



CZECHOUT

JOURNAL OF THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

VOLUME 35/1

MARCH 2017

WHOLE NUMBER 166

Nicholas Winton

Nicholas Winton with Hansi Beck, one of the first Kindertransport children.

In late December 1938, Nicholas Winton, a young stockbroker, received a telephone call from a friend in Prague who had volunteered to help with the influx of refugees fleeing Sudetenland - a region of Czechoslovakia - after the Nazi invasion. After travelling to the city to offer his assistance, Winton became heavily involved in the aid operation, where he conceived the idea of moving endangered children to the UK. Working 18-hour days, he visited refugee camps, conducted interviews and compiled lists for evacuation to the UK of mainly - but not exclusively - Jewish children who faced a terrible fate at the hands of the Nazis.

Three weeks later, back in London, Winton was at the Stock Exchange by day, but by night he was finding foster parents, writing reports for newspapers, arranging transportation and lobbying governments. Some 669 children were

saved from certain death. But he would never forget the 250 young people on the last train scheduled to leave Prague on 1 September 1939, swallowed by darkness after Germany invaded Poland and closed all the borders.

Winton was born Nicholas Wertheim - the family name was changed in 1938 - in London, the second child of a businessman. His father's Bavarian Jewish parents had settled in Britain in the 1860s, while his Nuremberg-born mother had arrived in England in 1907. Winton and his sister were baptised in the Church of England - though in his late twenties he became an agnostic - and he was educated at Stowe School.

"If something is not impossible, then there must be a way to do it."

As a Red Cross ambulance driver during the Second World War, Winton was evacuated from Dunkirk, and later served in the RAF. After the war he worked on European reconstruction and in business.

Five years after being made an MBE for his charity work, his life-saving Kindertransport work of 1939 was finally revealed in 1988, when the scrapbook recording his pre-war experiences came to light and his remarkable story was reported on British television.

Knighthood in 2003, Sir Nicholas eschewed publicity. "I just saw what was going on," he said, "and did what I could to help."

Winton at Prague Railway Station in March 1998.

Kindertransport
41 (original) 2008
Nr.
8434
No. 8434/34 for info in Germany TV
March 1939, London, 20

A child's number tag (left) and passport (right) from the Kindertransport rescue.

From the Royal Mail presentation pack for the *British Humanitarians* issue, 15 March 2016

Slovak State Inland Postal Rates: 14 March 1939 to 1945¹ (Part II)

Rex Dixon

Fees for Special Handling (rates in Ks)

From To	Inherited 8 Dec 1940	9 Dec 1940 31 Dec 1941	1 Jan 1942 31 Aug 1942	1 Sep 1942 12 Dec 1944	13 Dec 1944
Registration fee	2.00		2.50		
Advice of Receipt (AR) fee – on dispatch	2.50	3.50			
after dispatch	4.00				
for insurance offices	1.00				
COD fee – as money order, + additional fee	+ 0.50		+ 1.00		
Express delivery fee – parcels over 1 kg	3.00				
other items	2.00				
for night delivery (2200-0600)	double				
Poste restante fee	0.50				
Oversize parcels	basic + 50%				
Urgent parcels	basic + 100%				
Unaddressed circulars – as printed matter to 50 g	as similar	0.30			
as mixed consignment	addressed item	0.40			
Personal delivery fee	0.50				

Fees Payable on Delivery

Postage due factor	× 2	
Business reply – cards	0.10	
letters	0.20	
Delivery fee – value-declared letter to 1000 Ks	0.50	1.00
to 5000 Ks	1.00	
to 10,000 Ks	2.00	
for each further 10,000 Ks	2.00	
to 100,000 Ks		3.00
over 100,000 Ks		5.00
parcel to 5 kg, no value or value to 1000 Ks	1.00	
to 15 kg	2.00	
to 25 kg	3.00	
value-declared parcel over 1000 Ks	delivery fee by weight + delivery fee for value-declared letter of same value	
money order to 100 Ks	0.50	1.00
to 1000 Ks	1.00	
to 5000 Ks	2.00	
to 10,000 Ks	4.00	

¹Including to the Protectorate, 14-31 March 1939. Source for data: Dušan Evinic, *Poštové poplatky na Slovensku v rokoch 1939-1945*. (Publication place and date unknown).



Card from Bolešov on 5.VI.42 for express delivery in Bratislava.
Postcard 0.70 Ks (tariff of 1 January 1942), express delivery fee 2.00 Ks (tariff inherited from Czechoslovakia).
The red 97 is almost certainly the hotel room number.

CZECHOUT

Journal of the Czechoslovak Philatelic Society of Great Britain
ISSN 0142-3525

VOLUME 35/1

MARCH 2017

WHOLE NUMBER 166

CONTENTS

Slovak State Inland Postal Rates (Part II) – Rex Dixon	2
New <i>Monografie</i> Volume Available – Hans van Dooremalen	7
Czechoslovakia at EXPO '58, Brussels – Mark Bailey	9
Sir Nicholas Winton – Richard Beith and Rex Dixon	13
Slovak State Inland Mail Exemplars – Rex Dixon	14
Remarks on 'Usage of War Heroes Stamps' – Hartmut Leibermann	17
Interpreting a Substitute Parcel Card and Customs Charge Label – Roger Morrell	19
The Story Behind the Stamp: Vítězslava Kaprálová – Richard Beith	22
News & Notices	4
Abstracts of Publications – Colin W Spong	8
Correspondence	23
New Issues: Czech Republic – Lindy Bosworth	24
New Issues: Slovak Republic – Lindy Bosworth	30

We Still Need a Proper Editor!

This quarter's *Czechout* comes to you as an **EMERGENCY ISSUE** because we still have no new Editor appointed. Fortunately, Rex Dixon and Roger Morrell have stepped forward to try to keep the ball rolling with Mark Wilson helping with layout despite his being in the throes of a house sale and packing. This situation cannot continue because of the other commitments all three have.

More articles are needed for future issues so keep them rolling in! Volunteers please line up here!

Your Society Packet Circuit Needs You!**Stamps and covers URGENTLY required!**

Bob Allard urgently needs new material to keep our packet circuit operating. Very few members have sent Bob material in recent times but more (both stamps and covers) are needed in the future. It really would be a shame if the 'Packet' could no longer carry on due to a lack of material for sale. Most of us probably have spare material from the Czech lands which would solve Bob's problem. Let's see what we can find for Bob to keep the Packet wheels turning.



Use it or Lose it!

© CPSGB 2017. Reproduction of contents forbidden without the consent of the editor or the author.
Founded 1953. Published quarterly. Free to members. Membership enquiries to Membership Secretary.
On-line membership: UK £9 per year. Overseas £6, €9 or US\$10.
Regular membership: UK £17 per year. Europe and the rest of the world surface mail: £23, €28, or US\$28.
Air mail to the rest of the world: £27 or US\$35.
Price £3.50 + postage from Publications Officer.

Advertisers: Contact Advertising Manager for details. **Authors:** Contact Editor for submissions.

Society Website: www.cpsgb.org.uk; **Journal Index:** www.czechout.org.

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

Czechout is printed by Leodis Print Ltd. 07791 530962. info@leodisprint.com.

News & Notices

The Society extends the warmest welcome to new members **David Cole**, Portland, Oregon, USA, and **Alan Hanzl**, Mayfield, Ohio, USA.

Congratulations

FINLANDIA 2017, the International Exhibition in Finland in May this year, has at least two of our members in leading roles. **Seppo Laaksonen** has been appointed the Assistant Commissioner General for the exhibition and **Bill Hedley** is the British Commissioner.

Victor Alan Punter 31 October 1930 - 2 January 2017.



Vic, as we all knew him, began collecting as a schoolboy and the hobby stayed with him throughout his life. After he married and moved to Watford he joined the local philatelic club, editing and producing their *Newsletter* for many years as well as the magazine for the Middlesex Federation.

Vic's main collecting area was Germany, particularly aspects of the Third Reich and Zeppelins. He enjoyed sharing his collections and gave many displays to local clubs. The social side of our hobby was important to Vic and he eagerly awaited the next group-visit to some European stamp fair or exhibition. It was during these times he would relate his humorous, embarrassing or dangerous experiences as a mechanical engineer travelling all over the world.

Thank you Vic for your contribution to our hobby and for showing an indomitable spirit against adversity.

Lindy Bosworth

For Your Diary

In August 2018 the next PRAGA international exhibition will take place in Prague. Also in October 2018 the Society has been invited to take part in a commemoration meeting being organised by the ARGE Tschechoslowakei in association with the Sindelfingen annual fair in Germany. A number of members may be interested in forming a group to visit one or other of these events. If you are interested in taking part, please let Secretary **Peter Williams** know so that we can gauge potential participation.

The Meeting on Saturday 21 January 2017 at the Czech and Slovak National Club

Ten members successfully came through London Transport's challenges on a crisp sunny Saturday to enjoy **Roger Morrell's** display entitled *My Czechoslovak Phantasmagoria*.

Roger promised a wide-ranging display and he delivered with a number of different topics within an overall theme of how the post actually works. Items usually hidden away in the back of the catalogues were shown, from parcel cards to money orders for both sending and claiming money.

Starting with parcel cards, Roger showed examples from the Austrian and Hungarian lands. He highlighted differences – such as the full A3-sized forms in a horizontal format from Austria and vertical format from Hungary, then took us through the various developments that led to the Czechoslovak issues.

Substitute cards had their own tales to unravel. The money order section included details of the multilingual Austrian system, which required the form be in the recipient's language. An 1871 example from Prague to Bled in Slovenia was a fine illustration.

The second half of his display included examples of the forms used for the telegraph service. The Hungarian lands had few telegraph stations, so a service using a postcard with the message sent to the nearest telegraph station was devised. Roger is still investigating his items, such as an historical telegram in archaic military Hungarian which appears to relate to the demobilisation of Hungarian



Roger Morrell's Czechoslovak Phantasmagoria display.



Roger Morrell pointing out the complexities of money orders to Peter Williams.

Photos by Bob McLeod.

troops at the end of the First World War that allowed the troops to decide in which new country they would eventually reside.

Roger ended with a number of smaller, but no less interesting displays. These included a series of postal stationery cards for Franz Josef, official postal stationery, conductors' cancels from the High Tatras, provisional Czech overprints, and postcards for and of the Czechoslovak Army in Siberia.

Peter Williams gave the thanks for display. He thanked Roger for such an interesting display of 'just pieces of paper', many of which were not stamps but were vital to the postal system from the Austrian, Hungarian, and Czech lands and were in a wide range of languages. He wondered whether other members had such items tucked away and encouraged them to look at such items.

Peter Williams

Allegories Issues Presentation 7 December 2016 to the RPSL

When Czechoslovakia became independent from Austria-Hungary in 1918 it suddenly found that it had to print its own stamps. There was no expertise or adequate machinery in Prague for any aspect of stamp production. The first definitives were the Hradčany series designed by the eminent and distinctive artist Alfons Mucha. There were various problems with this design, resulting in its going through several iterations, so the postal authorities decided to replace it with the issue known colloquially as the 'Allegories', first released in 1920.

They had organised a competition to design a stamp to mark the first anniversary of independence. None of the designs were suitable so they organised a second competition. The winner was Vratislav



Photo by John Ray

Hugo Brunner with his design known as the Chainbreaker or Liberated Republic. It was not adopted as the anniversary stamp as it was regarded as too futuristic.

The Ministry of Posts now asked artists, including Brunner, to submit designs on an allegorical theme. This resulted in three designs being chosen: the Dove by Jaroslav Bender, a modified Chainbreaker by Brunner, and Agriculture & Science by Jacob Orbrovský. Mucha was asked to complete the four designs required, which resulted in the rather unpopular Hussite Priest.

Yvonne Wheatley showed RSPL members and visitors how to exhibit a complex definitive issue, starting with material from the competitions. For each of the four designs she took us through all the stages of stamp production and usage, from essays and proofs through to the finished product, including specimens sent to the UPU and distributed by them to Madagascar. Making the plates proved difficult to the inexperienced printers, the Czech Graphics Union, and Yvonne was able to demonstrate the consequences. With scarce single frankings she showed the purposes for which the denominations were chosen, an exercise made more difficult by the rising postal rates.

The excellent accompanying brochure has been written not only as a guide to the display. It will serve as the definitive treatise on the Allegories for years to come.

This was Yvonne's second display to the Royal, the first being in 1979 under her maiden name, Miss Y. King. When presenting Yvonne with her plaquette, the President wondered whether there had ever been a longer gap between two displays by the same speaker.

Dave Foster Philatelics

European Stamps and Postal History

Always a good range of Czechoslovak and related areas

10% discount to CPSGB members

I will be attending the following 2017 stamp fairs

My regular fairs at Derby, Dronfield, Lincoln (Cherry Willingham)

Farnborough 10/11 March

Alfreton 2 April

Worpex 13 May

Midpex 8 July

York 21/22 July

Morley last Saturday in each even month

Thatcham 25 March

Bury St Edmunds 22 April

Stafford 16/17 June

Portishead 19 August

**For venues and times check the relevant website
or telephone me on 0115 9614528**

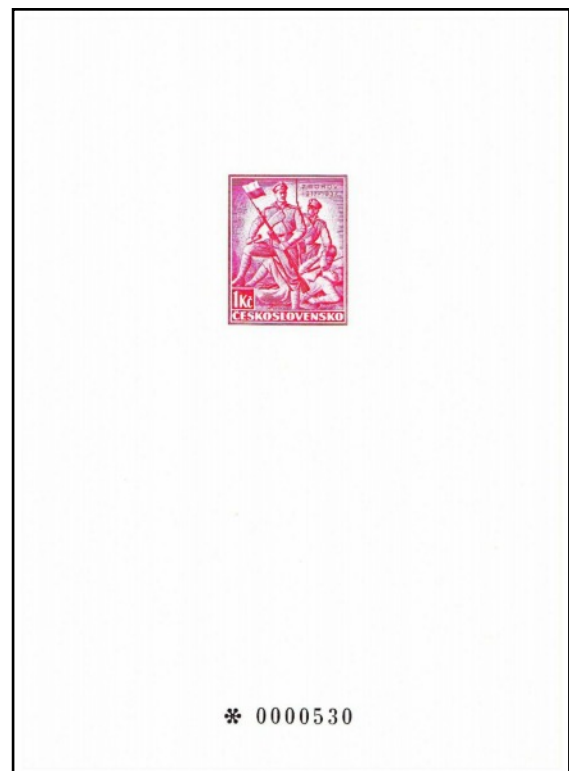
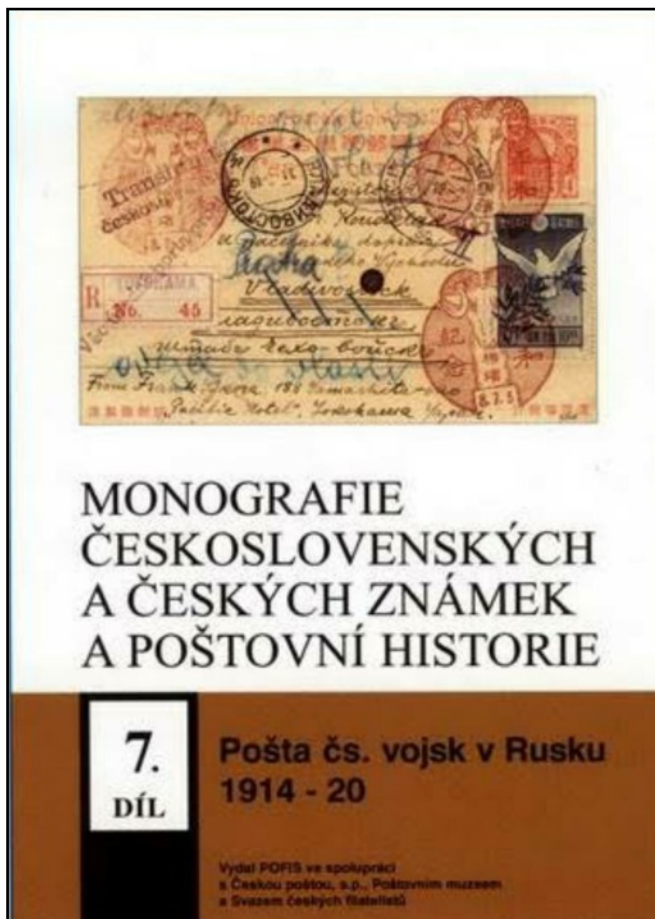
New *Monografie* Volume Available Hans van Dooremalen

Volume 7 of the *Monografie československých a českých známek a poštovní historie* was published in Prague in December of last year. This volume deals with the field post in Russia during the period 1914-20. The book is printed in full colour; its price is 599 Kč, which equals £19 at the current rate of exchange. Of course it also contains the usual special printing from the Czech Post – in this case a reproduction of the 1 Kč 1937 issue commemorating the Czech Legion's involvement in the Battle of Zborov during WWI.

Although a copy of the book has been ordered for our Library, in view of its specialist nature the Society has no plans to order this book in bulk for members, who are recommended to purchase it directly from the following website:

www.filatelieceskoslovensko.cz/Cernotisk-Posta-cs-vojsk-v-Rusku-1914-1920-priloha-monografie-c-7-d4120.htm.

Another contact point is Jaroslav Verner in the US: sibpost@verizon.net.



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 your having to worry about foreign currency or sending it to the US. So why not have more fun? Become a member of both societies!

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 New Year 2017 issue of *Austria*, No. 197.

The Shaped Time-Band series of Vienna postmarks, 1850s and 1860s (Brandon).

The issue of *Bundesarbeitsgemeinschaft Tschechoslowakei*, Vol. 47, Whole No. 189.

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

Some ethical and legal questions relating to our hobby [4] (Beneš); Pofis 25/Michel 33: 500h Hradčany V, plate reconstruction, new revision of the known positions of stamps in a sheet [4]: positions 77-100 (Last); Plate flaws from Czechoslovakia 1945-1992 [10, 1983]: Pofis 2574-2626 (Norbjerg); The Sudetenland Corner: Pofis 15 (Bauer); Change in the status of some post offices of the Czech Post Office 2015 (Müller); The Special barcode registration labels from the Czech Post Office (Müller).

The Fall 2016 issue of *The Czechoslovak Specialist*, Vol.78. No 4. Whole No 646

Exceptional covers (Kunc); Printer's waste of our first editions (Beneš); The 1h Hradčany: Czechoslovakia's stamp number one (Chudoba); Verifying the authenticity of the Zápotocký, miniature sheet Type II, the so-called lined-through berry (Jindra).

Nos. 11 & 12, 2016 issues of *Filatelie*, Vol. 66.

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

Hradčany 25h violet [1] (Chudoba); Known and unknown plate flaws and types of our first commemorative issue (Vrba).

Hradčany 25 h violet [2] (Chudoba); Post offices that have disappeared from maps [on Exponet] (Kratochvíl); Flugpost 1918 (Květon); Large format in definitive stamps: Praha of 1926 [3Kč] (Květon).

Nos. 4 & 5, 2016 issues of *Merkur Revue*, Vol. 21.

The comb perforations of the Dove & Chainbreaker stamps (Filipek); Austrian express stamps of 1916 [1] (Květon); 5 crowns stamp of the 1938 Jubilee issue (Květon); Review of the new Bohemia & Moravia catalogue (-); Review of the Monografie Hirsch-Franěk 1958 (Květon); Portrait of President Masaryk 1920 issue [1] (-).

The large size 1927 Tatras stamp (Květon); Austrian express parcel stamps of 1916 [2] (Květon); The Monografie Hirsch-Franěk 1958: Airmail stamps [1] (Květon); Portrait of President Masaryk 1920 issue [2] (-).

The December 2016 issue of *Stamps of Hungary*, No. 207.

The Hungarian WW1 Submarine Letters to the Americas (U & E Dörre); The Transitory War period of 1944-45-Hungary's postal history of the last months of WWII until April 30, 1945 (Morgan); The International Woman Suffrage Alliance (Weise).

The January 2017 issue of *Timbres*, No. 185.

La république tchécoslovaque, 1918-1938 (Coutant).

Czechoslovakia at EXPO '58, Brussels

Mark Bailey

EXPO '58, also known as the Brussels World Fair (Dutch: *Brusselse Wereldtentoonstelling*, French: *Exposition Universelle et Internationale de Bruxelles*), was held from 17 April to 19 October 1958. Nearly 15,000 workers spent three years building the 200-hectare (500-acre) site on the Heysel plateau, 7 km (4.3 miles) north-west of central Brussels in Belgium.

This was the 11th World Fair hosted by Belgium, and the fifth in Brussels following those in 1888, 1897, 1910, and 1935. Many of the buildings were re-used from the 1935 fair which had been held on the same site. There were more than 150 pavilions with 52 countries participating. The fair's theme was *A balanced world view – A more humane world*. It attracted over 41 million visitors and numerous philatelic items were produced.

As the first major world fair after World War II the governments of the European Western Allies – France and Britain – used the occasion to demonstrate their post-war successes, while the Axis countries – Germany, Japan and Italy – took the opportunity to refurbish their international images. Most noticeable amid the general exuberance of the fair, however, was the obvious tension between the United States and the Soviet Union, who used their respective pavilions to promote their rival political systems.

Aside from the Cold War cultural rivalries the fair was notable for the variety of scientific products demonstrated, including an audio encyclopaedia, an electronic dictionary, pasteurised cheese, magnetic tape capable of transmitting millions of characters in a few seconds, and a postal machine that could sort 1000 cheques in 15 minutes. Belgium itself, which held the fair to promote its economic growth, impressed visitors with its centrepiece, the towering Atomium – a futuristic building (designer André Waterkeyn, architects André and Jean Polak) that represents an iron crystal, highlighting the positive side of the atomic age – and its chocolate, producing five tons of it each day.

Czechoslovakia at the Fair

EXPO '58 was envisaged as a showcase of cooperation between nations and a record of humanity's social progress and technological innovation in the years since the immense destruction of World War II. Yet despite great optimism the lofty goals of EXPO '58 were diminished by politics. The large pavilions of the United States and the Soviet Union dominated the central plaza on the fairgrounds in Brussels, reflecting the new global Cold War paradigm.

Czechoslovakia emerged as an unexpected success story of EXPO '58, and won the Grand Prix for the best national pavilion. Czechoslovakia thrived between the wars as an industrialised democratic state, but during and after World War II the country was occupied and partitioned by the Axis forces and then, upon liberation, turned toward Moscow and Communism, rather than to the West. In Czechoslovakia the Communist Party, which had been legal since 1921, took power in February 1948 after the collapse of a weak coalition government. For Expo '58 architects quickly re-established their professional connections that had already been intense before the war.

Czechoslovakia was at the beginning of its decades-long relationship with the Soviet Union in 1948. Under the leadership of long-time Party leader Klement Gottwald, the state began to implement Stalinist political, economic, and cultural policies, transforming Czechoslovakia into a compliant Soviet satellite by the early 1950s. By the time of EXPO '58, it had experienced the first decade of Communist Party rule, and Czechoslovakia was emerging from the hardships of Stalinism: notorious show trials, repression and censorship in the public sphere, forced Sovietisation in cultural production, and failed economic policies. After Khrushchev's 1956 *Secret Speech*, denouncing the worst excesses of the Stalin years, Czech and Slovak politicians slowly changed course.

Czechoslovakia remained stable, introducing small reforms to placate its citizens. In hindsight, the country's success at EXPO '58 proved to be a prelude to the more liberal and optimistic 1960s that culminated with the Prague Spring, widely regarded as the highpoint of its Communist decades.

In this context visitors to the Czechoslovak pavilion in Brussels saw displays by a confident Communist country promoting its own unique vision of modernity and technological innovation as an alternative to Western capitalism and liberal democracy. It communicated its messages through an architectural language of glass-and-steel modernism, a palette that re-emerged in the Soviet sphere in

the wake of Khrushchev's campaign against historicist socialist realism. Yet the pavilion showed a distinct expression of socialist modernity. Czechoslovakia took a populist approach that advertised the country as modern, prosperous, and technologically advanced because of socialism. The team of architects who designed its building had more than twenty years of specialised exhibition and retail design experience. They conceived of the pavilion as an immersive environment with colourful and fanciful displays, multimedia performances, and an upscale restaurant.

The Stamps

Czechoslovakia issued a set of five stamps on 25 March 1958, as well as a separate stamp on 15 July. The set of five was designed by Karel Svolinský and engraved by Jindra Schmidt (45 haler, 1.20 Kčs values) and Ladislav Jirka (30, 60, and 75 haler). They advertise Czechoslovak products exhibited at the Brussels Exhibition:

- 30 h vermillion and light blue – jewellery
- 45 h brick red and light violet – toys
- 60 h violet and light green – textiles
- 75 h blue and brick red – the Kaplan turbine
- 1.20 Kčs green and rose – decorative glassware.

At the bottom of each stamp, on either side of the value tablet, are miniature sketches appropriate to the subject shown. All were printed in sheets of 50.

The single 1.95 Kčs stamp celebrated Czechoslovak week at the Fair. It was designed by the artist František Hudeček, the main design engraved by Ladislav Jirka, and the second colour engraved by Jaroslav Goldschmied. The design, in brown and blue, shows the Czechoslovak Pavilion by architects František Cubr, Josef Hrubý, and Zdeněk Pokorný.



Expo '58 Issue.



First Day Covers (60% original size).

For use on envelopes and other paper items, Czechoslovakia produced a vignette marking the country's participation at the World Fair in Brussels. The vignettes were printed in sheets of ten.



Czechoslovakia produced a slogan postmark for use in cancellation machines. It incorporates the logo adopted for Czechoslovak participation. The text translates as *Czechoslovakia at the World Fair Brussels 58*.

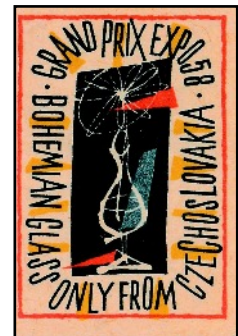
Grand Prix Winners

The company ČKD Blansko was awarded a Grand Prix at the World Fair in Brussels for its presentation of ten-bladed Kaplan turbines, as featured on the 75 haler stamp issued to mark Czechoslovakia's participation. Decorative glassware from Czechoslovakia, depicted on the 1.20 Kčs stamp, won a Grand Prix, as shown on this commemorative label.



Slogan Postmark

*Grand Prix Winners
(images reduced).*



Matchbox Labels

Matchbox labels celebrating Czechoslovakia's pavilion and attendance at the 1958 World Fair in Brussels. The left-hand one has the Fair's motto: *A balanced world view – A more humane world*.

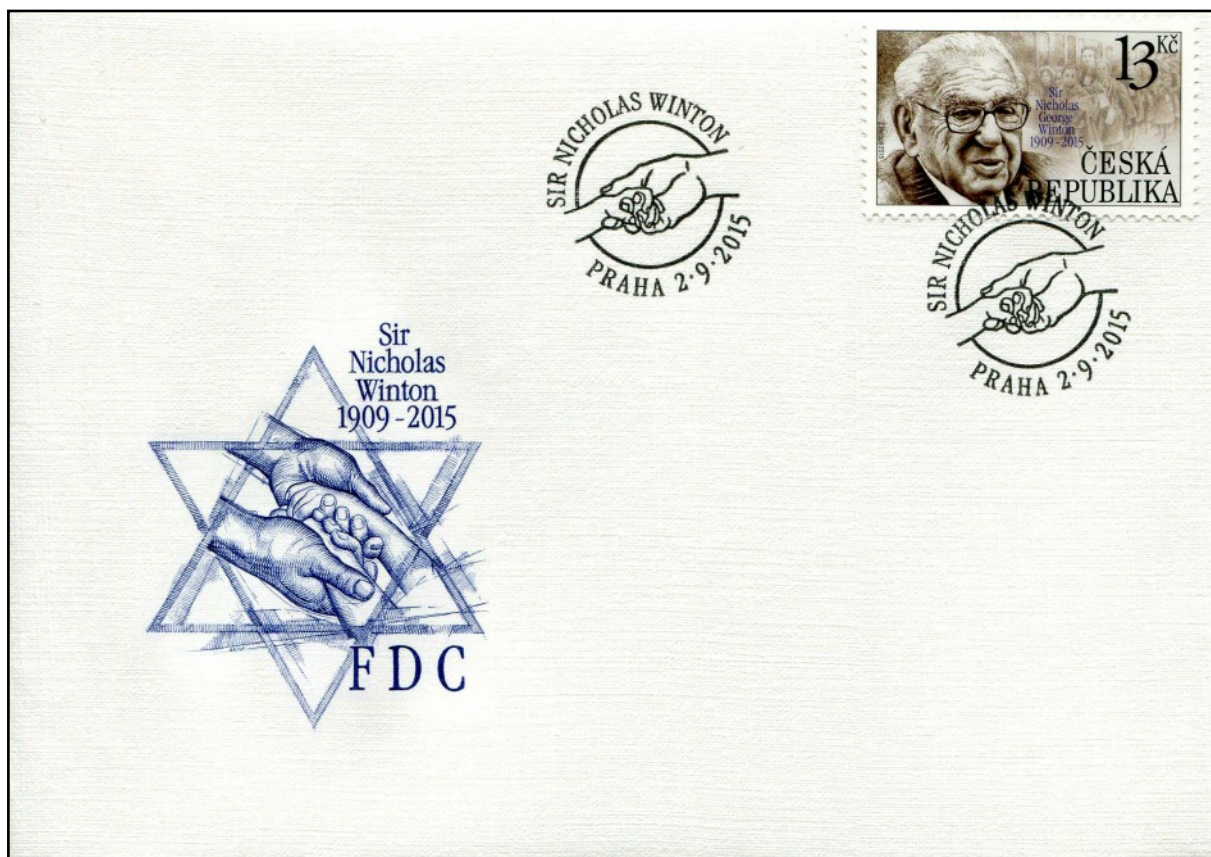


Sir Nicholas Winton

Richard Beith and Rex Dixon

Sir Nicholas Winton MBE, born Wertheim, died on 1 July 2015 aged 106. An unassuming man, he is renowned primarily for his saving 669 children, mainly Jewish, from pre-war Czechoslovakia, for which he received his knighthood in 2003. He was also known for his humanitarian work in the UK, for which he was awarded the MBE in 1983. Amongst the many honours awarded by Prague was the country's highest honour, the Order of the White Lion (Class I), presented on 28 October 2014, for giving Czech children 'the greatest possible gift: the chance to live and to be free'. A full background to Sir Nicholas will be found in the September 2015 issue of *Czechout*, pages 11-14.

Both the Czech Republic and the UK have issued stamps in his memory. The Czech stamp was issued on 2 September 2015, the British stamp on 15 March 2016 as part of a set honouring British Humanitarians.



Czech Republic FDC: Prague 2-9-2015.



UK: Two first-day cancellations.

Slovak State Inland Mail Exemplars Rex Dixon

The inside cover of this *Czechout* and of the previous issue show a wide range of inland postal rates of the Slovak State from the declaration of independence on 14 March 1939 until it was overrun by Soviet forces in late 1944 and early 1945. Some of these rates survived into this next period, but that is another story. I'm showing here some examples of inland mail to illustrate these rates.



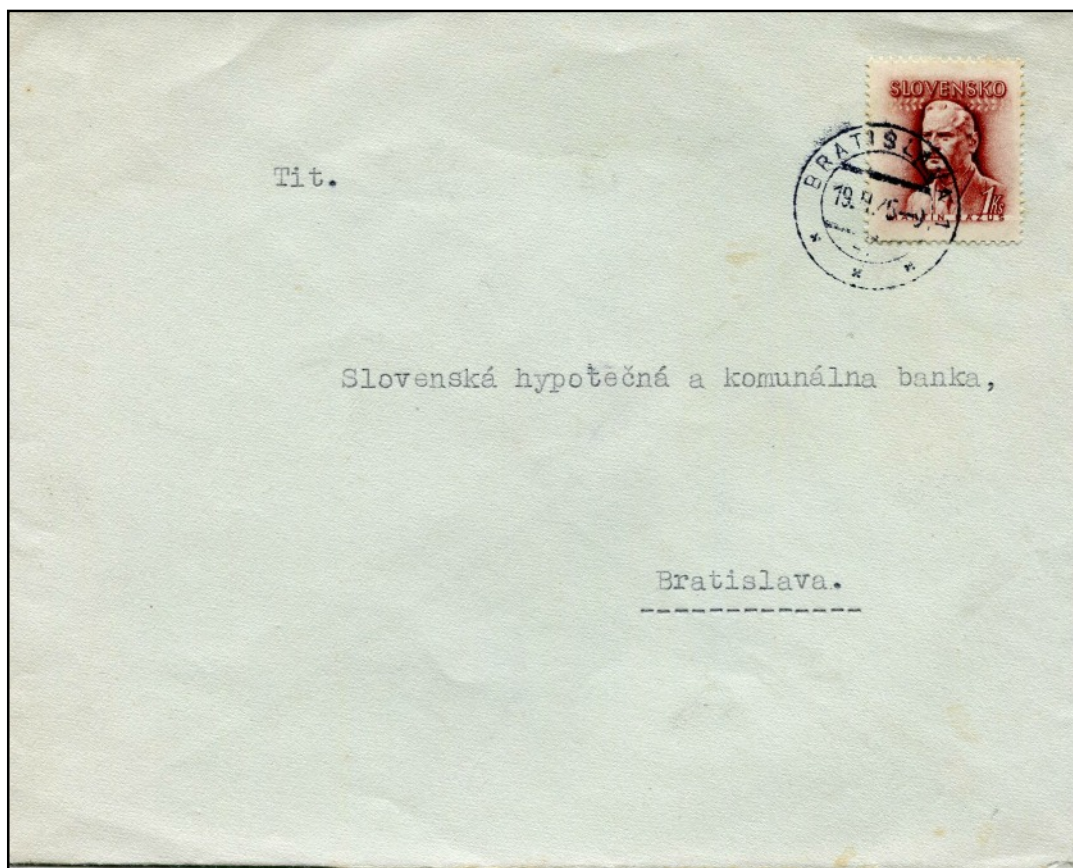
Picture postcard with 5 haler stamp cancelled by the Ružomberok Autopošta postmark 28.IX.40, mailed to Vrbové. Treated as a postcard, for which the rate was 0.50 Ks (tariff inherited from Czechoslovakia). Charged 0.90 Ks postage due on arrival, double the deficiency.



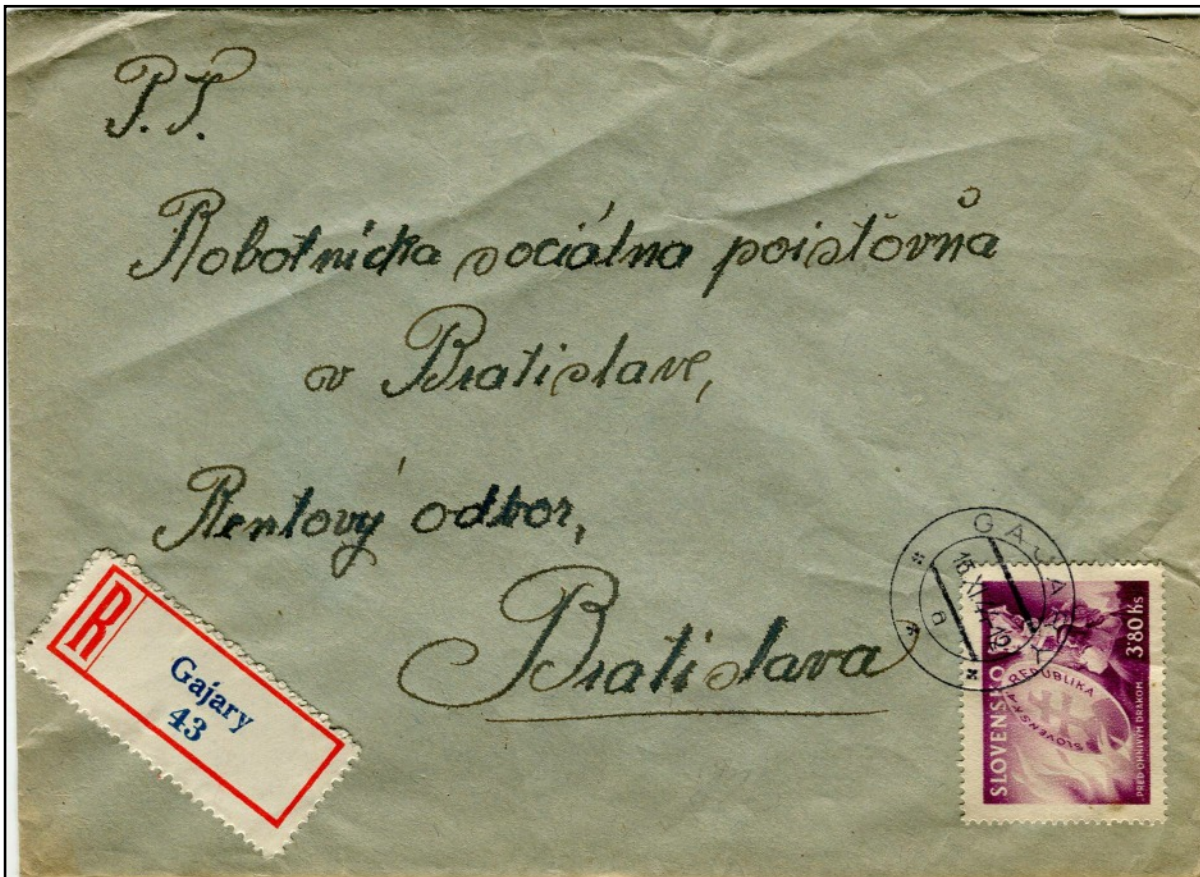
Postal stationery card from Katarínska Huta 20.V.43, 0.70 Ks (tariff of 1 January 1942). Addressed to 'Barbora 8', a clandestine address for the Slovak field post.



Letter from Bratislava 10.II.42. Basic letter 1.30 Ks (tariff of 1 January 1942). Envelope advertises the National Stamp Exhibition to be held in the city in May that year. (Image 90% of actual size.)



Local letter within Bratislava, 19.II.45, a late date, paid 1.00 Ks (tariff of 13 December 1944). (Image 90% of actual size.)



Registered letter from Gajary 15.XI.44 to Bratislava, showing the intended usage of the 3.80 Ks stamp. Basic letter 1.30 Ks (tariff of 1 January 1942), registration fee 2.50 Ks (tariff of 1 January 1942).



Cash-on-delivery letter from Bratislava ?.VII.43 with 127 Ks to be collected on delivery in Topoľčany.

COD letters were required to be registered and to have the amount written out in words.

Postage 7.50 Ks comprising:

Letter 20-250g 2.50 Ks (tariff of 1 September 1942),

Registration fee 2.50 Ks (tariff of 1 January 1942),

COD presentation fee 1.00 Ks (tariff of 1 January 1942),

Fee for the money order to return the cash collected 1.50 Ks for 100-200 Ks (tariff inherited from Czechoslovakia).

(Image 85% of actual size.)

Remarks on ‘Usage of War Heroes Stamps’ Hartmut Liebermann

I would like to make some remarks on Richard Wheatley’s article about the ‘Usage of War Heroes Stamps’ (*Czechout* 165, December 2016).

After his introduction Richard shows three examples of stamps with ‘amended postmarks’ (Červený Kostelec, Frývaldov and Prostějov), in which the German name of the town had been excised after the end of WWII. Richard describes the postmarks from Červený Kostelec and Prostějov as ‘from a predominantly German area’, the one from Frývaldov as ‘from a predominantly Czech area’. His explanation:

In the original bilingual postmarks, either the Czech or the German spelling of the town name appeared at the top, with the other at the bottom, all depending upon the majority of the population’s tongue in that town. Where there was an equal split, then the Czech/German town names appeared one on each side – these are scarce.

Unfortunately there are some errors in this interpretation.

The amended postmarks from Červený Kostelec and Prostějov date from the period of the Protectorate of Bohemia & Moravia and were originally bilingual, with the German name at the top – that’s correct. But the reason was not that these were ‘predominantly German’ areas (in fact they were predominantly Czech): During the Protectorate period (1940-45) all bilingual postmarks had the German name at the top; this was not dependent on the linguistic majority in a town. German majorities in the area of the Protectorate did not even exist. In places with a significant proportion of German-speaking people, however, monolingual German postmarks were introduced later (from 1942).

The amended postmark of Frývaldov had never been bilingual, it was originally a monolingual German one (‘Freiwaldau/Ostsudetenl.’). Freiwaldau was part of the Sudetenland given to Germany in October 1938. The postmark was a standard one of the Deutsche Reichspost. All postmarks in the Sudetenland area were monolingual German. After the war the German name was completely excised and the Czech name inserted. Furthermore, Frývaldov/Freiwaldau was not situated in a ‘predominantly Czech area’ – the majority was German-speaking, as generally was the case in the Sudetenland area.

Bilingual postmarks with the Czech name at the top existed during the first Czechoslovak Republic (1918-39) in areas with a mixed population. During that period the Czech name was always at the top, even if there was a majority of more than 90 percent Germans in a town.

Postmarks in which ‘Czech/German town names appeared one on each side’ existed only during the period between 1898 and 1918, when the Bohemian lands were part of the Austrian monarchy. According to a decree from 1898 they were introduced in places with a mixed population – not necessarily with an ‘equal split’! After the independence of Czechoslovakia these postmarks were still in use for some years, but the German name was excised.

On the following page are some examples to illustrate my remarks.

Richard Wheatley has responded as follows.

I am grateful to Hartmut for commenting on this article of mine, for he has set the record straight regarding the ‘Amended Cancellations’ and I accept his remarks fully.

In the light of Hartmut’s comments, the following amendments should be made to my original article. Correct the ‘Amended Cancellations’ paragraph by deleting the sentences from ‘In the original ...’ to ‘... these are scarce’. Move the heading ‘Temporary Handstamps’ to below the captions to the three ‘Amended’ illustrations. In the first two of these captions delete ‘from a predominately German area’ and ‘from a predominately Czech area’.



Bilingual postmark from Beroun|Beraun, town names one on each side, 1904, Austrian Monarchy.



Originally a bilingual postmark from Brünn I|Brno I, town names one on each side, 1907, German name excised 1919 after independence, Austrian Monarchy.



Bilingual postmarks from Hořetice|Horatitz and Chcebul|Zebus, Czech name at top, German name at bottom, 1922 (Type I) and 1929 (Type II), Czechoslovak Republic.



Bilingual postmark from Fryštat|Frysztat, Czech name at top, Polish name at bottom, 1938 (Type 3), Czechoslovak Republic.



Monolingual German postmark from Asch (Westsudeten) I, (Czech name: Aš I), 1939, Germany (Deutsche Reichspost).



Bilingual postmark from Pisek I|Pisek I, German name at top, Czech name at bottom, 1940, Protectorate.



Monolingual German postmark from Olmütz I, (Czech name: Olomouc I), 1942, Protectorate.

Interpreting a Substitute Parcel Card and a Customs Charge Label

Roger Morrell

Figure 1 shows a recently acquired flimsy parcel form entitled *Poštovní průvodka náhradní*, which literally translates to ‘Spare postal accompaniment’ [to a parcel], although over this is handstamped in violet (Figure 1 a) *Průvodka budíž pokladana za průvodku původní* (accompaniment to be regarded as the original accompaniment). To this is attached using nasty brown glue a *Výčetka poplatková* form, which translates as ‘List of charges’. The forms were used in Praha on 5 March 1920 for a 5 kg parcel being sent to Nagyrőcze (now Revúca) in Slovakia. So what’s going on here?

		K	h
Výlohy	* Clo dle průkazů celních výdajů čís.	13	55
	Puncovné	0	05
	Potravní daň		
Doplatné	Cizí doplatné	6	
	Doplatné a doběrné		
	Kolkovné za dovoz a průvoz	0	05
	Obalné		
	Celné	0	50
	Doručné (návěstné)		
Úhrnem		20	10

Fig. 1.

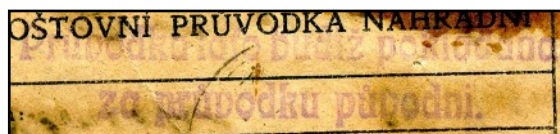


Fig. 1 a.

The main form is an early Czech-ized version of the former bilingual Austrian/Bohemian *Ersatz Postbegleitadresse*, which was used when either the original form accompanying a parcel got lost, or when a duplicate was required for some purpose. In the present case, it may have been used because the number attached to the parcel went missing, the evidence being a question mark against manuscript number placed in the box *Čís* at the top. The subsidiary form appears to have been used by the Praha Customs Office, who have levied a list of charges to be collected on delivery, including 13.55 Kč for *Clo dle průkazů celních výdajů čís* (extra customs duty?), 6 Kč for *Cizí doplatné* (foreign postage), 0.05 Kč either for *Kolkovné za dovoz a průvoz* (stamp duty on imports and transport) or the almost overstamp *Statisický poplatek* (statistical charge) and 0.50 Kč for *Celné* (customs – for the ‘privilege’ of having duty assessed), for a total of 20.10 Kč.

The back of the main form (Figure 2) shows that the parcel arrived at Nagyrőcze on 13 March (left-most Hungarian style postmark), but was not collected immediately. There is a second datestamp

The form is a rectangular document with a decorative border. It is divided into several sections:

- Top Left:** A box labeled "Číslo dodací:" (Delivery number) containing the handwritten number "487".
- Top Middle:** A box labeled "Místo na otisky razítka" (Place for stamp impressions) containing two circular postmarks from "NAGYRÖCZE" dated "920-MÁR.13-N10" and "920-MÁR.26-N10".
- Top Right:** A box labeled "vydal:" (Issued by) containing a rectangular stamp from "CELNÍ ÚŘAD PRAHA" (Customs Office Prague) with the handwritten number "49887".
- Center:** A box labeled "Stvrzenka a p..." (Receipt and p...) containing a yellow postage due stamp for "15 HALER" dated "920-MÁR.28-N10".
- Middle:** A section with the text: "Zásilku na přední straně naznačenou jsem přijal a zavazuji se, poštovné, celní a jiné poplatky, dobírkové obnosy a t. d. na ní váznoucí zaplatiti po případě doplatiti." (I have received the parcel indicated on the front and I undertake to pay the postage, customs and other charges, remittance amounts, etc. on it, if necessary to pay them.)
- Bottom:** A section with a grid pattern containing the text "v" (in) followed by the handwritten word "Pražice", "dne 28. března" (on the 28th of March), "1920", and "Podpis" (Signature) followed by the handwritten signature "Pavel Nantor".

Fig. 2.

of 26 March, which may have been a reminder, and then finally there is a signature for the parcel dated 28 March, on which date a 15 haler Czech postage due stamp has been applied and datestamped. In the right-hand box on the form is the Praha Customs Office cachet.

Exactly how to interpret these forms eluded me for some time. In terms of politics, Nagyröcze had not been affected by any border disputes, and had been firmly in the new Czechoslovakia for fifteen months, and thus the parcel was not going onward into foreign territory. But then it dawned that the parcel must have been coming into Czechoslovakia from outside the country, possibly from Germany if one takes into account the handstamped wording *Poplatek pro Německa* (fee for Germany) on the smaller form. Thus here we have evidence that the Czechs did away with any previous customs union between Austria-Hungary and Germany, and had imposed charges on 'imports'. We do not know what the parcel contained, nor its value, since these boxes have not been completed on the main form.

The *Statisický poplatek* charge appears to have paid for the privilege of filling in a form for statistical purposes requiring information on what types of goods were being trafficked into and out of the country. A recently acquired unused one of these for export of goods from the same period is shown in Figure 3, headed *Poštovní statistická ohláška pro vývoz* (postal area statistical declaration for export). This had to be used in addition to customs declaration forms. An example of the government charging the user for information that it requires!

How the 15 haler charge paid for with the postage due stamp was actually incurred is not clear. The so-called *Aviso* (advice of arrival) fee was certainly 5 haler under the Austrian system, and the concept continued in the new republic for a few years, but there is no information available, at least to the writer, on how that fee increased as post-war inflation took hold. By 1924, it was 40 haler, so it is conceivable that by the end of March 1920 it had moved upwards with the general postage rate changes.

If any reader knows of parcel rates and ancillary charges during the First Republic period, the author would be glad to hear from them.

Razítka poštovního úřadu podacího. Cena 10 h včetně statistického poplatku 5 h Země určení¹⁾

Poštovní statistická ohláška pro vývoz.

Příjemce

Počet balíků	Druh a označení	Zevrubné označení obsahu zásilky			V á h a				Počet kusů ⁴⁾	Poznámka
		Pojmenování zboží ²⁾	Číslo statistické- ho seznamu zboží pro vývoz ³⁾	hrubá		čistá				
				kg	g	kg	g			

V dne 19.....

Jméno a bydlíště odesílatelovo {

1-4) Viz vysvětlivky na zadní straně.

Fig. 3: Front.

Návod k vyplnění poštovní statistické ohlášky pro vývoz.

1) Země určení jest země, pro jejíž spotřebu jest zboží určeno. Nezná-li odesílatel této země, uvede zemi, která jest posledním známým cílem zásilky.

2) Zboží budiž pojmenováno zpravidla podle statistického seznamu pro vývoz; stačí však také název zboží v obchodě obvyklý, je-li tak přesný, aby se hlášené zboží dalo správně zařadit pod udané statistické číslo.

Pojmenování všeobecné, jako zboží koloniální, rukodílné, bílé, střížní, léky atd. není přípustno.

3) U každého druhu zboží jest udati příslušné číslo statistického seznamu pro vývoz.

4) Počet kusů budiž udán u takového zboží nebo takových předmětů, pro které to předepisuje statistický seznam zboží pro vývoz.

Fig. 3: Back.

The Story Behind the Stamp

Vítězslava Kaprálová, Composer and Conductor, 1915-1940

Richard Beith

On pages 24-25 of *Czechout* for June 2015, Lindy Bosworth included details of the 20 January 2015 issue commemorating the centenary of the birth of Vítězslava Kaprálová. Miss Kaprálová was a groundbreaking student when she entered the Brno Conservatory on 1 September 1930. In 1930 it was unknown for a young Czech lady to want to study not only composition but conducting as well. Her father, the composer and pianist Václav Kaprál (1889-1947), was opposed to this plan but her mother Viktorie was totally in favour. She graduated from the Conservatory on 28 June 1935 collecting the prize for the best graduate composition, her Piano Concerto in D Minor, the first movement being played at the 17 June graduation concert conducted by herself.



Later in 1935 she studied at the Prague Conservatory where she was a member of the master classes for composition with Vítězslav Novák (a pupil of Dvořák) and for conducting with the legendary Václav Talich. She graduated with distinction in June 1937.

Kaprálová then arrived in Paris on 28 October 1937 to take up a one-year scholarship studying composition with the composer Bohuslav Martinů (1890-1959) and the conductor Charles Munch. Her best known orchestral work *Vojenská symfonieta* (Military Sinfonietta) was first given in Prague by the Czech Philharmonic Orchestra conducted by herself on 26 November 1937. Whilst in Paris she had a prolonged affair with the much-older Martinů; at one time they actually discussed moving to the USA together.

In 1938 her *Sinfonietta* was chosen to open the first concert of the International Society of Contemporary Music in London. She was accompanied to London by Martinů and was herself a great success when she conducted the BBC Orchestra in the Queen's Hall (which was destroyed during WWII). 'Girl Conducts Symphony' was the heading in the *Daily Sketch* for 18 June.

On 10 January 1939 Kaprálová left Prague for the last time, returning to Paris. She would never return to her homeland. On 27 April Kaprálová met Jíří Mucha, the son of the painter Alphonse Mucha. Kaprálová and Martinů were still very close and by June she was talking about further studies at the Juilliard School in the USA. Although still seeing Martinů on a regular basis, Kaprálová married Mucha, now a member of the Czechoslovak Army-in-Exile, on 23 April 1940.

Her health had never been robust and a few days later the first signs of her terminal illness appeared; by 9 May she was hospitalized. On 20 May she was evacuated to Montpellier by her husband; she died on 16 June, the cause

being given as tuberculosis miliaris, though this has always been a subject for discussion and disagreement.

Martinů eventually made it to the USA with his French-born wife Charlotte in 1941; they had married in 1931. Mucha travelled to the UK with the Army-in-Exile.

After the end of WWII Kaprálová's ashes were transferred to Brno's main cemetery where today a memorial can be seen near that to Leoš Janáček. Her music is greatly admired; I know of at least seven CDs and I heard the *Sinfonietta* played in London a few years ago. An excellent English-language volume was published by Lexington Books in 2011: *The Kaprálová Companion*, edited by Karla Hartl and Erik Entwistle [ISBN 978-0-7391-6723-6].

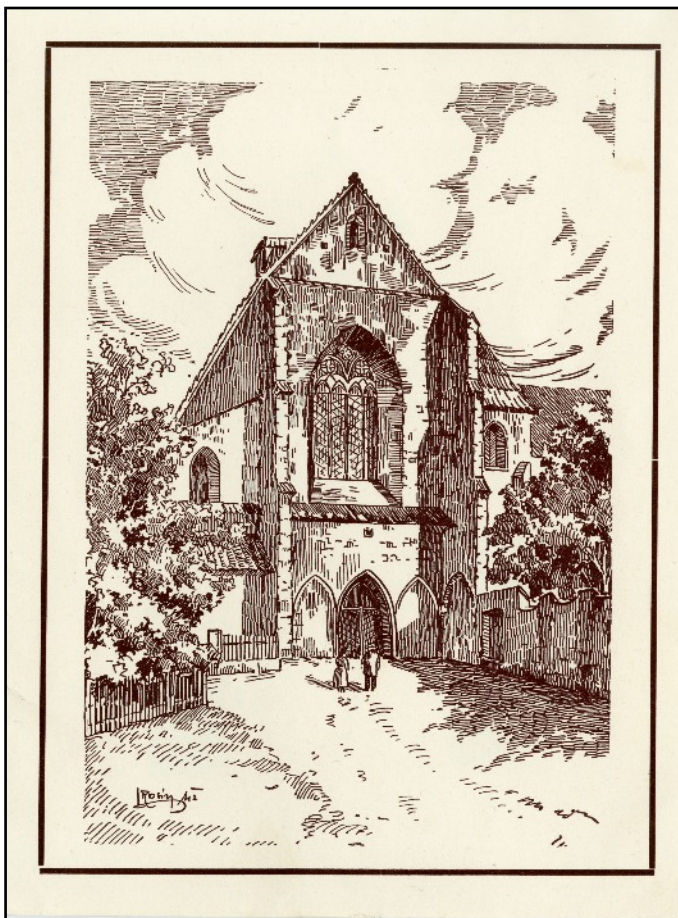


Correspondence

Colin Smith writes: I have been endeavouring to sort out material that I acquired several years ago. I have a folder with a printed sketch (presumably of Zlatá Koruna Abbey) on the front with the inside page printed *II. Národní pout ve Zlaté Koruně | 15. srpna 1945*. On the same page are four Czechoslovak Linden Leaf stamps cancelled by commemorative postmark – a double circle with a slightly different text but a date identical to the printed text. I was fortunately able to borrow from our library a copy of the *Czechoslovak Specialist* (April 1947) that included a listing of commemorative postmarks used since 1945. It stated that the inscription referred to the *Second National Pilgrimage*.

Question 1: Would anyone know the date of the first and any subsequent pilgrimages and if they all took place at Zlatá Koruna (Golden Crown)? Any philatelic reference would be appreciated.

Question 2: Would anyone be able to confirm the availability of an English translation of all Czech/Slovak-related commemorative postmarks?



New Issues – Czech Republic Lindy Bosworth

Printing Techniques



RD: rotary die stamping with multi-colour photogravure.

DS: die stamping from flat plates.

Waite: flatbed recess printing by Waite machine.

Wifag: rotary recess press combined with photogravure.

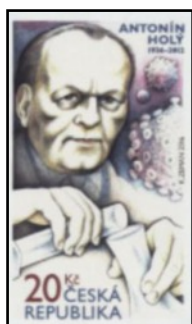
Czech NVI Stamps with Current Rates

A: ordinary internal letter to 50 g – 16 Kč.

E: ordinary standard letter to 50 g to European countries – 27 Kč.

Z: ordinary standard air letter to 50 g to non-European countries – 32 Kč.

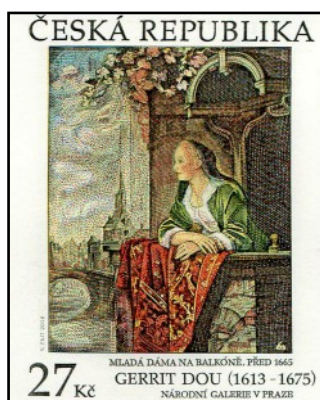
7 September 2016 Personalities: Prof. RNDr. Antonín Holý (1936-2012)



Designer: Karel Zeman. **Engraver:** Miloš Ondráček (FDC only). **Printing:** multicoloured offset (stamp) in sheets of 50. **FDC:** Waite in grey black with commemorative Praha cancel. The cachet drawing shows the IOCB (Institute of Organic Chemistry and Biochemistry) building, and the formula for a chemical compound.

Antonín Holý was a pioneering Czech scientist specialising in the field of chemistry developing antiretroviral drugs used in the treatment of HIV and hepatitis B. He studied organic chemistry at Charles University between 1954 and 1959 then was a research worker at the IOCB Prague until 1963. From 1967 he was the Institute's chief scientist and head of the working group for nucleic acids. He was head of the Department of Nucleic Acid Chemistry for eight years until becoming the head of the IOCB in 2002. In 2005 he was appointed professor of organic chemistry at Palacký University, Olomouc. From 1976 he collaborated with research and development of antiretroviral drugs with the Catholic University, Leuven, Belgium. The patents were eventually bought by an American company to be successfully marketed for the treatment of Aids/HIV and hepatitis B. The money generated has led to a new joint research and development centre between Gilead Sciences, USA and IOCB, Prague.

7 September 2016 Joint Issue - Czech Republic and Liechtenstein: Gerrit Dou – Young Woman on a Balcony



Designer and Engraver: Václav Fajt (from the original art work). **Printing:** five-colour recess from flat plates in sheets of 4 stamps. **FDC:** Waite in olive grey with commemorative Praha cancel. The cachet drawing is taken from Karel Škréta's work *Holy Family with St Catherine and St Barbara* which was donated to today's National Gallery, Prague, by John II of Liechtenstein. **Design:** Gerrit Dou's painting of 1665 *Young Woman on a Balcony*.

Gerrit Dou – also known as Gerrard/Gerard Douw/Dow (1613-1675) was a Dutch painter who studied with the engraver Bartholomew Dolend, the glass painter Peter Kouwhoorn, and in the workshop of Rembrandt for three years. He is an acknowledged portrait painter but more famous as a landscape painter with much fine detail. The painting was donated by Prince John II of Liechtenstein to the private Society of Patriotic Friends of the Arts which preceded the National Gallery, Prague.

Prince John II of Liechtenstein (1840-1929) was buried in the Church of the Nativity of the Virgin Mary, Vranov. He became Prince of Liechtenstein in 1858 but never lived in his principality although he renovated the castle at Vaduz and added to its collections. He never married but was a generous patron of the arts and sciences as shown by the donation of the above two art works.

7 September 2016 World Heritage: The Lednice-Valtice Area, A Common Theme Issue



Photographer: L Sváček. **Designer:** Jan Kavan. **Engraver:** Miloš Ondráček – FDC cachet. **Printing:** multicoloured offset in sheets of 25. **FDC:** Waite in slate with commemorative Lednice cancel. The cachet design shows an architectural drawing of part of the chateau and an ornamental planter. **Design:** prominent buildings of the area.

The Lednice-Valtice Area was listed as a UNESCO World Heritage Site in 1996. A frontier castle was built in the 12th century and this was acquired by the Liechtenstein family in 1249, which marked the beginning of permanent settlement in the area. It remained their principal residence for 700 years until 1939 and World War II when the Nazis seized it. The family made several legal attempts after the war and after the Velvet Revolution 1992 for restitution which were all denied. The property is today owned by the Czech State.

Between the 17th and 20th centuries the dukes of Liechtenstein transformed their domain into a striking landscape. It married Baroque architecture (mainly the work of Johann Bernhard Fischer von Erlach) and the Classical and neo-Gothic style of the chateaux of Lednice and Valtice with the countryside fashioned according to English Romantic principles of landscape architecture. At some 200 square km, it is one of the largest artificial landscapes in Europe.

7 September 2016

World Heritage: Prague, A Common-Theme Issue



Photographer: L Sváček. **Designer:** Jan Kavan – FDC cachet. **Engraver:** Miloš Ondráček – FDC cachet. **Printing:** multicoloured offset in sheets of 25. **FDC:** Waite in slate with commemorative Praha cancel. The cachet shows major buildings of the city as viewed through a decorative window. **Design:** Prague Castle and Charles Bridge.

Prague was listed as a UNESCO World Heritage Site in 1992. There has been continuous settlement in the area since the Stone Age with the Celts arriving in the 2nd century BC. The first Slavic tribes came in the 6th century eventually settling in the Vyšehrad area, but only in the 9th century did the ruling Premyslid family settle on the Hradčany site. Prince Bořivoj was the first Christian ruler of Prague and built the first castle. There are many myths and legends of Prague from these early times. Emperor Charles IV founded a University in 1348 in Prague and during his reign the city became one of the most important in Europe with many new churches and buildings. Throughout the ages Prague continued to expand with buildings reflecting the styles of the ages. Today it is still known as *The City of a Hundred Spires* or the *Golden City*.

7 September 2016

NVI 'A' Definitive: Tree Frog



Designers: Jaromír and Libuše Knotek. **Printing:** multicoloured offset in sheets of 100. **Design:** a tree frog clinging to a flower stem. No official FDC was issued.

Tree frogs (*Hyla arborea*) are small amphibians (3.5-4.5 cm) and the only representative of the Hylidae family found in the Czech Republic. They are common throughout Europe, where they live in bushes and trees feasting on insects and spiders. They hibernate in mud or crawl under stones or into holes for the winter. In May they return to water to spawn with the female laying up to 1000 eggs. The tadpoles emerge as frogs after 90 days.

21 September 2016 Historical Vehicles: The Tatra 87 Car & The Aero Ab-11 Biplane

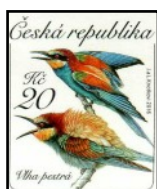


Designers: Vaclav Zapadlik (car), Pavel Sivko (biplane). **Engraver:** Bohumil Šneider – FDC cachet. **Printing:** multicoloured offset in sheets of 50 (chequerboard of 25 car and 25 biplane stamps). **FDC:** printed Waite. **Designs:** a) Tatra 87 car; b) Aero Ab-11 biplane. **Maximum cards:** one for each vehicle.

The Aero Ab-11 was a multi-purpose single-engine biplane. The first prototypes of 1924 drew the interest of the Czechoslovak defence ministry. During 1925 and 1926 these biplanes were successful in the Presidential Speed Contests and made several international trips to represent the Czechoslovak Air Force abroad. The biplane was built in several variants such as bomber, reconnaissance, night, training, and hydroplane versions. This reliable biplane was replaced in the mid-1930s by the Letov Š-328. A version of the Aero Ab-11 was used in the summer of 1926 to fight an infestation of Nun or Black Archer moths, whose caterpillars eat the young leaves of conifers and deciduous trees. Some 370 hectares of forest were treated by chemical spray over fourteen days. It was one of the first trials of aerial chemical application in Europe. **FDC:** printed in grey with a commemorative Praha cancel. The cachet drawing shows a view of an Aero Ab-11 from the right wing and a simplified technical drawing of the biplane.

The Tatra 87 car was a luxury car built by Tatra from 1937 to 1950, a successor to the T77A model. The first prototypes were built in 1936 with the official launch in 1937 and mass production starting in 1938. Two cabriolets for military purposes were built in 1940. Mass production continued with minor modifications to the bodywork until 1950. The T87 was much lighter and had a larger engine and higher speed than its predecessors because lightweight alloy materials were used. The car could reach a maximum speed of 160 km/h and was fuel efficient as a result of its aerodynamic shape. In all 3023 cars were built. They were exported to several European countries, South Africa, Argentina, and Australia. The T87 was succeeded by the more modern T603 model. **FDC:** printed in grey with a commemorative Kopřivnice cancel. The cachet drawing is a left rear view of the car.

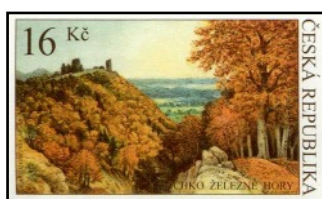
12 October 2016 20 Kč Definitive: Bee-Eater



Designers: Jaromír and Libuše Knotek. **Printing:** multicoloured offset in sheets of 100. **Design:** a pair of bee-eaters. No official FDC issued.

The European bee-eater (*Merops apiaster*) is widely distributed in southern Europe for the breeding season but winters in Africa, south of the Sahara. This multicoloured slender bird nests in small colonies making burrows in sandy or clay banks to lay between 5 and 7 eggs. Both parents incubate and care for the young. They prefer open lowland country with scattered trees and feed on insects: mainly ants, bees, wasps, and sawflies. In the Czech Republic they arrive mid-May and leave by mid-September.

12 October 2016: The Železné Hory – Protected Landscape Area



Designer: RNDr Adolf Absolon. **Engraver:** Martin Srb linear drawing and FDC. **Printing:** multicoloured offset with linear drawing in sheets of 50. **FDC:** Waite in black with commemorative Třemošnice cancel. The cachet design shows the industrially used minerals barite and fluorite from the Běstvína deposit and the very rare montroseite from the Prachovice site. **Design:** a view of the wild Lovětínská Ravine with exposed layers of

Proterozoic gneiss.

The Železné Hory Protected Landscape Area containing several nature reserves and one national nature reserve – Lichnice-Kaňkovy Hory was registered in 1991. The national reserve has also been classified as a significant site of Europe's Natura 2000 System. The stamp design has the ruins of Lichnice Castle on the left whilst on the right is the beech forest on the hillside of the Krkanka Ridge and the Doubrava river landscape in the background.

12 October 2016

The 1916 Fight for Czech Statehood

Designer: Jan Maget. **Engraver:** Václav Fajt – FDC only. **Printing:** multicoloured offset in sheets of 2 stamps with 3 coupons and decorative borders. **FDC:** Waite in slate with commemorative Praha cancels. **Design: stamps a)** historic rulers of the Czech Lands with their flags. **FDC:** with commemorative Praha cancel. The cachet drawing is symbols of monarchy – four crowns including the St Wenceslas crown; **b)** widows and single mothers in the shadow of the Austrian imperial eagle. **FDC:** with commemorative Praha cancel The cachet drawing shows various flags. **Coupons:** events of 1916; **a)** at left, soldiers continuing in combat, death of Emperor Franz Josef on 21 November and 3 heller Austrian War Charity issue stamp; **b)** at right, soldiers in combat, portrait of Emperor Charles I of Austria and his wife who succeeded his great uncle on 21 November 1916 and a 25 heller stamp with his portrait issued 10 May 1917. (See back cover.)

This sheet is the third in a series dedicated to 100th anniversary of the events of 1914-1918 and is framed with a thin ribbon of text referring to events of 1916. The upper margin of the sheet has the title of the issue and flags of the nations involved in the Great War above images of destruction. The lower left corner has portraits of personalities who influenced political developments on the way to the statehood of the Czech nation. Above them is a silver impression of the Czech lion from a Prague groschen. The right corner has portraits of some of the leaders of the belligerent countries. A red poppy at the foot of the sheet is in remembrance of all those who suffered.

9 November 2016

70 Years of UNESCO

Designer: Otakar Karlas. **Engraver:** Bohumil Šneider. **Printing:** multicoloured offset in sheets of 50. **FDC:** Waite in bright blue with commemorative Praha cancel. The cachet design has the logo of UNESCO with the inscription in Czech *Czech Committee for UNESCO*. **Design:** a globe with the logo of UNESCO and the numerals 70.

The United Nations Educational, Scientific and Cultural Organization, an agency of the United Nations, was established in 1946 with its headquarters in Paris. The aim of UNESCO is to contribute to the building of peace, sustainable development and intellectual dialogue through education, the sciences, culture, communication, and information. The organization sponsors many projects worldwide at international, regional, and local levels. Today there are 195 member states.

9 November 2016

Works of Art on Postage Stamps

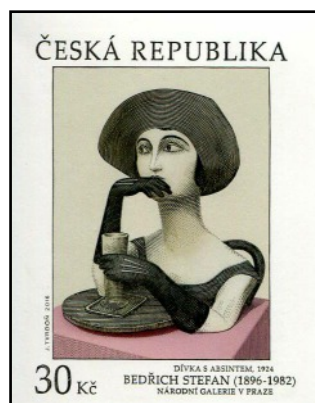
Designers and Engravers: from original art works Vaclav Fajt (27 Kč & 38 Kč); Jaroslav Tvrdouň (30 Kč). **Printing:** Waite (38 Kč) Komb (27 Kč & 30 Kč) in sheets of four stamps **FDCs:** Waite.

27 Kč – from art work by Jaroslav Král with the title *Two Women* (1929), now in the Gallery of Modern Art, Roudnice nad Labem. **FDC:** with commemorative Praha cancel. The cachet drawing is from another of the artist's works *Landscape with Fish*.



Jaroslav Král (1883-1942). He graduated from the Academy of Fine Arts, Prague in 1908 and became one of the leading Czech visual artists. He visited the Pinakothek, Munich in 1911 and was greatly influenced by the great masters' works on display. During 1916 he moved to Brno working for two newspapers and as a drawing teacher at the Czech-speaking Gymnasium, Brno. He also painted portraits, made studies for future works and was a founding member of Visual Art Club Aleš and the Visual Art Group, Brno (1922). His figural compositions were of simple, ordinary people

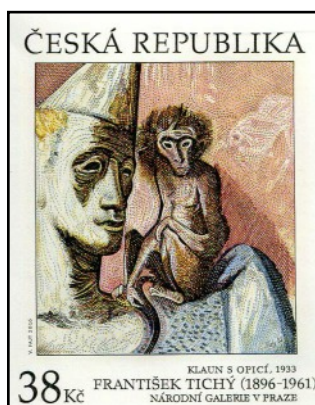
using cool shades of colour. In 1921 he began teaching at the Technical University, Brno. He was rather a solitary man with left-wing views.



30 Kč – from art work by Bedřich Štefan entitled *Girl with Absinthe* (1924), now in the National Gallery, Prague. **FDC:** with commemorative Praha cancel. The cachet drawing in brown is a detail of a sculpture by the artist *The Way of the Cross* in St Wenceslas Church, Vršovice, Prague.

Bedřich Štefan (1896-1982) He was a sculptor, designer of medals, and professor at the Academy of Arts, Architecture and Design, Prague. Just before World War I he trained as a plasterer but studied drawing at evening classes. His further studies were interrupted by war service but he finally graduated from the Academy of Fine Arts in 1923 and gained a scholarship to study in Paris. During this time he worked for Le Corbusier. Returning to Prague he won several public contracts for decorations to Prague buildings. He built his own studio during World War II and from

1946 to 1958 was a professor at the Academy of Arts, Architecture and Design, Prague. On his 70th birthday he received a State Award for his Lidice Memorial sculptures. His first solo exhibition was in 1980.



38 Kč – *Clown with Monkey* from art work by František Tichý (1933), now in the National Gallery, Prague. **FDC:** with commemorative Praha cancel. The cachet drawing is a self portrait of the artist.

František Tichý (1896-1961) was a Czech painter, graphic artist, and stage designer who studied at the Academy of Fine Arts, Prague between 1917 and 1923. Before finishing his studies he was already designing sets for the Švandovo Theatre, Prague. By 1928 he had created nearly 50 stage designs for the theatre. At the same time he worked as a book designer, art editor, and designed posters. He went to France and then USA from 1929 to 1935 but then returned to Prague to work almost exclusively on painting.

Although his works include landscapes, urban themes, and portraits he was constantly drawn to the world of the circus and vaudeville for subject matter depicting these themes in a variety of media. He was a professor at the Academy of Fine Arts, Architecture and Design, Prague from 1945 to 1951. Just after World War II he worked as guest stage and costume designer for the National Theatre, Prague for some four years.

20 January 2017 The Tradition of Czech Stamp Design: Oldřich Pošmurný



Designer: Zdeněk Netopil. **Engraver:** Jaroslav Tvrdoň. **Printing:** Wifag in sheets of 30. **FDC:** Waite in black with commemorative Praha cancel. The cachet design is a series of six letters including Pošmurný's initials *O P*. **Design:** portrait of Oldřich Pošmurný

Oldřich Pošmurný (1942-2010). His family moved to Prague in 1952, and after graduating he worked as a graphic editor for the Svoboda publishing house. From 1968 he worked as a freelance graphic artist mainly with book and music publishers in Prague. His works include more than two thousand book covers, dust jackets, and book designs, more than one hundred company logos, trademarks, and exhibition and cultural event logos. His first stamp design was issued in 1986 to commemorate the 100th anniversary of the introduction of registration labels followed by *Circuses and Vaudeville* series issued later in 1986. Two postcard designs and one more set of stamps followed.

20 January 2017 Historical Vehicles: The Aero A-14 ČSA Airplane



Designer: Petr Ptáček. **Engraver:** Bohumil Šneider (FDC only). **Printing:** multicoloured offset in sheets of 50. **FDC:** Waite with commemorative Praha cancel. Cachet design in black shows the aircraft in flight as seen from the ground. **Design:** the stationary airplane viewed from the left side.

The Aero A-14 was a 1920s Czechoslovak single-engine training, reconnaissance, and transport biplane manufactured under the Hansa-Brandenburg licence. Between 1924 and 1925 it was the Czechoslovak Airlines main carrier but they were assigned for cargo and airmail duties on the Prague-Brno route as design and technology improvements made them less suitable for passengers. There were three basic versions of the A-14 ordered by the Czechoslovak National Defence Ministry as it was realised that home production did not have the capability to design, test, and produce any plane as efficient at that time. The Czechoslovak Army used the airplanes for training and reconnaissance.

20 January 2017 Definitive Stamp Booklet NVI 'E': Crown Jewels.

Designers: Jaromír and Libuše Knotek. **Engraver:** Martin Srb (FDC only). **Printing:** multicoloured offset in booklets of 8 self-adhesive stamps. **FDC:** Waite with commemorative Praha cancel. The cachet - a portrait of Charles IV with the arms of the Bohemian lion is from a relief. **Design:** The crown of St Wenceslas on a cushion, the royal orb and sceptre and text in Czech. At right *Praga 2018* to promote the International Stamp Exhibition to be held 15-18 August 2018 in Prague.

The crown of St Wenceslas of 1346 was modelled at the request of Charles IV on the defunct Premyslid crown and the former French crown of St Louis. It is made of 2.5 kg of pure gold set with diamonds and pearls. The Royal orb dating from the late 16th century is the work of an unknown Rudolphinian goldsmith. The Royal sceptre was created in the middle half of the 16th century in the Renaissance era of Maximilian II.

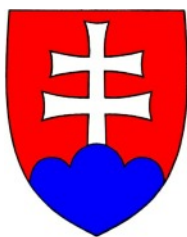
This is the first issue to promote Praga 2018, which will also celebrate the 100th anniversaries of a) the founding of Czechoslovakia; b) the first issue of Czechoslovak stamps; c) the ending of World War I.



Image reduced 30%.

New Issues – Slovak Republic Lindy Bosworth

Printing Techniques *See Czech Republic New Issues*



Slovak Republic NVI Stamps and Current Rates

T1: Next day internal letter to 50 g – € 0.65.

T2: Second class internal letter to 50 g – € 0.45.

Letter to 50 g to Czech Republic – € 0.80.

Letter to 50 g to rest of Europe – € 0.90.

Letter to 50 g to rest of world – € 1.00.

23 July 2016 101st World Congress of Esperanto



Designer: Igor Benca. **Printing:** offset. **FDC:** printed offset by Kasico, a.s, Bratislava, with commemorative Nitra cancel. The oblong cachet design in green with Nitra Church in the background shows four young people communicating. **Design:** Three faces with lines of communication, the Esperanto logo and text *101st World Esperanto Congress*.

Esperanto is an artificial language initially devised by a Polish ophthalmologist L L Zamenhof (1859-1917) in 1887 as an international auxiliary language. Esperanto has three aims: a) to make the learning and study of the language easy; b) make direct use of the language for people of any nationality and a means of international communication; c) to make it a living language not a default language. Up to 2 million people in 120 countries use Esperanto although they are mainly in South America, East Asia, and Europe. No country has adopted the language officially. The first Congress was held in France in 1905 and it is held annually apart from the World Wars. The written language uses the Latin script and there is a Braille version.

The 101st Congress took place in Nitra from 23-30 July 2016, the first held in Slovakia and the first to be held entirely in Esperanto with the theme *Social Justice - Linguistic Justice*.

19 September 2016 Beauties of Our Homeland: Geyser of Herľany



Designer and Engraver: Martin Činovský. **Printing:** Komb. **FDC:** Waite in black with a commemorative Herľany cancel. The cachet drawing shows the geyser water spurting upwards. **Maxi-card** was issued. **Design:** an eruption of the geyser.

The geyser is located in the village of Herľany on the western slopes of the Slanské Hills within the complex of the former Herľany-Rankovce Spa. It is a man-made cold geyser – temperature range between 14 and 18 °C. The drilling started in 1870 to increase the waters to the former spa. The geyser first spouted in 1872 when drilling reached 172 m and again when drilling was at 275 m depth. The largest eruption was in October 1874 with the water spouting to some 112 m. Drilling stopped in 1875 at a depth of 404.5 m. The geyser erupted regularly at 8-9 hour intervals but today the interval range is from 32-36 hours at a height of 7-15 m. It is a unique geyser, has been declared a National Natural Monument, and since 2002 has been on the UNESCO World Heritage List.

Officers and Committee

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

Life President	Colin W Spong FRPSL, 3 Balmoral Court, Grand Avenue, Worthing, BN11 5AX. 01903 709404 president@cpsgb.org
Chairman	Roger Morrell, 39 Claremont Road, Teddington, TW11 8DH. 020 8287 0828 chairman@cpsgb.org
Vice-Chairman, Membership Secretary, European Representative	Hans van Dooremalen FRPSL, Hoofdstraat 101, 5121 JC Rijen, Netherlands. 0031 161 226507 membership@cpsgb.org
Secretary & Auction Secretary	Peter G Williams, PO Box 11825, Solihull, B93 9ZQ. 01564 773067 secretary@cpsgb.org
Treasurer	Mrs Yvonne Wheatley FRPSL, Weltevreden, 7 Manor Croft, Leeds, LS15 9BW. 0113 260 1978 treasurer@cpsgb.org
Packet Secretary	Bob J Allard, 10 Riverside, Alcester, B49 6RD. 01789 763007
Editor	Editorial Committee editor@cpsgb.org
North American Representative	Dr Mark Wilson FRPSL, 8505 E. San Bernardo Drive, Scottsdale AZ 85258-2400 USA. 1 480 664 1786 na-rep@cpsgb.org
Press Officer & Webmaster	Bob McLeod, 11 Southwold Close, Aylesbury, HP21 7EZ. 01296 432905 press-officer@cpsgb.org
Librarian	Mrs D Lindy Bosworth FRPSL, 18 Raymer Road, Penenden Heath, Maidstone, ME14 2JQ. 01622 762577 librarian@cpsgb.org
Advertising Manager	Richard Wheatley FRPSL, Weltevreden, 7 Manor Croft, Leeds, LS15 9BW. 0113 260 1978 advertising-manager@cpsgb.org
Publications Officer & Immediate Past Chairman	Rex Dixon FRPSL, 39 Braybank, Bray, Maidenhead, SL6 2BH. 01628 628628 publications-officer@cpsgb.org
Committee	Tony Moseley, 52 Burrows Road, Kingswinford, DY6 8LU. 07946 748072 committee-1@cpsgb.org Colin Smith, 51 Offham Road, West Malling, ME19 6RB 01732 848392 committee-2@cpsgb.org

Membership Benefits

Meetings	Four meetings each year in London, one in Yorkshire, and one elsewhere.
Publications	Members receive the quarterly journal <i>Czechout</i> which includes articles of interest on Czech and Slovak philately and helps members to keep in touch with Society affairs. The Society publishes <i>Monographs</i> on wide-ranging topics containing original research.
Library	The Society maintains a comprehensive library of books, journals, and reference items available to UK members only. Postage both ways paid by the borrower.
Auctions	Regular auctions with a varied range of reasonably priced items. Prospective vendors should contact the Auction Secretary.
New Issues Service	Contact the Librarian.
Circulating Packets	Stamp and postal history packets available to members in the UK only. Apply to the Packet Secretary.
Accessories at Trade prices	Members may order accessories, album leaves, and philatelic books at a substantial saving. Delivered direct. Contact the Treasurer.
Data Protection Act	Members are advised that their details are stored electronically for use on Society business only, <i>e.g.</i> , for address label printing.

Payments

Sterling cheques drawn on a UK bank payable to the Czechoslovak Philatelic Society of Great Britain (CPSGB); current bank notes in pounds sterling, US dollars, or Euros. Payments may also be made by US dollar cheques or paid to a Euro bank account, by credit card or PayPal (a small surcharge applies). Please contact the Treasurer for details.



The 1916 Fight for Czech Statehood