base had been used to select the issue's denominations. The Protectorate was awash in unsupported currency whose collapse was not in doubt, no estimate of the value of any new Czechoslovak currency was available, nor could anyone estimate its exchange rate against western currencies. Hence, no idea of appropriate postal tariffs existed. Despite this chaos, some notion of appropriate denominations for these stamps had to be found. The government therefore wisely chose two possible valuations from the First Republic's currency (even the symbol Kč) for standard

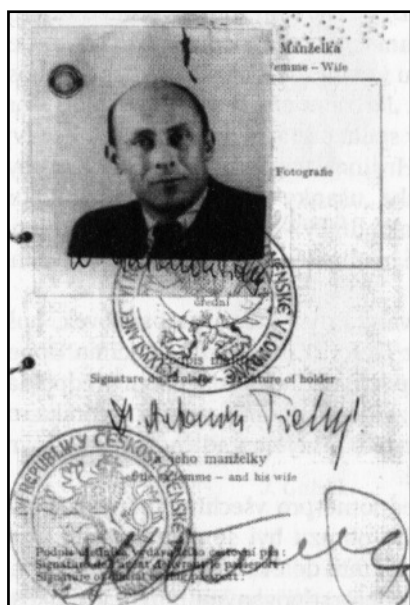
valuations. The entire issue is throughout two-valued, eight denominations in halers (5-60 h) and Koruna (1-10 Kč) so that the same eight portraits appeared on two denominations for the set of sixteen stamps.

The inspiration for the selection of these denominations had roots in the not too distant past. If one returns for a moment to pre-war Czechoslovakia and compares the list of denominations in the *London Issue* to franking then applicable it is easy to see that they are exactly the same: the *National Emblem* issue of 1929 contained 5, 10, 20, 25, 30 and 40 haler denominations. The portrait issues of 1935 (Komenský, Beneš, Štefánek, Masaryk) had denominations of 40, 50, and 60 haler and 1 Kč. Finally, the extensive definitive *Castles and Cities* issues had denominations of 1.20, 1.50, 1.60, 2, 2.50, 3, 3.50, 4, 5, and 10 Kč.

The colours used for the stamps all but duplicated – ignoring shades – the gamut of colours used for pre-war issues. The only differences were in the 25 haler (the *National Emblem* was blue-green), some 40 haler (the *National Emblem* was brown, the *Komenský* blue), and finally the 2 Kč (the *Zvíkov Castle* was green).

It is apparent from the viewpoint of subsequent postal tariffs in liberated Czechoslovakia that after the war the issue lacked needed and contained unneeded denominations (e.g. 5, 10, and 25 haler). Some of those needed later, the 1.20, 1.60, 2.40, and 7.40 Kč denominations (postcards, local letter to 20 grams, registered letters, etc.) required the issuance of the *Portraits of Statesmen* (Masaryk, Beneš, Štefánek) and the *Hodin Castle* issue.

The circumstances behind the *London Issues* remained cloudy well into the mid-1960s. Significant light has been shed on the origin of these remarkable stamps by Dr Antonín Tichý, the former head of the Department of Transport and Postal Ministry for the Czechoslovak Government in Exile in London. This member of the exiled government was entrusted with the preparation and implementation of a new issue of postage stamps as one of the actions confirming the re-acquisition of state sovereignty in an act supported by English officialdom.



Dr Antonín Tichý

Dr Tichý was granted sole authority to organize that action, to chose the theme and design, and to select suitable printers. The government had ordered this as early as 1944, even before the Allied invasion of Normandy. All of this was described near the end of 1975 in a letter to R Fischer.

Choosing the theme of the new stamps proved to be a difficult problem because various people in several official positions offered quite different opinions. For reasons of continuity certain state symbols had been suggested – as well as portraits of statesmen, especially President Beneš; some ideas were quite unreal, even vain, such as suggestions to include portraits of members of the Government in Exile (which would be a curiosity compared to the policies of most countries, but would today be an interesting and attractive documentation of the times). Suggestions were made for traditional and neutral symbols – such as the Hradčany. Dr Tichý used his authority to achieve a solution that today we see as brilliantly thoughtful – to show on the stamps the Czechoslovak heroes who had fallen in foreign armies.

These portraits were to be anonymous, however, without names, faces framed by the word *Czechoslovakia* and two denomination tablets. As Dr Tichý said, “The series was to capture, if possible, every component of our foreign resistance: our army in the USSR, the Foreign legion, the Czechoslovak troops in the Middle East, parachutists, our troops in France, Czechoslovak pilots, and our units in the UK. A doctor represented the civilian component that suffered non-military deaths. This anonymity stressed that each figure was a symbol and not honoured for himself.”

Unfortunately, this anonymity persisted even well after the stamps entered into circulation in the liberated nation. While the Postal Ministry depicted all of the stamps in its Bulletin, the names associated with each portrait remained missing. There was a political dimension to this anonymity as the vast majority of those depicted died fighting on the western front. It was oddly generous of the Ministries to present eight such heroes as during the next half century only one of them again appeared

on a Czechoslovak stamp. That honourable exception was the double portrait of Jozef Gabčík with Jan Kubiš on the 1 Kč (*POFIS* 3008) issued in 1992 to mark the 50th anniversary of the assassination by Czechoslovak paratroopers of Reich Protector Reinhard Heydrich. Neither the Czech Post nor the emergence of a new political environment have done better. However, Otakar Jaroš was honoured on a Soviet stamp in 1969 (Michel 3618) as a Hero of the Soviet Union, which we gratefully appreciate. Jaroš's portrait on that stamp is similar to the 20 haler and 2 Kč denominations of the *London Issue*.

The design was simple enough and had its own internal consistency. Obviously, it was not unheard of to render artistically portraits of persons no longer alive. While drawn renditions were preferred, they needed to rely upon photographic documentation, which at the time was either scarce or quite inadequate as some of the heroes were supported by one or two faint images, often from group photos of a very small size. And then there was the problem of which artist among the exiles was qualified to be given the task. An official contest seemed, because of limited time and resources, not to mention the jealous and emotional disputes between potential rivals, not what Dr Tichý needed. Thus, while the printer required some photographic documentation, providing it was to prove not easy. Dr Tichý rose to the occasion and acquitted himself well within the existing parameters. His task was somewhat eased because he had pictures of Jozef Gabčík and Otakar Jaroš, both of whom he knew personally. Dr Tichý obtained a picture of Jaroš, a friend since childhood, along with a letter that named Jaroš a Hero of the Soviet Union, from the Supreme Soviet in Moscow. However, in that picture his hat lacked the earflaps of the typical winter uniform; thus the portrait was made from a montage of a woman wearing the hat on her head. This is one of the most interesting moments when creative art became a part of the work on these stamps.

The renowned British printer of banknotes, postage stamps, and similar work, Thomas De La Rue & Co. Ltd., located at 10A Upper Brook Street in London, received the commission to print our stamps. Given the large number of denominations and the anticipated cost of producing the individual stamps, the very efficient rotary die (steel plate) method of printing was chosen, a technique that remained undisturbed by the war situation and reflected the company's traditional high quality work.

The graphic design remained simple and consistent for all denominations. The word *Československo* remained centred at the upper edge of the stamp save on the 5 haler and 1 Kč where it was shifted to the left to avoid covering the flag in the background. The lettering, the design of the denomination digits, and the size of the portraits were implemented perfectly and in proportion, a reflection of the professionalism of the printer. The design is somewhat conservative in its use of symmetrical denomination tablets in the lower left and right corners. This design was often used on Czechoslovak stamps before the war, but in the context of modern artistic treatment has dropped from use (it appears on only seven issues after the war, including the *London Issue*, and most recently on the 1949 75th Anniversary of the UPU). The portraits have been placed on a neutral background. The exceptions are Pravoslav Řídký, whose background contains a flag, and Alois Vašátko, where fighter aircraft appear in the background sky. These fit nicely into the design and are finely rendered. The transfer of the photos undoubtedly involved several staff engravers as this is evidenced in the rendering of the engravings – hatching, execution, and the depth and density of lines, and also in the diversity of shapes of the letters in the caption and denomination digits. In terms of current concepts and requirements with respect to stamp design, the *London Issue*'s engraving is sometimes too strong and at other times too faint. Dr Tichý admits his solution may have been responsible for these faults which arose, of course, totally from the circumstances behind the issue's artistic concept.

Undoubtedly the best engravings are those of Alois Vašátko (50 haler, 5 Kč) and Otakar Jaroš (20 haler, 1 Kč) which are characterized by markedly fine lines that suit the format satisfactorily with subtle short variations in the lines. This achieves in the eyes, and in the faces, a convincingly vibrant expression. Even the aforementioned portrait of Pravoslav Řídký (5 haler, 1 Kč) and that of Stanislav Zimprich (25 haler, 2.50 Kč) are not that much inferior. The latter of these might be considered the most elaborately masterfully engraved overall, but its lines seem somewhat overdone. It seems that all four portraits indicate by their engraving that four different engravers did the work, but we know nothing about them and their names remain anonymous; luckily, this does not interfere with our appreciation.

The engravings of Dr Miroslav Novák (10 haler, 1.50 Kč) and Jozef Gabčík (40 haler, 4 Kč) seem to be more 'aggressive'. Novák's portrait is not very successful, especially in the area around his eyes

(which is reminiscent of a mask) but which may be attributed to the poor quality of the source photo. The hatching and the shapes of the letters is similar to the engraving of Stanislav Zimprich, so we might assume the engraver of both portraits was the same. The second image – Gabčík – has a sparsely shaded face with a hard and determined expression beneath a shiny helmet which tends to give the portrait a monumental aspect, almost like a medieval knight, especially the 40 haler in its dark brown colour; this work presumably was done by yet another engraver.

The most poorly rendered portraits are those of Jiří Král (30 haler, 3 Kč) and František Adámek (60 haler, 10 Kč). From the very heavy cross-hatching with additional minor breaks in the hatching lines (this is classically antiquated) on the right side of the portrait's faces we may infer that a single engraver did both portraits. Also, the letter *h* for *haler* are all but identical. While Král's face is a direct-on view (no doubt to show off the airman's uniform with its peaked cap) the imperfect rendition of Adámek's tropical helmet resembles an inanimate mask. These two stamps (the 60 haler and 10 Kč) are the least successful of the entire series. No mention of the other engravers can be made for they are lost in anonymity.

Trial printing made in the course of engraving, choosing the colours, and tests made prior to printing the stamps are exceptionally interesting items in terms of documenting the technology and of course now excite collectors. R Fischer devoted his extensive study to their description and even tries to classify and categorize this precious material. Here we cannot improve upon nor provide a more comprehensive theoretical discussion about such things and must refer to the *Merkur-Revue*, or other specialized source materials about the *London Issue*.

These trials are all perforated and cut to a size of about 22 × 25 mm from larger sheets, either as individual stamps or in blocks, and are pasted to cardboard of a generally standard size of about 12.5 × 20.3 cm numbering 1, 2, 3, or 4 pieces. The prints appear on various papers and are either black (black prints) – often with denomination tables seen as blank white rectangles (but there also exist black prints with denomination digits) – or in various colours which always bear denomination numerals. [We present below some examples of these extraordinary prints.] The black prints probably served as a means to preview the quality of the engravings while the coloured trials aided in the



selection of the appropriate colour tones for the released printings. Notes on the cards regularly cited the trials' dates and sometimes bore the official elliptical mark of the Thomas De La Rue firm in black or purple, sometimes bearing the word *FILE* within a box, sometimes with a 'stamp test number' with an official statement by the examiner (but not always). Of particular importance are statements indicating acceptance: *APPROVED*. This approval sometimes was attached to Dr Tichý's signature. The dates on these cards cover a fairly long period, from 28 August 1944 through 27 January 1945. Later an entire set of all sixteen black and colour trial prints bear the date 29 March 1945 tied to the statement *Approved: Dr Tichý*. Rejected colour options on the card were obliquely crossed out with thick blue pencil marks.

We do not know how many of these prints were made. There were certainly more than 100 of them, but we know nothing of their fate. Perhaps only a minor portion were taken to Czechoslovakia first by Dr Tichý, and later, in September 1945, by Dr Otto Eisler, the former director of the Czechoslovak Transport and Supply Company. According to a letter (see its reproduction on page 16) there had been 50 test prints (proofs) in colour and 26 black prints for a total of 76 items. Dr Tichý presented to the Postal Museum from those in his possession a unique series consisting of six black proofs without denominations, 16 black proofs made up of every denomination, and 16 items in the released colours.

After the engravings and colours were all approved based upon inspection of the trial prints, that is, after the elimination of less suitable alternatives, the final testing was sometime after 27 January 1945 (one of the last dates to appear on a trial print card) and work began on setting up the printing formes from stamp images measuring 19×22 mm on hardened steel plates for rotogravure printing, which then immediately began. Each printing form contained 400 stamps in 200 vignette blocks, imprints of which created two panes of stamps in an arrangement of 20 horizontal rows of 10 positions. Between the two blocks was a blank strip which was used to cut the blocks into separate panes with the plate marks 1A on the left pane and 1B on the right under the 192nd position on each pane. To properly position the cut, two crosses were placed on the printing form – one in the centre of the upper rim and the other opposite it at the bottom. Other auxiliary marks etched into the printing form were 12 crosses placed in the middle of the upper and lower sets of three rows of ten stamps. [*I am unable to picture this, so the translation may be off.*] These were used to accurately align the perforation machine. Another two crosses on the left and right determined the horizontal axis of both panes. For some denominations – the 10, 20, and 50 haler and the 2 Kč (noteworthy is the fact that these denominations were the highest in number released save for the 1 Kč) – at approximately 14.5 to 16.5 mm were some other auxiliary markings in the form of the letters *B* and *C* or some lines. Their purpose is not entirely understood. Understanding their meaning is not our goal, so readers are directed to other sources of information.

Their printing produced a high quality product, almost as if they were not produced under wartime conditions. The prints from the hardened steel plates are exceptionally crisp, with the distinctive relief typical of rotogravure (that is intaglio) printing. This is especially noticeable on the reverse side of the stamps and can clearly and tactually be distinguished on the face of the stamps. The excellent colours are bright, clear, and vibrant. The number of production flaws in proportion to the size of the release is slight. Plate flaws (there are two) occur rarely and are usually merely small dots, spots in the image, and marks off to the side of the stamps – but not at all significant. The most significant and now well-known and popular flaw occurred only on the 10 Kč in the 183rd position of the left pane and resembles a slanting mark in the tropical helmet, the so-called *Feather in the hat*.¹

The stamps are comb-perforated $11\frac{1}{2} \times 12\frac{3}{4}$. Comb perforation provides finer control and the holes are clearly visible. Some 20 stamps were perforated at a time, that is, a horizontal strip of 20 stamps from both plates simultaneously perforated on an ‘endless’ strip of paper coming from the rotary printing press. After being perforated, the two panes on the sheet were cut apart. The perforations were applied from the bottom upward so that the first strike on the bottom stamps left no margin while at the top of the pane the contrary occurred with the final strike. On rare exception, however, it happened that the sheets were obviously inserted into the machine upside down, that is, rotated 180° so that the perforated edges are reversed: the top margin has no perforations while they do appear in the bottom margin. This phenomenon is known in specialized philatelic circles as an inverted comb perforation. It commonly occurs (although not too often) in the 1.50 Kč denomination, relatively rarely on the 5 haler, and extremely rarely on the 20 haler. Quite recently a single specimen of the 2 Kč has been found entirely without perforations to the lower edge. No sign of this phenomenon has been found on other denominations.

Perforation defects are rare and include offset perforations, sometimes significantly offset into the vignette (quite common on the 5 haler), oblique perforations due to paper folds, and so-called false coupons. Other production flaws include folds, relocation, creased paper, prints offset on the gum, blind and so-called dirty prints.

The postal uses of the entire issue were very rich and diverse. One may find still preserved covers with franking composed of various combinations of the majority of the issue’s denominations, but

also mixed franking with virtually all of the then current Czechoslovak stamps from 18 August 1945 (5 September 1945 in the Slovak Republic) until the issue was withdrawn on 31 December 1948.

Deserving of attention are multiple frankings of the lowest denominations – 5, 10, 20, and 25 haler – as the individual stamps were practically useless for the most common tariffs (a 20-gram letter prior to 1 December 1945 was 1.20 Kč). Thus, there are large blocks of these stamps (24 × 5 haler) to meet basic tariff requirements. The highest denominations of 4, 5, and 10 Kč with others were used for airmail to Europe and especially outside Europe in the period before the new airmail stamps (13 June 1946) were released. The need for the frequent use of the stamps from the *London Issue* is reflected in the relatively large number released – 3.05 million 10 Kč and 15.5 million 50 haler, and in total for all denomination 130 million stamps.

The *London Issue* stamps are – as is clear from what has been said here – an important part of Czechoslovak issues on the edge of war and peace, and are therefore valuable historical items. They provide interesting collecting options, including special frankings, but mainly it is a decent, historically unique set of stamps displaying a gallery of heroes from the resistance to whom in our book we pay extraordinary and in many ways comprehensive and detailed attention.

TELEGRAMS: DELARUE, FINSQUARE, LONDON. TELEPHONE CITY 5722.
 CODE BENTLEY'S

Thomas De La Rue & Co. Limited.
Dufferin Street.
London, E.C.1.

5th September 1945.

Dr. O. Eisler,
 Czechoslovak Supply & Shipping Co., Ltd.,
 40 Fursecroft, George Street
 LONDON, W.1.

Please receive the following Colour Proofs and Blank duty Die Proofs of the Czechoslovak postage stamps :-

Colour Proofs.				
5h ✓	3 proofs	1Kc ✓	2 proofs	
10h ✓	3 "	1.50Kc ✓	8 "	
20h ✓	3 "	2Kc ✓	2 "	
25h ✓	3 "	2.50Kc ✓	3 "	
30h ✓	3 "	3Kc ✓	3 "	
40h ✓	2 "	4Kc ✓	2 "	
50h ✓	4 "	5Kc ✓	3 "	
60h ✓	3 "	10Kc ✓	3 "	
				TOTAL 50 Proofs

Die Proofs			
Soldier in British Uniform		3 proofs	
" " French "		4 "	
" " Russian "		3 "	
" " Foreign Legion Uniform		4 "	
Airman in French Uniform		3 "	
Paratrooper		3 "	
Airman, Fighter		3 "	
Soldier from the Middle East		3 "	
			TOTAL 26 Proofs

De La Rue & Co correspondence reporting delivery of proofs to the Czechoslovak agent.

¹ See Richard Wheatley, 'Varieties of the War hero Stamps', *Czechout* March 2014, p. 16.

The Masaryk Linden Leaf Issues Mark Wilson

Four designs featuring a portrait of T G Masaryk have linden leaves in their side panels. Two have a sprig with three clusters of **closed** leaves, the other two have a sprig with four **open** leaves. All were released in the years between 1923 and 1926. Save for the *Agriculture and Science* issues, perhaps no other set of First Republic stamps approaches their complexity; none but the *Hradčany* surpasses them in terms of philatelic importance.



Identifying POFIS¹ Types by Process of Elimination

Let's begin with those stamps that have *closed* leaves. For the moment, put aside any stamps with **dates** in their bottom panel and select only those stamps that have a **unit of currency**. Since I find the type descriptions in most English language catalogues scattered and confusing, I choose to arrange my stamps according to *POFIS*. We will first identify the eight POFIS types of the 1 Kč from 1925.



- Sort the stamps into two groups. In the first group place all stamps with **horizontal lines** in the top and bottom panels, in the other place stamps that have **grids**. Put the group with grids aside until Step 6 and take up the stamps with horizontal lines. This group consists of five types in two different formats.



- Separate these stamps by format, large or small. Deal with the small format stamps first.

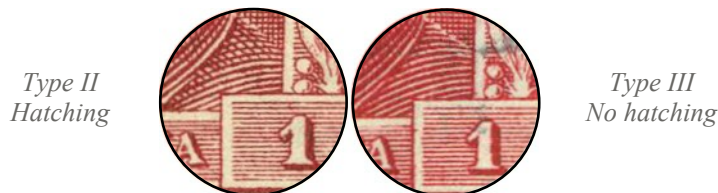


¹ *POFIS Československo 1918-1939* is the pertinent Czech language catalogue. For the benefit of *Stanley Gibbons* catalogue users *POFIS* types have been associated with their *SG* numbers. Note that this paper uses *POFIS*, not *SG*, measurements.

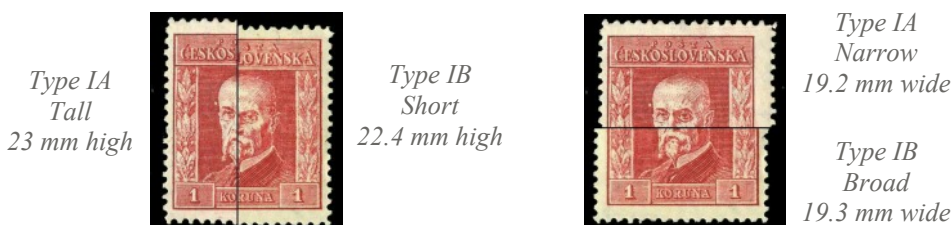
- Set apart small format stamps perforated $9\frac{3}{4}$ (fairly coarse) from those perforated $13\frac{3}{4}$ (much finer). Note that a perforation gauge is not required for this task as the difference is quite obvious to the naked eye. The stamps perforated $9\frac{3}{4}$ are Type IV.



- Of the remaining small format stamps (all perforated $13\frac{3}{4}$), Type II has hatched lines on President Masaryk's shoulder, Type III does not.



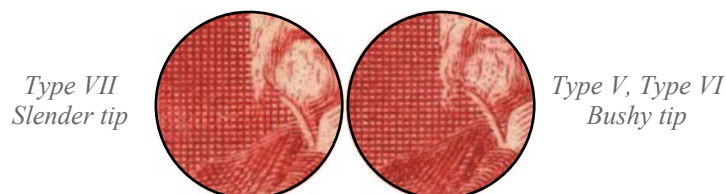
- Next take up the large format stamps. Type IA is taller and narrower than Type IB. A millimetre rule is not needed: align the stamps to reveal how their height and width differ.



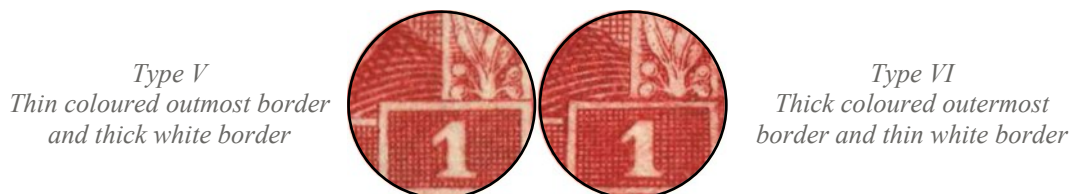
- The previous five steps separated all the stamps with **horizontal lines** into one of five types, so that group should be depleted. Now it is time to take up the stamps with a **grid** in their top and bottom panels. There are three types in this group.



- First, separate out the stamps where President Masaryk's moustache has a slender tip; these are Type VII.



- Finally, group the remaining stamps according to the size of the **coloured** outermost border around the denomination tablet. Type V has a **thin** coloured line (which makes the **white** border look thicker) and Type VI has a **thicker** coloured line (making the white border look thinner). The outermost coloured line is most noticeable where either a horizontal (at the left) or vertical (at the top) **white** bar ends at the denomination tablet.



We will now turn to the POFIS types for the remaining 1925 denominations. For instance, we can distinguish the two large format 2 Kč types by using the rules for 1 Kč large format stamps. The small format stamp is Type II.



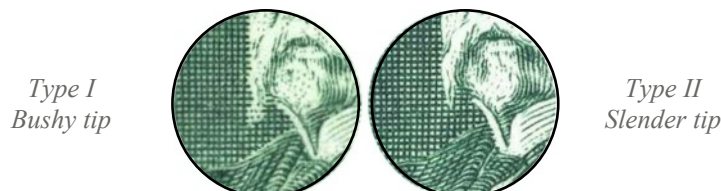
The two large format 3 Kč types follow the same 1 Kč large format rules. Of the small format stamps, Type II has horizontal lines in the top and bottom panels while Type III has a grid.



The 5 Kč has only two types, both large format. As with the other denominations, Type IA and Type IB may be identified using the 1 Kč large format rules.



Put aside momentarily the **closed** leaf stamps with **dates** in the bottom panel and take up those that have a sprig of **open** leaves. There were two releases, an **original** design (1925) and a **modified** design (1926). The original design has coloured numerals on a white background but has no types. The modified design inverts the colours of the numerals and background. Only its 50 haler has types.



The 1923 Issue

Authorities released the first of the four Masaryk linden leaf issues in 1923 to celebrate the fifth anniversary of its 1918 independence. Its design differed substantially from the 1925-1926 issues in that the bottom panel contains *1918^ž 1923* instead of a currency name. As for its perforations, *POFIS* simply states the stamps are found line perforated between $13\frac{3}{4}$ and $14\frac{3}{4}$ without specifying any particulars (although *SG* does).



The post office twice (in 1925 and 1926) overprinted part or all the 1923 issue. Since these are overprints, the basic features of the stamps remained the same.



We held the 1923 release for last because while it does lack any design types it provides a marvellous segue into gum variants. See the next section for a description of its extraordinary gum.

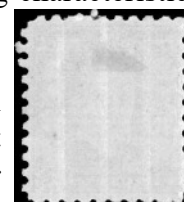
Gum Variants

The application of the 1923 issue's gum has to be its most unusual and outstanding characteristic.



Mint stamps show the back of the stamp screen-printed in gum with the monogram of the Czech Postal Service against a quadrille background.

As for the Masaryk series' normal gum, the printer applied a smooth coating of gum to every denomination of the 1925-1926 designs. That said, some but not all of the modified design's unwatermarked 50 haler Type II and 60 haler stamps have gum with very striking vertical stripes.



Of course, the stamps must be mint to identify any gum differences.

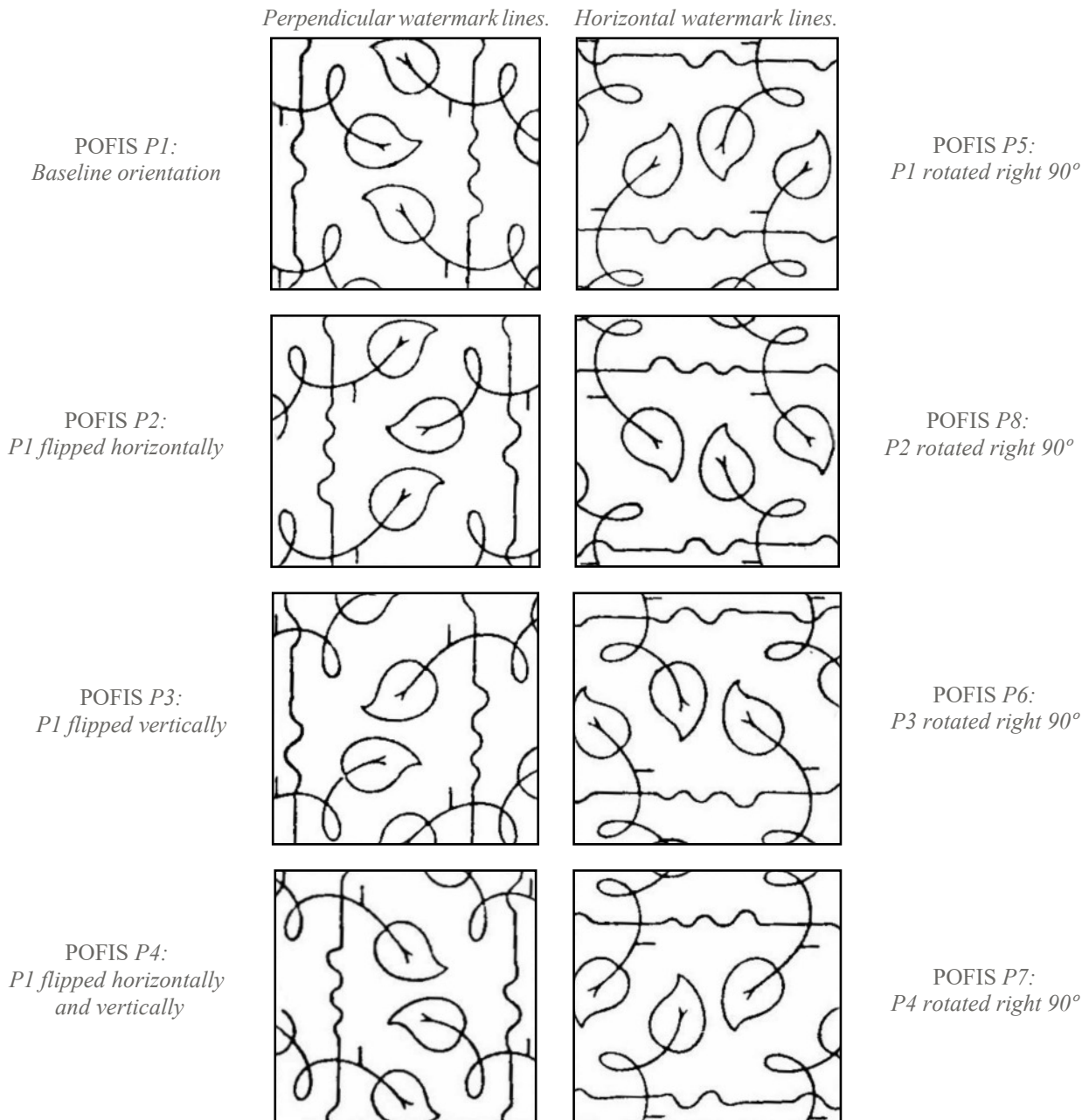
Watermarks

Some stamps were released without watermarks, but with the exception of Type VII and the 1 Kč open leaf, every Masaryk linden leaf stamp in all four designs was at one time or another printed on watermarked paper. While the printer used only one style of paper for these issues (*SG* Image 19), the orientation of the paper on the press gave rise to eight different but symmetrical watermark patterns.

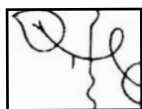
Illustrated on page 19 are all eight patterns categorized in terms of $P1^2$ as a baseline orientation partnered with a set of 90° right rotations. This mathematically exhausts all possible permutations as any consistent leftward 90° or 180° rotation would produce the same results but in a different order.

²*P* symbolizes *Průsvitky*, the Czech word for watermarks, and each number represents one of eight specific patterns.

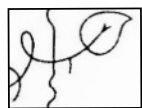
Watermarks may be revealed by using a commercial watermarking fluid or Ronsonol™ brand lighter fluid. Place the fluid in a black dish or watermark detector and immerse an upright stamp with its printed side down. **WARNING:** Exposing photogravure stamps to these fluids may harm them!



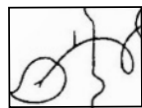
The major impediment to watermark recognition is that only a small portion of the pattern will be visible on any one stamp. This means that to identify a stamp's pattern, attention must be paid to the orientation of specific features. The key is to locate a **stem** crossing a **line** with a **spur** or **loop** nearby while ignoring the confusing assortment of humps on the lines and all of the leaves. Spurs and loops always point in opposite directions.



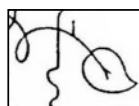
P1: Spur pointing down left of a vertical line, loop to the line's right pointing up



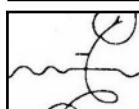
P2: Spur pointing down right of a vertical line, loop to the line's left pointing up



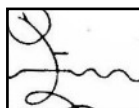
P3: Spur pointing up left of a vertical line, loop to the line's right pointing down



P4: Spur pointing up right of a vertical line, loop to the line's left pointing down



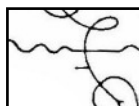
P5: Spur pointing left above a horizontal line, loop below the line pointing right



P6: Spur pointing right above a horizontal line, loop below the line pointing left



P7: Spur pointing right below a horizontal line, loop above the line pointing left



P8: Spur pointing left below a horizontal line, loop above the line pointing right

Philatelic Importance

The Masaryk linden leaf issues' importance to Czechoslovak philately has two quite different facets. The first is technical. The Masaryk stamps were the first to be watermarked. In addition, the printer used photogravure to print the original open leaf release and engraved the other three Masaryk designs. Thus the Masaryk linden leaf issues signalled the abandonment of typographic plate production for commemorative and definitive stamps (although the nation continued to release postage due and newspaper stamps printed from typographic plates until late 1939).

The second facet is cultural. All stamps released before 1925 indicated their denomination only by implication – no currency name was given – and only in multiples of the haler. Because the 1925-1926 stamps introduced the names of units of currency: *Haléřů*, *Koruna*, *Koruny*, and *Korun*,³ these stamps changed that practice forever; every future Czechoslovak issue followed suit by declaring its denomination in complete words or with the abbreviations *H* (haler) and *Kč* (Czechoslovak crown).

Can You Help?

I have been unable to purchase a copy (new or used) of the book *TGM 1923* by Ivana Šárová. Prague, Top Art Studio, 2008. (ISBN 978-80-254-2134-5). Can anyone help? editor@czechout.org.

Characteristics of the Masaryk Linden Leaf Issues

Closed Leaves

Watermark: P1, P2, P3, P4	Type IA
Watermark: P5, P6, P7, P8	The 1923 issue, 1925 Types IB, II, III, IV, V, VI
Unwatermarked	1925 Types VI, VII (<i>Type VI also watermarked</i>)
Line perforated: 1923 varies 13¾ to 14¾; 1925 Types IA, IB, II, and III 13¾; Types IV, V, VI, VII 9¾	
1923 and its overprints with CPS monogrammed gum; 1925 smooth gum	

Open Leaves

<i>Original Design</i>	
Watermark: P1, P2, P3, P4	All denominations. Warning: Photogravure!!!
All comb perf 13¾×13½ or line perf 13¾; smooth gum	
<i>Modified Design</i>	
Watermark: P5, P6, P7, P8	50 haler Types I, II; 60 haler
Unwatermarked	50 haler Type II, 60 haler, 1 Kč
All line perf 9¾, all with smooth gum; unwatermarked 50 Type II, 60 haler, and 1 Kč may have stripes	

³ *Koruna*, *Koruny*, and *Korun* differ because, unlike the simple English *Crown* and *Crowns*, these Czech words have grammatical forms that take into account the number of items represented: one, two to four, and five or more.

**An Update on the WWII Thomas Cook Undercover Mail Scheme Address
Box 601, Amsterdam, Holland
Ed Fraser**

While the literature references a total of about 17,000 covers (14,501 letters forwarded into enemy territory, and 2,308 replies received) using this address – either into or out of Germany, Poland, or Czechoslovakia – perhaps only a couple of dozen are in collectors' hands. Additionally, they seldom appear in the marketplace, and in the case of Czechoslovakia, the best known is perhaps the one from the J S Van Oosterhoud collection shown on the Exponet philatelic exhibit website.¹

That example was sold by the Dutch Hillesum auction firm on 23 June 2006 with the rest of the collection and realized 525 € (plus buyer's premium). Perhaps generally unknown until now was that another Dutch collector effectively entered a buy bid at that auction for all 184 lots in this undercover mail collection section (lots 5000 to 5183) with the intention of actively pursuing the area. That never happened, and since 2006 all the items in the collection mysteriously disappeared from view until this past summer when they turned up in that collector's estate given to Corinphila-Netherlands for auction. That auction took place on 18 September 2015, and the material from all the prior 184 lots were sold – this time as 33 lots (but a few items did not reappear). The single lot 2172 was the Czech cover which realized 640 € (+22%). This time a picture of the front and back was available.



*Cover postmarked Praha 19 April 1940 and addressed to K. Heymann, Box 601, Amsterdam, Holland.
No return address is indicated. Has German and British censorship markings.
(Verso on page 23).*

Notes for persons wishing to communicate with friends in Enemy Countries, or a Country in the occupation of the Enemy.

Authority has now been given to permit communication with persons residing or detained in enemy territories subject to the following conditions.

1. Letters should be written in English or German **without the address of the sender**, and must contain nothing but matters of personal interest. No enclosure of the following nature is permitted—any printed matter, map, plan, sketch, drawing, print, photograph, or other descriptive or pictorial representation, or postage or revenue stamp. No reference should be made to any phase of the war. No mention may be made in such letters, of any office of Thos. Cook & Son, Ltd., at home or abroad.
2. Communications must be as brief as possible in order to avoid delay in censoring.
3. Letters must be placed in an **open** unstamped envelope fully addressed to the addressee.
4. The open envelope containing the letter should be placed in an outer envelope, stamped, and posted to Thos. Cook & Son, Ltd., Secretary's Department, Berkeley Street, Piccadilly, London, W.1, together with a memorandum, plainly written, containing in block characters the name and full address of the sender, and an open addressed envelope for the forwarding of a reply, should one be received from the correspondent. The Correspondent in Germany should be informed, if he wishes to send a reply, that the reply should be addressed to the sender, care of Post Box 601, Amsterdam.
5. The communication to Thos. Cook & Son, Ltd., must enclose Postal Order value 2s. (stamps or International Coupons cannot be accepted), which fee will cover:—
 - (1) The postage of one envelope containing one communication to the neutral country.
 - (2) Postage from the neutral country to the enemy country.
 - (3) In case a reply is sent from the correspondent in the enemy country, the fee also includes postage from the neutral country to Messrs. Cook's Head Office in London, and from that office to the original sender of the communication, but does not include the cost of postage of the reply from the enemy country to the neutral country.
 - (4) Letters exceeding one ounce in weight will be subject to an additional charge.
 - (5) Thos. Cook & Son, Ltd., undertake this transaction at the sole risk in all respects of the party requiring their services, and on the express understanding that no action will lie against them by reason of any act or default on their part or on the part of any person or agent employed by them.
6. Money cannot be sent to Germany in letters as referred to above, but it is possible to obtain permission from The Controller, Trading with the Enemy Branch, Alexandra House, Kingsway, London, W.C.2, to send money in cases where the Authorities consider such course to be warranted. Normally such permission is only granted where the recipient is a British subject or a widow of British birth. Thos. Cook & Son, Ltd., can give information as to the arrangements for obtaining licences for such remittances, and for the transmission of payments if the licence is granted.
7. Communications for Prisoners of War, *i.e.*, British and Allied Naval, Military, and Air Force prisoners and Civilian internees, must not be sent under the foregoing arrangement, but forwarded in accordance with the regulations of which particulars may be obtained at any Post Office.

JANUARY, 1940.

1378/1/40 J R P



(Verso of cover on page 20.)

Additional Comments

A collector's worst nightmare would be to be an anxious buyer of an item at an auction and being up against a collection buy bid. Surely a rare occurrence – but it did happen in 2006 for all other bidders for this item.

The collection, can be seen on Exponet. There are some problems: its annotations are in Dutch, there are a few faulty descriptions, and for the most part the backs of covers are not shown. But has some very interesting material to examine.

For reference there is another Czech Box 601 cover reported. In the 2011 book *Fleeing From the Führer* written using William Kaczynski's own collection of covers, he shows on page 120 a postcard with its stamp missing dated in Prague 16 April 1940 to Hana Bandler from her parents, writing to her through Box 601. Hana was one of the children rescued in the July 1939 *Kindertransport*! It's certainly an interesting book touching a lot of WWII postal history areas.

Request from the Author:

Information relating to any other Czech Box 601 covers would be greatly appreciated, as would anything referencing the addressee name or if the correspondence is recognized – edfraser@gmail.com

¹ <http://www.japhila.cz/hof/0103/index0103a.htm>.

Moravská Brigáda – The Moravian Brigade

Derek Baron

Not everything is what it appears on the surface. I was shown this Moravská Brigáda card by the Olomouc philatelist, Josef Dockal, although he wouldn't sell it to me. The message *Liberators of Olomouc 7-8 May* intrigued me as I thought that the Red Army had started to liberate Olomouc before the ceasefire. I investigated on the Internet but found only a modern tank brigade with that name. On my next visit to Olomouc my enquiries drew a blank, nobody had heard of the Moravská Brigáda. The reasons became clear after I returned home and was sent a link by Mr Dockal.¹



The postcard – and I have now seen others similar to it – must have been an attempt by the Communist Party to rewrite history. At the time of liberation the brigade had only 400 members recruited by the Communist Party from partisans hiding in the forests in liberated areas, so they couldn't possibly have had much effect on the liberation of Olomouc.

ČS. Moravská brigáda	Чсл. Моравская Бригада.
Potvrzují tímto, že K o l á ř Ivo	Этим подтверждается, что Коларев Иво
je členem ČS. Moravské brigády jako radiomechanik	владельцем этого подтверждения бойцом Моравской Бригады, как радиомеханик
a že mu je dovoleno nosit zbraň.	и что ему разрешается носить оружие.
Čsl. revoluční vojsko	
Podpis. Oloouc, 13. v. 1945	подпись. Оломоуц, 13. v. 1945

However thousands were recruited after liberation (illustrated by the above ID card for a new recruit which I found in a Prague shop). These were not partisans but anybody who hated Germans. The atrocities they committed still linger on in people's memories; no wonder they didn't want to tell a nosy foreigner about them.

The article on the website Mr Dockal pointed out asserts that the enlarged Moravská Brigáda tormented and murdered ethnic Germans who were about to be deported from Czechoslovakia after World War II. The article recounts atrocities committed by the brigade too horrible to mention here.

¹ http://olomouc.idnes.cz/povalecne-utrpeni-nemcu-pred-odsunem-v-internacnim-tabore-olomouc-nove-hodolany-gpx-olomouc-zpravy.aspx?c=A150711_2176606_olomouc-zpravy_mip

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

2 September 2015 Nature Protection – Owls (See back cover)

Graphic Designers: Libuše and Jaromír Knotek.

Engraver: Martin Srb.

Printing: Coloured offset combined with black engraving in souvenir sheets of four stamps and four coupons.

FDCs: Printed WAITE with various commemorative cancels.

Design: Souvenir sheet of four stamps and four coupons to illustrate all thirteen owl species to be found in Europe.

Maximum cards: Four cards issued.

2 September 2015 Czech Cars – Škoda III.



Designer: Václav Zapadlík.

Printing: Multi-coloured offset in booklets of 8 self-adhesive 'A' stamps (2 different designs).

Designs: Booklet front cover: four cars – Škoda Superb 1949; Škoda Rapid 1947; Škoda Superb 1942 and Škoda 1200 1952. The right half of the back cover has a self portrait of the designer, his facsimile signature, and biographical notes in Czech and English. The remaining portion gives a bar code, security hologram, logo of the Czech Post and details of the postage in Czech and English.

Stamps:

a) Škoda 1201– 1955.

b) Škoda Rapid 1500 – 1947.

2 September 2015 Definitive 'E' – Postcrossing



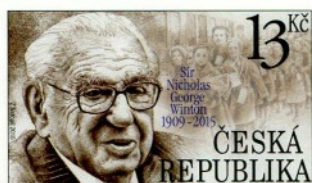
Designer: Maria Noguiera.

Printing: Multi-coloured offset in sheets of 40 self-adhesive stamps.

FDC: None issued.

Design: Represents Postcrossing – a global exchange of postcards. This is the seventh stamp in the series dedicated to the exchange of postcards around the world.

2 September 2015 Tribute to Sir Nicholas Winton



Designer: Zdeněk Netopli.

Engraver: (FDC only) Václav Fajt.

Printing: Multi-coloured offset in sheets of 50.

FDC: recess printing in dark blue with a commemorative Praha cancel. The cachet drawing has adult and children's hands joined within a Jewish six-pointed star.

Design: Portrait of Sir Nicholas Winton with children in the background.

23 September 2015 Historical Vehicles: The T3 Tram and Paddle Steamer *Primátor Dittrich*



Designer: Petr Ptáček.

Engraver: (FDC only) Jaroslav Tvrdoň.

Printing: Multi-coloured offset in sheets of 50 stamps in chequerboard arrangement of the two stamps.

FDCs: WAITE Designs:

a) The T3 tram.

b) The paddle steamer *Primátor Dittrich*.



14 October 2015 Czech Statehood (See back cover)

Designer: Jan Maget.

Engraver: (FDC only) Václav Fajt.

Printing: Souvenir sheet of two stamps and two coupons in multi-coloured offset.

FDCs: WAITE in black.

Design: Motifs depicting the struggle for freedom.

Stamps:

a) The unveiling of the monument to Master Jan Hus, 500 years after he was burnt at the stake. The celebrations in 1915 when the statue was unveiled were banned but became a demonstration of national aspirations. **FDC:** With a commemorative Praha cancel. The cachet drawing depicts the unveiling of the Jan Huss statue in Prague. The translation of the text in Czech *T G Masaryk in his first foreign speech in Geneva, on the day of 500th anniversary of the burning of Jan Hus, spoke in favour of independence for Czechs and Slovaks. Old Town Square, a memorial by L Šaloun was unveiled on 6.7.1915.*

b) Two soldiers depicting the horror of war. **FDC:** with a commemorative Praha cancel. The cachet drawing is rows of crosses erected to the fallen.

14 October 2015 Personalities: Jakub Jan Ryba



Designer: Eva Hašková.

Engraver: Lubomír Žálec.

Printing: WIFAG (rotary recess in blue-black, other colours photogravure) in sheets of 50.

FDC: printed WAITE in black with commemorative Přeštice cancel. The cachet drawing shows the parish church where Ryba was an organist with an organ keyboard and book of music.

Design: an assumed portrait of Ryba with a view of the original 1750 organ that he played in the parish church of The Exaltation of the Holy Cross in Starý Rožmitál.

14 October 2015

Dalimil's Chronicle

**Designer:** Prof. Zdeněk Ziegler.**Engraver:** (FDC only) Václav Fajt.**Printing:** Multi-coloured offset in sheets of 50.**FDC:** WAITE in black with a commemorative Praha cancel. The cachet drawing from a painting, depicts Oldřich returning from the hunt, bringing Božena to his castle.**Design:** From an illustration in Dalimil's Chronicle of Oldřich on a hunt meeting Božena and a priest celebrating their marriage.

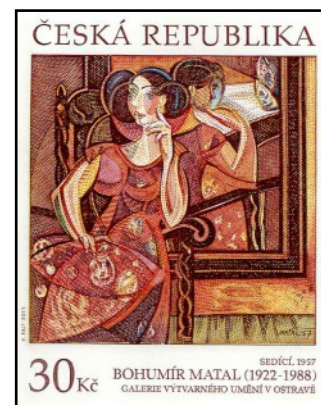
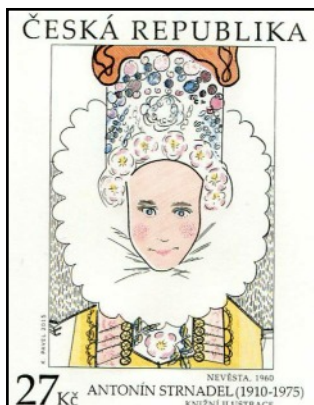
14 October 2015 Flag of the Czech Republic – Definitive 'A' Issue

**Designer:** Pavel Hrach.**Printing:** Multi-coloured offset in sheets of 40 self-adhesive stamps.**FDC:** No official issue.**Design:** The flag of the Czech Republic.

11 November 2015 Personalities: Jan Opletal

**Designer:** Renáta Fučíková.**Engraver:** Bohumil Šneider.**Printing:** Rotary recess in blue with photogravure in red.**FDC:** Printed WAITE in blue with a commemorative Lhota nad Moravou cancel. The cachet drawing shows a crowd of students with raised hands and Jan Opletal in the foreground with the text *Semper Fidelis* (always faithful).**Design:** A portrait of Jan Opletal.

16 December 2015 Works of Art on Postage Stamps

**Designers and Engravers:** Pavel Kovářík (27CzK); Vaclav Fajt (30 Kč) and Martin Srb (34 Kč) from original art works.**Printing:** WAITE in sheets of four stamps and two blank gutters (27 Kč); comb perforated in sheets of four stamps with two blank gutters (30 Kč and 34 Kč).**FDCs:** WAITE.

27 Kč: *The Girl in Folk Costume* (book illustration 1960) by Antonín Strnadel.

FDC: with commemorative Praha cancel. The cachet drawing, in black, is from a drawing by the artist of a group of men in folk costume.

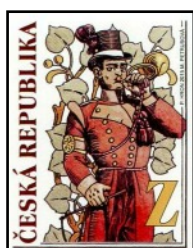
30 Kč: *The Sitting* (1957, now in the Gallery of Fine Arts, Ostrava) by Bohumír Matal.

FDC: printed in dark brown with a commemorative Brno cancel. The cachet is from the 1945 drawing *Bicycle* by the artist.

34 Kč: *The Great Dialogue* (1966, now in the National Gallery, Prague) by Karel Nepraš.

FDC: printed in black with a commemorative Praha cancel. The cachet design is from an illustration of 1981 entitled *Colour Drawing*.

16 December 2015 NVI 'Z' Definitive: Postal Services as Portrayed by Period Murals



Photographers: Petr and Pavel Hron.

Graphics: Michaela Petrusová.

Printing: Full colour offset in sheets of 9 stamps and 12 labels.

FDC: Printed offset in brown with commemorative Praha cancel. The cachet design is a detail from a mural of a child holding letters.

Designs: From murals in the main hall of the Post Office in Jindřišská Street, Prague.

Stamp: Detail of a postman in uniform blowing a post horn.

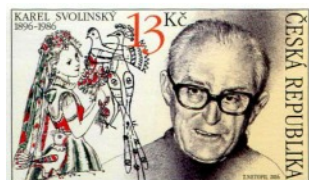
Labels:

a) 3 at left side and 3 at right side of sheet show a detail of a statue.

b) 6 middle labels show alternately a lady with a letter and a gentleman with a letter.

The labels are intended for customized printing.

20 January 2016 The Tradition of Czech Stamp Design: Karel Svoboda



Designer: Zdeněk Netopil.

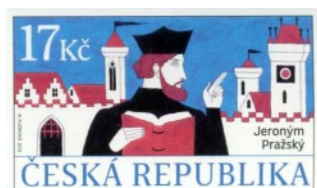
Printing: Full colour offset in sheets of 50.

FDC: Printed offset in black with commemorative Praha cancel. The cachet design is from a stamp design of 1956 showing a Slovak girl surrounded by bird motifs from illustrations c 1966.

Booklet: Contains 8 stamps and 4 labels. The labels have a collage of illustrations from several books and a postage stamp design of 1947.

Stamp: Portrait of Karel Svoboda based on a photograph by Tomáš Vosolobě and a collage of fragments from book illustrations and a postage stamp design from 1947 of a Těšinsko girl.

20 January 2016 Personalities: Jerome of Prague



Designer: Renáta Fučíková.

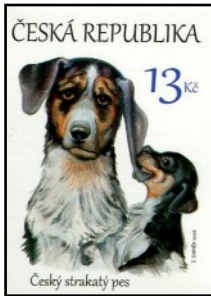
Engraver: (FDC only) Bohumil Šneider.

Printing: Multi-coloured offset in sheets of 50.

Design: Portrait of Jerome of Prague against a background of stylised medieval towers and buildings.

FDC: Printed WAITE in black with commemorative Praha cancel. The cachet design is a symbolic drawing of Jerome lecturing students illuminated by light from a Gothic window representing the search for truth. The ray of light fractures to indicate that Jerome's opinions clashed with medieval dogma.

3 February 2016 Puppies – Czech National Dog Breeds: Czech Spotted Dog



Designer: Zdeněk Daněk.

Printing: Multi-coloured offset in sheets of 50.

Design: A puppy pulling the ear of his long-suffering sire.

FDC: printed offset in black with a commemorative Praha cancel. The cachet drawing depicts a dog with a large spot on its side in the shape of the map of the Czech Republic astride a globe of the world.

17 February 2016 Historical Vehicles: Slovenská Strela and the Paddle Steamer Vyšehrad



Designers: Petr Ptáček (coach) and Jindřich Žáček (paddle steamer).

Engraver: (FDCs only) Jaroslav Tvrdoň.

Printing: Multi-coloured offset in sheets of 50 stamps (25 of each design in a chequerboard combination).

FDCs: Printed WAITE.

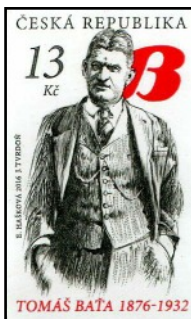
Maximum cards: one for each design.



Designs:

- A rail coach class M290.0 manufactured as Tatra 68.
- The paddle steamer *Vyšehrad*.

16 March 2016 Personalities: Tomáš Baťa



Designer: Eva Hašková.

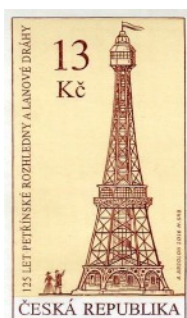
Engraver: (FDC only) Jaroslav Tvrdoň.

Printing: Recess in black, photogravure in red and grey (WIFAG) in sheets of 50.

FDC: Printed WAITE in black-brown with commemorative Zlín cancel. The cachet design is a drawing of a men's and ladies' shoe.

Design: A portrait of Tomáš Baťa with the company logo **B** in red.

16 March 2016 Technical Monuments: 125th Anniversary of Petřín Observation Tower and Petřín Funicular.



Designer: RNDr Adolf Absolon.

Engraver: (FDC only) Martin Srb.

Printing: WIFAG in red and ochre in sheets of 30.

Booklets: 8 stamps with 2 × 2 different coupons. The front cover shows a view of the funicular railway line with the two stations and the Tower c. 1891. The back cover reproduces the stamp in green on a white background with details of the Tower in Czech.

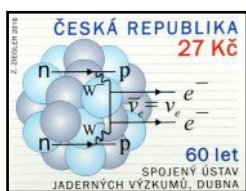
FDC: Printed WAITE in blue-violet with commemorative Praha cancel. The cachet drawing is from a design for the tower dated 1890.

Design: (stamp) a drawing of the tower from 1892.

Booklet coupons:

- The original funicular car which used a water balance system.
- The tower under construction.

16 March 2016 60th Anniversary: The Joint Institute for Nuclear Research in Dubna



Designer: Prof. Ing. Arch. Zdeněk Ziegler.

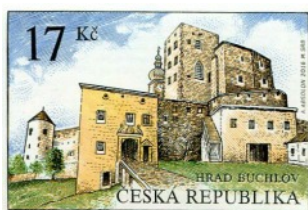
Engraver: Václav Fajt (FDC only).

Printing: Multi-coloured offset in sheets of 50.

FDC: Printed WAITE in black with commemorative Praha cancel. The cachet design is the probable arrangement of electrons of the 117th element in the periodic table - Ununseptium (Uus) discovered by the Dubna Institute.

Design: The Feynman diagram of neutrinoless double beta decay.

6 April 2016 Beauties of Our Country: Buchlov Castle



Designer: RNDr. Adolf Absolon.

Engraver: Martin Srb.

Printing: WAITE in sheets of 8.

FDC: Printed WAITE in dark brown with commemorative Buchlov cancel. The cachet shows a view of the castle from the southeast with the opening bars of a song about Buchlov below.

Design: A view from the first courtyard to the second gate in the Burgrave House dated 1691, with the 13th-14th century core of the motte-and-bailey castle and 16th century clock tower behind. To the left is the round Andělka tower.

Postal Stationery Commemorative Postcards

11 November 2015 Laurin and Klement



Designer: Petr Ptáček. **Printing:** Multi-coloured offset. **Design:** imprinted 'A' stamp shows a Laurin & Klement Voiturette A (1905). To the left is the logo of the Czech Post and a security hologram. The first line for the address is a continuous microtext *Czech Post, PTC 2015*. The left portion of the card has the Laurin & Klement logo of the period with Otto Hieronimus and Count Alexander Saša. The card retails at 18CzK.

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