



# CZECHOUT

JOURNAL OF THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

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WHOLE NUMBER 167



**The 2017 CPSGB Residential Weekend in the Netherlands  
Johan Sevenhuijsen explains Hradčany printing methods**

## Slovak State Foreign Postal Rates: 14 March 1939 to 1945<sup>1</sup> (Part I)

### Rex Dixon

#### Applicable International Postal Agreements

Agreement	Description
<b>Traditional</b> bilateral arrangements inherited from Czechoslovakia	To <b>Germany, Hungary, Poland</b> ; also to <b>Romania</b> (from 21 Apr 1922), <b>Danzig</b> (from 1 Nov 1929), and <b>Yugoslavia</b> (from 1 Jan 1936). These reduced rates to <b>Romania</b> and <b>Yugoslavia</b> were superseded by the even better reductions offered by the <b>Bucharest agreement</b> , except for the occasional class of mail (notably printed matter for the blind) that the agreement did not cover. <b>Austria</b> had already been absorbed into <b>Germany</b> in 1938 and the Czechoslovak agreement with <b>Italy</b> had been short lived.
<b>Bucharest agreement</b> mutual agreement inherited from Czechoslovakia	To Greece, Romania, Turkey, and Yugoslavia (all from 1 April 1937). These reduced rates were better than the Traditional ones, so it is these rates that apply to Romania and Yugoslavia.
<b>Changes to the inherited agreements</b>	Rates to <b>Germany</b> applied to <b>Danzig</b> after 1 Sep 1939 and presumably to the <b>General Government</b> after <b>Poland</b> had ceased to exist. Foreign rates and conditions of service applied to <b>B&amp;M</b> from 1 Apr 1939, using the <b>Traditional</b> system of preferential rates. All reduced rates to <b>Romania</b> were discontinued from 15 Jul 1939. The <b>Bucharest agreement</b> effectively ceased on 1 Jul 1940. From that date, reduced rates to <b>Greece</b> and <b>Turkey</b> were discontinued, and <b>Yugoslavia</b> reverted to the <b>Traditional</b> system of preferential rates. When <b>Yugoslavia</b> ceased to exist in April 1941, the reductions do not appear to have been inherited by the successor states of <b>Croatia</b> and <b>Serbia</b> .
<b>EPU</b>	Reduced rates applied to signatories of the <b>European Post &amp; Telecommunications Union</b> : <b>Albania, Bulgaria, Croatia, Denmark, Finland, Germany</b> (including <b>B&amp;M</b> and the <b>General Government</b> ), <b>Hungary, Italy, the Netherlands, Norway, Romania, and San Marino</b> . For <b>Slovakia</b> , these reductions applied to letters from 1 Apr 1943 and postcards from 1 Apr 1944.

#### Basic Charges for Dispatch (rates in Ks)

From	<i>Inherited</i>	1 Jul 1940	1 Jan 1942	1 Apr 1943	13 Dec 1944
To	30 Jun 1940	31 Dec 1941	31 Mar 1943	12 Dec 1944	... ..

#### Letters to 20 g / each further 20 g (for all but EPU)

Bucharest agreement	2.00 / 1.20	
Traditional (also B&M, Yugoslavia from stated dates)	2.00 / 1.50	
EPU to 20 g (superseded Traditional 1 Apr 1943)		
to 200 g ( <i>misprint for 250 g?</i> )	2.00	
to 500 g	3.00	
to 1000 g (full UPU rates over 1000 g)	4.50	
UPU	7.00	
	2.50 / 1.50	

#### Postcards

Bucharest agreement	1.20	
Traditional (also B&M, Yugoslavia from stated dates)	1.20	
EPU (superseded Traditional 1 Apr 1944)		
UPU	1.00	
	1.50	

#### Printed matter per 50 g

Yugoslavia	0.30	
B&M	0.50	0.30 (possibly)
UPU	0.50	

#### Reduced-rate printed matter per 50 g

to various countries at various times, including B&M	0.25
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#### Printed matter for the blind

Traditional (also B&M, Yugoslavia from stated dates)	as inland rates ( <i>see</i> Czechout December 2016, page 2)	
UPU per 1000 g	0.30	0.25

#### Commercial papers per 50 g / minimum charge

Romania (to 15 Jul 1939), Greece, Turkey	0.30 / 1.50	
Yugoslavia	0.30 / 1.50	
UPU	0.50 / 2.50	

#### Samples per 50 g / minimum charge

Romania (to 15 Jul 1939), Greece, Turkey	0.30 / 0.60	
Yugoslavia	0.30 / 0.60	
UPU	0.50 / 1.00	

#### Various services

<b>Mixed consignments</b>	if contains commercial papers then as commercial papers, else as samples
<b>Small packets</b> per 50 g / minimum charge	0.50 / 5.00
<b>Newspaper service</b> B&M	as inland rates ( <i>see</i> Czechout December 2016, page 2)

<sup>1</sup> Including to the Protectorate from 1 Apr 1939. Source for data: Dušan Evinic, *Poštové poplatky na Slovensku v rokoch 1939-1945*. (Publication place and date unknown).

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**From the Editor's Desk**

A fortuitous turn of events in my personal life has permitted me to resume my post as Editor. I wish to thank the Committee and membership for the warm welcome I received. I hope to continue as Hon. Editor for the foreseeable future.

This month's issue has something for everyone: for the first time in English new information as to the circumstances surrounding the manufacture of the *POŠTA ČESKOSLOVENSKÁ 1919* overprint plates, more Slovak State postal rates and exemplars, and a bit about Czech Republic booklets. Also interesting are the reports of the turnout and events at the Society's Residential Weekend in the Netherlands.

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

Check out our sister organization, the Society for Czechoslovak Philately, at their website: [www.csphilately.org](http://www.csphilately.org) and through their Secretary, Tom Cossaboom at [KLFCK@aol.com](mailto:KLFCK@aol.com). Their publication the *Specialist* and our *Czechout* have little duplication in content. In addition, under a new agreement the two societies have arranged for payment of your SCP subscription to our CPSGB Treasurer without 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!

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## News & Notices

The Society extends the warmest welcome to returning member **Haris Chrysostomou** of Nicosia, Cyprus, and to new members **Carol Ralph**, Presov, Slovakia, **Amron Mont**, Liverpool, **Robert Pinet**, Toronto, Canada, **Tim Neutel**, Voorthuizen, Netherlands, **Dave Cleaver**, Torquay, **Alexander Kerr**, Helensburgh, Scotland and **Jeff Coates**, Hove.

### PRAGA 2018

Several of our members are involved with planning for the Exhibition. The Society is planning a trip to the Exhibition organised by **Tony Hickey**. The members who have attended our trips to past exhibitions held in the Czech and Slovak Republics have thoroughly enjoyed them so if you would like to join the party please let our Honorary Secretary, **Peter Williams**, know.

During the exhibition **Milan Černík** is arranging a dinner at a local restaurant for all members of our sister societies. It is an occasion not to be missed.

**Lubor Kunc** is the Secretary General and **Yvonne Wheatley** the UK Commissioner for the exhibition. Please contact Yvonne if you are thinking of entering an exhibit. The closing date for applications is 1 November 2017.

The PRAGA 2018 website is [www.praga2018.cz](http://www.praga2018.cz)

### PRAGA 2018 Hotel

As outlined in your last *Czechout*, the Society is organising a visit to Prague to celebrate *Praga 2018, A 100 years of Czech Stamps*. Twenty rooms have been reserved at The Clarion Congress Hotel (exhibition hotel) for 5 nights from 14 to 19 August 2018 at £80 per room per night (single or twin use) including buffet breakfast. I know August 2018 seems a long way ahead but please let **Peter Williams** know as soon as possible if you would like to attend as I am sure that as this is a significant year in Czechoslovakian Postal History it will be a very popular and well attended event.

**Tony Hickey**



**PRAGA 2018**

- Traditional Philately
- Postal History
- Open Class
- Modern Philately
- One Frame Exhibits
- Literature

**The Key PRAGA 2018 Dates:**

- Nov. 15, 2017 - Applications Deadline
- Feb. 20, 2018 - Exhibits Acceptance
- **Aug. 15 -18, 2018 - Exhibition Days**

PRAGA stamp exhibitions are counted to the traditional events  
1938–1950–1955–1962–1968–1978–1988–1998–2008–2018  
PRAGA 1962 was the first world stamp exhibition in history!



**PRAGA 2018 SPECIALIZED WORLD STAMP EXHIBITION**  
**August 15 - 18, 2018**

[www.praga2018.cz](http://www.praga2018.cz)

The world stamp exhibition organized under F.I.P. patronage being recognized by F.E.P.A. to celebrate

- Centenary of World War I End
- Centenary of Czechoslovakia
- Centenary of Czechoslovak Stamps & Postal Stationery
- Centenary of Postal Museum Prague
- 25th Anniversary of the Czech Republic



**ČESKÁ REPUBLIKA**










**Organizer: Union of Czech Philatelists**  
[www.informace-scf.cz/](http://www.informace-scf.cz/)

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Commissioner General Mr. Jiri Sedlak  
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Venue at prominent facility of  
**Clarion Congress Hotel Prague**  
Freyova 33, 190 00 Prague 9, Czech Republic  
[www.clarioncongresshotelprague.com](http://www.clarioncongresshotelprague.com)



**PRAGA 2018 will show the Mauritius „Post Office“ Stamps and legendary Bombay Cover**

### Ightfield Memorial Stone

For several years I have been a member of author John Martin's Anthropoid group *The Mirror Caught the Sun* (the title of his excellent book on the subject – I published an article and review in *Czechout* in June 2011, page 26).



Very briefly, during the war Jozef Gabčík and Jan Kubiš became friendly with the Ellison family at the small village of Ightfield in Shropshire. The pair of soldiers lodged with the family, spending a lot of time in the local area, not far from Whitchurch.

Up until now there has been no memorial in Ightfield to commemorate these brave men and the success of their mission.

John Martin in particular and the members of the group have worked tirelessly over the last two or three years to make sure that a monument could be put in place. The project has now come to fruition.

The unveiling of the new monument will take place at 2 pm on Sunday 23 July 2017 at the Church of St John the Baptist in Ightfield, Shropshire.

Everyone is welcome to attend this special once in a lifetime event. It will be of particular interest to anyone who has followed the story of Operation Anthropoid or seen the new film that was recently released.

**Tony Moseley**

### Library Additions

Hradčany Study Series. *From the Initial Phase of the Abstract Design: Plating Guide for the a) Seven Plates of the 15 Haler*. Original position descriptions by František Hamr (Zdeněk Ryvola for Plate VII). [230 pp]; b) *Eight Plates of the 5 Haler*. Original position descriptions by Zdeněk Ryvola. [238 pp]; c) *Two Plates of the 30 Haler*. Original position descriptions for both colours by Zdeněk Ryvola. [110 pp]. All translated, edited, and newly illustrated by Mark Wilson.

*Czechoslovakia: The Allegory Issues 1920-1926; A Display presented to The Royal Philatelic Society, London 8 December 2016* by Yvonne Wheatley FRPSL. [40 pp].

*Revenue Stamps of Czechoslovakia* by Valerie Jean Kramer. [430 pp].

*Monografie československých a českých známek a poštovní historie No 7: Pošta čs. vojsk v Rusku 1914-1920* by Jiří Majer & Jaroslav J Verner. [344 pp], in Czech.

*Luchtvaart en Luchtpost Encyclopedie: Part 1 to 1935; Part 2 1936 to 1945*. By J L C M Tschroots A I J P & H H C Tschroots-Boer. [768, 1700 pp], in Dutch.

*Košické známky* by Štefan Kassay & Belo Pásztor. [364 pp], in Czech, donated by our sister society in the Netherlands.

*Postkrieg: Catalogue of Postal War 1870-2008 (7th Edition)* by J J Heijs. [230 pp], in German & English.

*Poštová história okresu Levice* by Pavel Lauko. [232 pp], in Slovak, donated by our member Geörgy Lővei, Hungary.

'The Office for Checking Foreign Mail – Vienna.' Extract translated by Douglas D Baxter from *Die Überwachung des Auslandsbriefverkehrs während des II. Weltkrieges durch deutsche Dienststellen (The Supervision of Foreign Mail Through Germany in the Second World War)*. 16 pp], in English.

**Lindy Bosworth**

## Report on Society Weekend in the Netherlands

### Peter Williams and Roger Morrell

About a dozen Society members together with some partners used various means and routes to undertake the trip to Hotel Kamperduinen in Kamperland, Zeeland, for the weekend of 31 March to 2 April. A packed programme in conjunction with the Dutch Society of Czechoslovak Philately had been organised by **Hans van Dooremalen**. Additional guests came from Germany, the Czech Republic and Hungary, and at times there were thirty or more people in the room, so plenty of opportunity for widening the circle of friends and collecting colleagues. Starting on the Friday afternoon, an opening welcome was made on behalf of CPSGB by **Roger Morrell**, who then handed the task of chairing the proceedings to Hans, who was more familiar with arrangements and timings. The programme of displays of one to three frames was as follows:

#### Friday

- Lindy Bosworth** *The Engravings of Josef Herčík* with examples up to Nipponphilex in 1990.
- Reg Hounsell** *Airmail*, such as catapult mail. Reg's airmails fitted in well around other displays on the same subject.
- Tony Bosworth** The display covered the whole Sokol story, from the birth of Tyřs to the 2010 Sokol event, with an emphasis on the First Republic Sokols.
- Wim Tukker** *Karlsbad 1909 Philatelistentag* represented by a fascinating display of postal stationery issued for the event, including one from the well-known drink-maker Mattoni.
- Johan Sevenhuijsen** *Hradčany Printing History*. An examination from the eighteen month long period of this issue with a special focus on what is being learnt from large pieces of printer's waste.

#### Saturday

- Wim Tukker** *Karlsbad: 30 Turbulent Years 1918-1948*. From a first day of the Republic cover to a range of covers including a rare Karlsbad airport cancel.
- Lindy Bosworth** *PRAGA 1978 Stamp Exhibition*. Lindy's first PRAGA, and even now still completing gaps in the postal stationery issued for all the events.
- Jan Heijs** *Postal War Material to and from Czechoslovakia*. Stamps refused for political purposes shown from some 600 postal wars with many covers illustrating the methods of rejection and return. For example, the Czechoslovak *Guernica* stamp was refused by Franco's Spain. György Lövei clarified the reason for a Kossuth cover being rejected as the Cross of Lorraine was on a Hungarian Republic shield between 1946 and 1948 and could have been seen as supporting the 1956 uprising.
- Andries Tiesinga** *1945 Liberation Overprints*. Examples well displayed with reference to Bob Hill's recent monograph.
- György Lövei** *Czechoslovakia-Hungary Airmail Connection up to 1939* with particular attention to elements of the postal war, a medal-winning display.
- Leo van Veghel** *Masaryk*. A short but comprehensive display of proofs, sheetlets of unissued values and a sheetlet with other designs in purple.
- Garth Taylor** *Second Airmail Issue*. Routes and rates within Czechoslovakia and beyond – including an unusual Užhorod to Toyko cover.
- Rex Dixon** *Kinderlandverschickung in Bohemia & Moravia*, showing the locations to which German schoolchildren evacuated into Bohemia and Moravia. Many examples of photo postcards of the sites and letters from the children to their parents.
- Gregor Tschroots** *The Peace Race* (cycle race) between Berlin, Prague and Warsaw developed after WW II.

- Garth Taylor** *Brno Grand Prix* or the Masaryk Grand Prix from the 1930s with covers and photos of participants.
- Jan Bisschops** *Hradčany Gutters*. Even today discoveries are being made from the eighteen-month period of this issue by examining printers' waste.
- Lindy Bosworth** *Unadopted Stamp Designs of the First Republic* and the various competitions to find an acceptable design. Some rejected ones later appeared with only slight amendments.
- Georg Wilhelms** *Catapult & Zeppelin Mail from Czechoslovakia to North and South America*.
- Reg Hounsell** *Hradčany and its Printing Problems*, not helped by the fact that the printers were not experienced stamp printers.
- Reg Hounsell** *Masaryk 1920*. Proofs, trials, papers and unissued values.

### Sunday

- Lindy Bosworth** *Third Airmail Issue* (stamps and usage) of many varieties. A large fragile map of the route and many original Seizinger drawings of this issue were displayed.
- Reg Hounsell** *Pneumatic Mail*. The development of the system in Prague during the Austrian Empire period followed by examples of its continued use in the Czechoslovak period until public use was halted in Protectorate times.
- Wim Tukker** *Destination Karlsbad*. Inward mail from the whole world to the spa town – San Marino was just one of several unusual origins shown.
- Hartmut Liebermann** *Czech Postal Agency Postmarks 1900-1958*. From the Austro-Hungarian period up to the change of regulations that removed the requirement for these cancels in 1958.
- Tony Hickey** *Sudetenland Plebiscite*. Some unusual items from this period, such as the tale of the British Legion forces ready in the Thames to police the plebiscite and the propaganda thrown from the Zeppelin.
- Reg Hounsell** *General Stamps/Postal History*. To wrap up the proceedings, a miscellany from Easter postcards through proofs, colour trials and the W FAG multi-colour printing machine testing papers.

### The Bill Dawson Lecture

The Society invited **Richard Wheatley** to present the lecture on this occasion, with the title *Would Bill Approve?* This covered an exploration of philatelic developments from Bill's heyday to the present and beyond, including the revolution in trade, communication and display presentation possibilities offered by today's electronic age. Yes, Richard concluded, Bill would have approved of the ability to meet more people, to search more widely for material, and to display more professionally.

### Guest Lecture

Hans had arranged for his Belgian colleague **Luc Selis** to provide us with after-dinner entertainment on the Saturday. Luc started with the intriguing title: *The Tolkowsky Family: the Story of my House*, a talk for both philatelists and non-philatelists. By digging hard through the city archives and beyond, this was the amazing story of the first owner of Luc's house in Antwerp and her family of formerly Polish émigrés and their connection to the diamond trade. Evacuations during the First and Second World Wars were necessary for both financial and safety reasons. Luc managed to piece together the family history, and made contact with living family members. The philatelic part was the remarkable purchase of some family correspondence at an auction only to discover that he already had in his collection for over twenty years a reply-paid postcard addressed to one of them. Luc finished the evening with a display of postcards of locations in France to which Belgian children were evacuated from the Western Front region during WW I, a topic that was new to many in the room.

The vote of thanks was given by **Roger Morrell**.

### Auction

**Johan Sevenhuijsen** had prepared a room auction, which was conducted on the Saturday afternoon. Some bargains were to be found!

### Bourse

During the meeting there was the opportunity to buy specialist Czech, Slovak and Hungarian material, and to acquire a range of books including Monographs for those who could carry them.

### The Venue

The choice of hotel by Hans was excellent. The food was very good with a wide and varied menu, and the accommodation was very comfortable. The staff were friendly and helpful. It was situated about 300 m from the sand dunes and beach, with opportunities for fresh air and exercise, encouraged by the most clement weather we could have hoped for. The partner programme included a trip to the old city of Middelburg with time to explore. It all made for a very pleasant break!



*Meeting old friends and making new ones.*



*Lindy Bosworth starts off a busy weekend with her Josef Herčík display.*

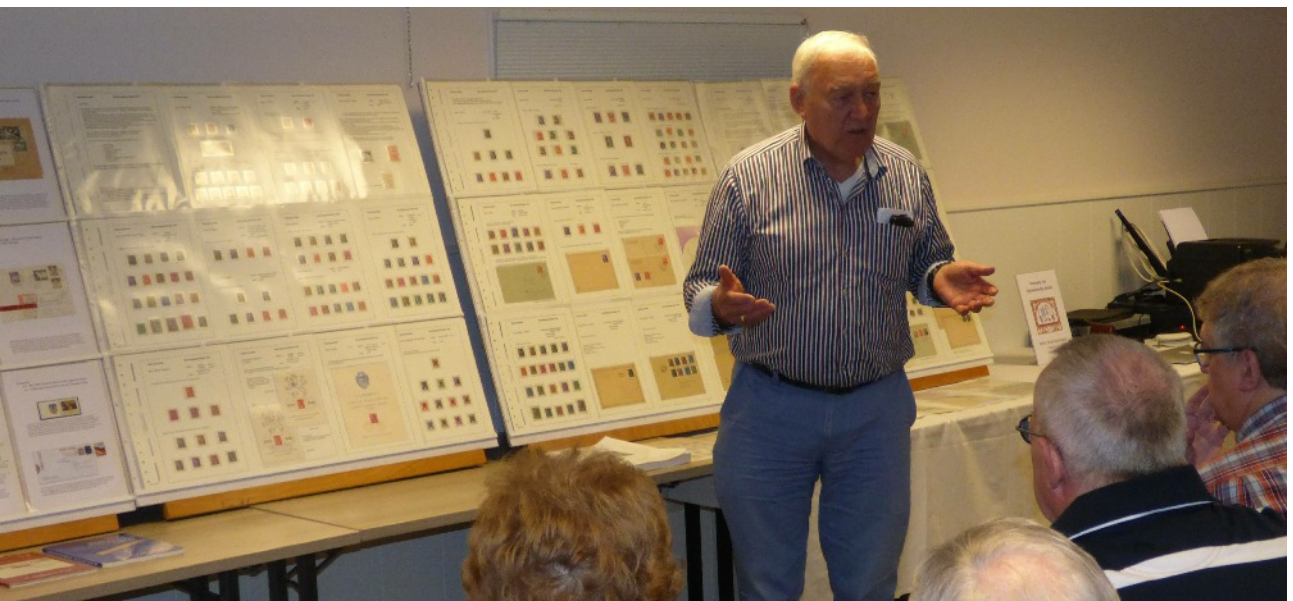




*Wim Tukker displays Karlsbad material.*



*György Lővei Czechoslovak-Hungary airmail study.*



*Andries Tiesinga displays liberation overprints.*

## 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 2017 Spring issue of *Austria*, No. 198.

Where is Strimbuly? A Transylvanian Tour (Brandon); Austro-Hungarian Navy in World War I (Bosworth); The size of the 1916-17 2-Kronen stamps (Tobitt & Taylor); Tauchbootbriefe [Submarine mail WWI] (Taylor & Morrell); A Letter from Franz Ferdinand (-)

The Postal Museum *UPDATE*, Issue 4.4.2017 [formerly The *British Postal Museum & Archive Newsletter*]:

The Postal Museum is opening in July 2017.

The December 2016 issue of *Bundesarbeitsgemeinschaft Tschechoslowakei*, Vol. 47. Whole No. 190.

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

A Mucha painting on a Slovak stamp (Müller); Some ethical & legal questions concerning our hobby [Part 6] (Beneš); The sending of money in an insured letter 1919-1921 – how much may an insured letter weigh? (Květon); Further thoughts on the previous article about insured letters (Wilhelms); Pofis 25/Michel 33, 500h Hradčany V. Plate reconstruction - new revision of the known position of stamps, Part 5. Plate II/positions 1-24 (Last); Czechoslovak Field Post 1917-1920: Part 3: Occupation of the German-speaking areas by the Czech military. Part 4: Annexation of East Silesia and battles with Poland. Part 5: Occupation of Slovakia [Upper Hungary] (Müller); ZU-Úradný zásilka – Official Consignments (Müller); Arnestus von Pardubitz [1287-1364] (Kohlstrung).

Nos. 1,2,3 & 4, 2017 issues of *Filatelie*, Vol. 67.

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

Airmail Express (Květon); Hradčany 30h Yellow (Chudoba); Hradčany cancellations [2] (VR);

Hradčany 30h light & dark violet (Chudoba); Legionnaires 1919 Issued stamps & their postal use (Květon); Hradčany cancellations [3] (VR);

Hradčany 30h light & dark violet, Hradčany 40h (Chudoba); Forerunners of the Protectorate postal stationery sent abroad (Reichsfeld); Hradčany cancellations [4] (VR);

Hradčany 50h violet, 50h blue (Chudoba); Hradčany cancellations [5] (VR); Postal stationery with State Emblem used in the protectorate of Bohemia & Moravia (Reichsfeld)); Catastrophic airmail in Austria-Hungary 1918 (Květon); Soldiers from Czechoslovak territory of the Austro-Hungarian army 1914-1918 (Kunc).

The March 2017 issue of *Pošta Česko-Slovenská* (formerly *NIEUWS*) No. 27.

Hradčany 30h violet – plate production & Type (Sevenhuijsen); Packet labels – additions (-); The Prague Castle (Hemmes); Hradčany 50h Blue (Jankergouw); Hradčany: news about the studies (Sevenhuijsen);

The March 2017 issue of *Stamps of Hungary* No. 208.

On the trail of the 1919 overprints, Part 14-Croatia S.H.S., (Pitts & Morrell); Playing with Buda Castle colours (Sobie); The Tho-Ma-Zárt-Levelező-Lap (de Leeuw van Weenen).

**POŠTA ČESKOSLOVENSKÁ 1919**  
**A lecture presented by Jan Mrňák (date unknown)**  
**Translated by Johan Sevenhuijsen**

The validity of Austrian and Hungarian stamps ended in Czechoslovakia on 28 February 1919, but even after this time these stamps were used on dispatch notes, letters, and other correspondence. In some places there were not enough new stamps and the authorities did not have an alternative. When the validity of these stamps ended post offices were directed to send the remaining stamps to Prague. By the end of April 1919 about 8.5 million Koruna in Austrian and Hungarian stamps were collected.

These were then checked and damaged stamps discarded. It was decided to overprint the remaining stamps with **POŠTA ČESKOSLOVENSKÁ 1919** in three lines. The reason for this decision was not one of economy, however, as is often thought – it was a purely speculative issue. We see this from the fact that it was decided to sell the overprinted stamps at a 50 per cent surcharge, that sales were concentrated at the philatelic counters in the main Prague post office, and that dealers and various individuals received so-called allocations.

From a postal point of view this issue was totally unnecessary because by then the country had already produced enough of its own new stamps. The issue was intended only for philatelists and greatly tarnished the reputation of our stamps abroad right at the beginning of our history. The fact that the higher denominations were not always available at the philatelic windows of the main post office frustrated collectors. Another reason why the stamps were unpopular was that so-called rarities were deliberately created and, through a lack of control, stamps and misprints that should actually have been destroyed came to market. Also, printers' waste was briskly traded.

The order from the Ministry of Posts and Telegraphs dated 5 December 1919 shows the futility and irregularities of this issue. It read as follows:

**No. 10214-VI 1919**

***Sale of Austrian and Hungarian stamps with overprint.***

*From 12 December 1919 old Austrian and Hungarian stamps of the last issue [before independence] which were returned to the postal administration after 1 March 1919 are to be sold at philatelic counters nos. 33 and 34 in the hall of Prague 1 main post office.*

*These stamps are provided with the overprint POŠTA ČESKOSLOVENSKÁ 1919. A 50% surcharge is added to their face value.*

*Stamps are to be sold as found in existing stock, in larger or smaller groups, with some denominations to be sold as individual stamps, others only in full sheets.*

*All these stamps – regular, express, airmail, newspaper, and postage due stamps – are valid for postage up to and including 31 December 1919 at their original face value, and during this period they may be used to pay for all inland mailings within the Republic of Czechoslovakia. Sales of these stamps will continue until supplies are totally exhausted.*

The ministerial order states that the stamps will be issued. Some values are to be sold individually in any quantity, and others only in sets. The order does not say for whose benefit the surcharge will be. Validity was fixed until 31 December 1919, but was later extended until 31 January 1920. Yet the sale of certain stamps at the philatelic counter continued for several years. Only after nine years, in April 1928, was the sale of the remaining stamps stopped.

The release of these stamps by the Post Office was soon followed by the release of new *private issues*, i.e. fakes. These were the many reasons this issue was unpopular with collectors.

**The Overprinted Stamps**

It is pointless to list here which stamps were overprinted: you can find out in any catalogue. Some of the stamps were no longer valid in either Austria or Hungary by 28 October 1918, the day we established our independence. Austria had already withdrawn the triangular express stamps, the red Mercury-head 10 heller newspaper stamps, and the large-numeral postage due stamps. Similarly, Hungary had withdrawn the Turul stamps, stamps with a war surcharge, and the postage due stamps

with black numerals. Also some overprints were stamps of Austria and Hungary that had been issued after 28 October 1918, such as the Austrian 4 and 10 Kr on granite paper and the Hungarian 10 and 20 fillér with inscription *Magyar Posta*. These last were released in Hungary in April 1919; how they came to our country and why they were also overprinted, no one can explain.

Rather, we will only occupy ourselves with how the stamps were overprinted. On almost all stamps a three-line overprint **POŠTA ČESKOSLOVENSKÁ 1919** was placed obliquely from the lower left corner to the upper right. Only on the triangular stamps is the overprint horizontal.

The Prague firm of A Haase manufactured the overprint plates. A typeface called Herold was chosen (see the A Haase font book). The printer selected the smallest size of this font, called Herold Cicero. [*Cicero indicates the font size; Herold the font family. This font was an advertising and headline art nouveau typeface based upon the Herold Reclameschrift font family designed in 1901 by Heinz Hoffman of the firm H Berthold in Berlin – Editor.*] This size of the font was used to overprint the following issues: for Austria all regular stamps, rectangular express stamps, and Crown postage due stamps; for Hungary the stamps of the so-called Parliament type.

### Plate Manufacture

Now let's talk about how the printing was done on these stamps (see *Figure 12*). First, one to three original printing blocks were set from the original Cicero font. The printer then used these blocks to make matrices from which the necessary stereotype clichés were made. These clichés, which were cast in relief [*typographic blocks – Editor*] were then assembled in printing plates of 100 units arranged in a ten-by-ten array. Only the rectangular Austrian express stamps required arranging the printing plate so that the top twelve horizontal rows contained eight clichés. The lowest (thirteenth) row had two clichés to the left and two to the right. In the middle of that row there were four coupons (showing a cross) that were not overprinted. It is known that overprints on these coupons exist, but we'll talk about that later. The plate with which the triangular stamps were overprinted was assembled in a completely different way.

For the other stamps, which were overprinted in a smaller format because the available area was smaller, it was necessary to work in a different way (*Figure 1 and Figure 12*). As I said, the printer did not have any font smaller than Cicero. For these types of overprint first two to four original blocks were set in Cicero. These blocks were then printed on white glossy paper and photographically reduced to the size required for each specific type of stamp. The overprint in this size and form was transferred to a zinc plate, which was then etched to obtain the original block. This original block served for making a matrix (thus avoided the need for a smaller font). From these matrices stereotype blocks were cast and they likewise were assembled as clichés in printing plates.

Please note that this procedure was not known to collectors and has not appeared in any philatelic literature; it had always been assumed that the printer had smaller fonts. It was only during the court case about the 4 Kr airmail stamp that I found that the A Haase firm had never owned, and still do not own, a smaller typeface than Cicero. During the trial former participants in the printing confirmed the use of the process just as I have described it to you.



*Figure 1.*

*Left: The Herold Cicero font; right: the same photographically reduced. (Images enlarged to show typeface details.)*

### Colours

The colour of the overprint was black for most values. The colour blue, however, was used on the Austrian 6 heller and 1 Kr, as well as the 2 heller express stamp. These stamps with a black overprint are exceptional prints or just proofs. Black-green was used on a small number of Austrian 5 heller triangular and rectangular express stamps. No colours other than these three occur. Of course, there are different shades of these colours, and I stress here that I mean the officially issued stamps.

The black ink used was mostly of very poor quality. The prints were typically a dull, deep carbon black with a touch of grey or brown. They have never been bluish, as was the case with the aforementioned 4 Kr airmail stamp. With the Austrian 2 Kr to 10 Kr the ink was oily and sometimes penetrated through to the back of the stamps. Other shades were used, but only on unreleased stamps.

### The Cicero Overprints: A, C, and E

On the Austrian 3 heller to 10 Kr postage stamps the overprint is known as Overprint A. For this overprint we recognize only two variations, which, in addition to the relative positions of the words in *POŠTA ČESKOSLOVENSKÁ 1919*, differ mainly in that for Type I the háček above the Š in *POŠTA* is small and just above the letter, whereas in Type II it resembles the outline of a flat-bottomed barrel and is about 0.3 mm above the letter (*Figure 2*). These two types of overprint are distributed irregularly throughout the plate.

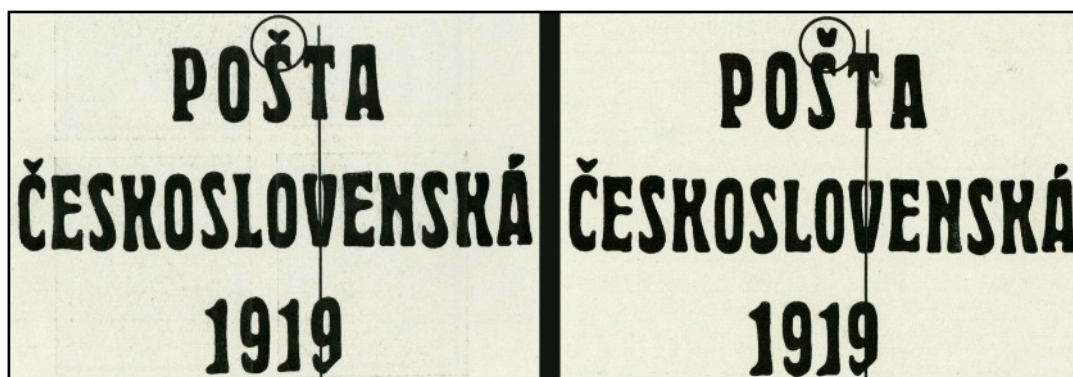


Figure 2.

Cicero Overprint A.

Left: Type I; right: Type II.

(Image enlarged to show typeface details.)

From Monografie II, page 56.

In an earlier study it was found that the Austrian postage stamps were overprinted by a total of five plates and that these plates were at some time repaired. It is not necessary to discuss the arrangement of these plates here, since it has already been published elsewhere for interested collectors.



Figure 3.

Cicero Overprint C.

Left: Type I; centre: Type II; right: Type III.

(Image enlarged to show typeface details.)

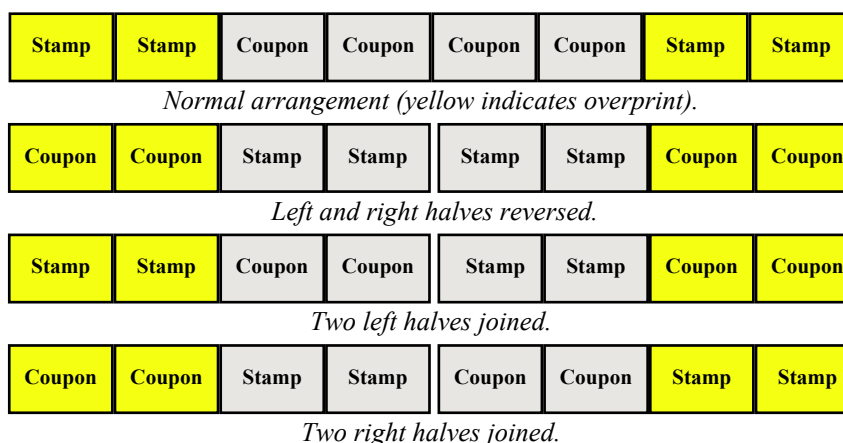
From Monografie II, pages 82-83.

Another overprint in the Cicero font, Overprint C, was used on the Austrian rectangular express stamps and the Hungarian Parliament stamps. In this overprints we identify three types. Again, they differ in the relative positions of the words of the overprint. We can distinguish all three types at a glance. Type I has a small háček just above the letter Š in *POŠTA*; in the word *ČESKOSLOVENSKÁ* the first K is opened wide at the top and the second letter S is rounded at the top; the angle of the

overprint is 24°. Type II has the same háček above the Š in *POŠTA* as in Type I, but in the word *ČESKOSLOVENSKÁ* the first *K* is narrow at the top and the top of the second *S* is flattened; the angle is 22°. Type III is absolutely clear, it has a háček above the Š in *POŠTA* formed as in Type II of Overprint A, and also the Š is placed between the letters *O* and *S* in the word below; the angle is 25°. With these characteristics the different types can be determined.

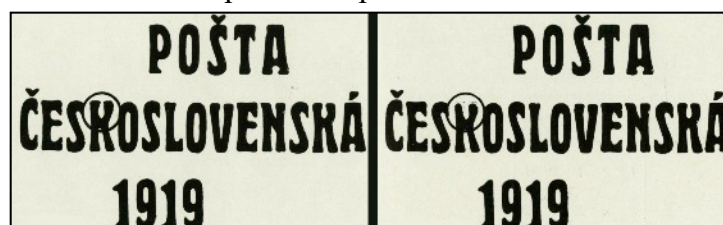
As mentioned already, the Austrian express stamps were arranged in a pane such that the top twelve horizontal rows contained eight stamps and the last (thirteenth) row had two stamps to the left and two to the right. In the middle of that row there were four coupons (showing a cross) that were not to be overprinted. It was therefore necessary to arrange the printing plate in accordance with the arrangement of the stamps on the pane. The overprinting of coupons was thus to be avoided.

We know, however, that some coupons were overprinted. So how did this happen? Only a few of the panes returned during the collection of residual stocks of stamps were complete and intact. Most had been separated into half panes; these had to be joined to form whole sheets that could go into the printing press. However, it happened that some half panes were reassembled incorrectly. When a left half pane was placed at the right and a right half pane at the left, the coupons were overprinted and some stamps were left without an overprint. When two right half sheets were joined, two coupons on the left were overprinted and the stamps were left without overprint while the right part had the normal overprint. When two left half sheets were joined, the same thing happened, but in the opposite form: on the left half sheets the overprint was normal and on the right some stamps were left without overprint and the coupons were overprinted.



Joining half panes was difficult and therefore rarely used. It became necessary to resort to a different process for overprinting the remaining half panes. Two clichés were added to the bottom row on the left half of the printing plate. Thus, when overprinting either half of a pane all the stamps and the coupons in that row would be overprinted.

The Hungarian Parliament stamps were overprinted using another plate assembled from the same clichés with all three types. Apart from the arrangement of the plate in a ten-by-ten array, everything else was exactly the same as with the express stamps.



*Figure 4.*

*Cicero Overprint E.*

*Left: Type I; right: Type II.*

*(Image enlarged to show typeface details.)*

*From Monografie II, page 99.*

The last Cicero overprint is known as Overprint E. It was used on Austrian postage due stamps in the values 1, 5, and 10 Kr. For these overprints there are only two types, which differ mainly in that the first *K* in *ČESKOSLOVENSKÁ* is narrow at the top for Type I and wider for Type II. The second *9* of *1919* is never cut off as with Overprints A and C. Probably only one printing plate was used for

overprinting these stamps. Entire panes were not preserved as these stamps were printed in Austria in huge sheets of 320 clichés; the stamps were usually delivered to the post office windows in blocks of 80. The stamps of the 10 Kr value were distributed in even smaller blocks.

### The Photographically Reduced Overprints

The first is known as Overprint B and was used on the Austrian triangular express stamps, the airmail (FLUGPOST) provisional, and the Austrian provisional postage due stamps with the PORTO overprint. In Overprint B the second 9 of 1919 is always cut off at the bottom.



Figure 5.  
Photographically reduced Overprint B, Group A.  
Left: Type I; centre: Type II; right: Type III.  
(Image enlarged to show typeface details.)  
From Monografie II, pages 72-73.

The triangular express stamps are the only stamps to receive a horizontal overprint. The 2 heller stamps were overprinted in blue while the 5 heller stamps were overprinted in a greenish colour. A black overprint for this value is never genuine.

For the overprints on the triangular stamps, called *Group A*, we distinguish three types, which are slightly different from each other. These differences are hardly apparent to the naked eye. Most likely only one printing plate was used. The particular configuration of a pane of express triangular stamps, namely 8 rows of 13, with only 9 stamps in the last row and four blank coupons at the right, also resulted in a specific arrangement of the printing plate. As is known, these empty coupons were also overprinted, so that this overprint plate had a total of 104 clichés. Stamps were alternately inverted on the pane and hence the clichés were also alternately upright and inverted on the printing plate.



Figure 6.  
Photographically reduced Overprint B, Group B.  
Left: Type I; right: Type II.  
(Image enlarged to show typeface details.)  
From Monografie II, page 74.

Another plate (*Group B*) with an unknown number of clichés was used to overprint the airmail stamps. These stamps were not available in great quantity and it is quite possible that not even one complete sheet was overprinted. However, it is absolutely certain that there are only two types of overprint on these stamps. Any other type is an absolute and unquestionable fake in both the philatelic and judicial senses. I think you have heard enough about these, or about one of them, last year and this year [referring to the trial mentioned above – Editor].

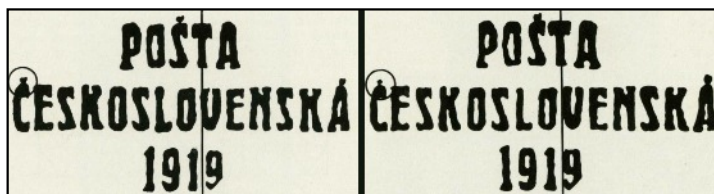


Figure 7.  
Photographically reduced Overprint B, Group C.  
Left: Type I; right: Type II.  
(Image enlarged to show typeface details.)  
From Monografie II, page 75.

The third plate of Overprint B (*Group C*) had 100 clichés, and was used on the provisional postage dues except for the 1 heller. For all values of these provisional postage dues there are only two types

of overprint, exactly the same as the overprints on the airmail stamps. The angle of the overprints on both provisional postage due and airmail stamps is  $28^\circ$ . The fourth and last plate of the same type of overprint (*Group C*) was used for the 1 heller Karl VI with the red overprint PORTO. The overprint on these stamps differs from the other two, but only slightly and hardly noticeable to the naked eye. Also here, there are two slightly differing types; the angle of this overprint is  $43^\circ$ .



Figure 8.

*Photographically reduced Overprint D.  
Left: Type I; centre: Type II; right: Type III.  
(Image enlarged to show typeface details.)  
From Monografie II, pages 94-95.*

The Austrian newspaper stamps and the postage due stamps with heller values were overprinted with Overprint D. One plate was made in which there are three different types. They differ in the position of the 1919 below the words and have different angles. The first type has an angle of  $45^\circ$ , the second type  $42^\circ$ , and the third  $41^\circ$ . Looking at the characters the newspaper stamps were the first to be overprinted. The fact is that overprints on newspaper stamps are much cleaner and brighter than those on the postage due stamps, on which plate wear is clearly observed. It must be mentioned that four clichés from this overprint were inadvertently used when overprinting the Hungarian 5 fillér Reapers. This will be discussed in more detail later.

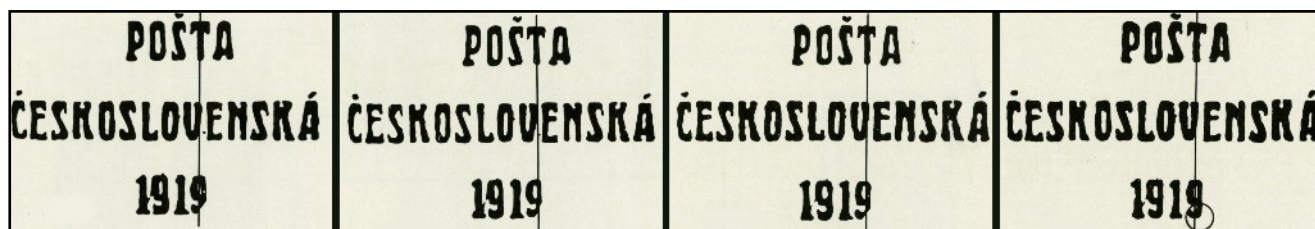


Figure 9.

*Photographically reduced Overprint F.  
Left: Type I; centre left: Type II; centre right: Type III; right: Type IV.  
(Image enlarged to show typeface details.)  
From Monografie II, pages 106-107.*

Now we come to the penultimate kind of overprint, known as Overprint F. It was used to overprint Hungarian stamps: Turul, Reapers, War Relief, Karl & Zita, express, and newspaper. Since all these stamps (save for the newspaper stamps) had the same format it was sufficient to make one plate for them. Within Overprint F four types can be distinguished which are only slightly different from one another. The differences in Types I, II, and III are not noticeable to the naked eye. For these three the second 9 of 1919 is cut off; Type IV has an undamaged second 9.

While overprinting the 5 fillér Reapers stamps, the four clichés in positions 47, 55, 56 and 58 of the printing plate were damaged or came loose and had to be replaced. By mistake the four new blocks were from Overprint D stamps; this variety is often regarded as a printing error or reprint, but in some catalogues this variety is described correctly. The error was apparently discovered and the defective blocks were removed and replaced with Overprint F clichés. At the same time the clichés in positions 45 and 46 were also replaced.

To overprint the newspaper stamps, where the sheet of stamps is wider than the other panes, it was necessary to make a new plate. Here again, however, there are the same four Overprint F types.



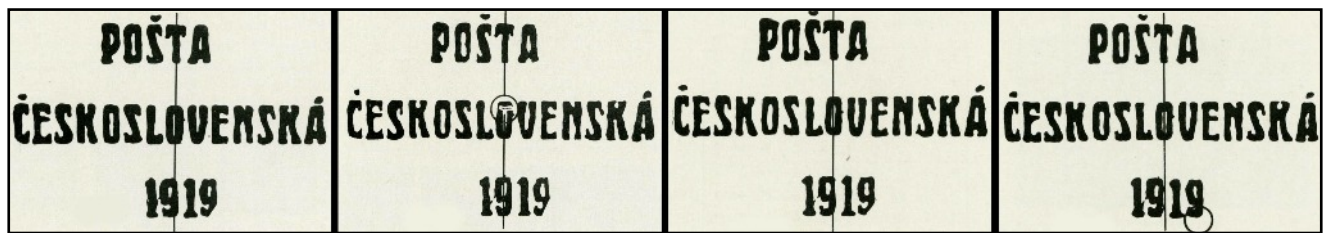


Figure 10.

Photographically reduced Overprint G.

Left: Type I; centre left: Type II; centre right: Type III; right: Type IV.

(Image enlarged to show typeface details.)

From Monografie II, pages 118-119.

Now I come to the last kind of overprint, known as Overprint G, used to overprint Hungarian postage due stamps, both with red and with black numerals. The overprinting was done with one printing plate which contained four types. In Type IV the second 9 of 1919 is always normal, while the other three types all have a cut off second digit 9. The types differ also in the relative position of the words and 1919. Additionally, in Type II we find a characteristic flaw in the second letter O in the word ČESKOSLOVENSKÁ: its upper part is a horizontal line, a fault that arose during the making of the stereotype clichés.

### Manufacturing the Overprints



Figure 11a.

A, C, and E were manufactured from blocks created with the Cicero font printed in matrices. Stereotypes (clichés) were moulded from the matrices which were then used to overprint the stamps.



Figure 11b.

B, D, F, and G were manufactured differently.

First, the Cicero font overprint was assembled in a printing block and printed on chalk paper.

This was photographically reduced and etched into a zinc plate.

From it, a matrix was made for the casting of stereotypes (clichés) used to overprint the stamps..

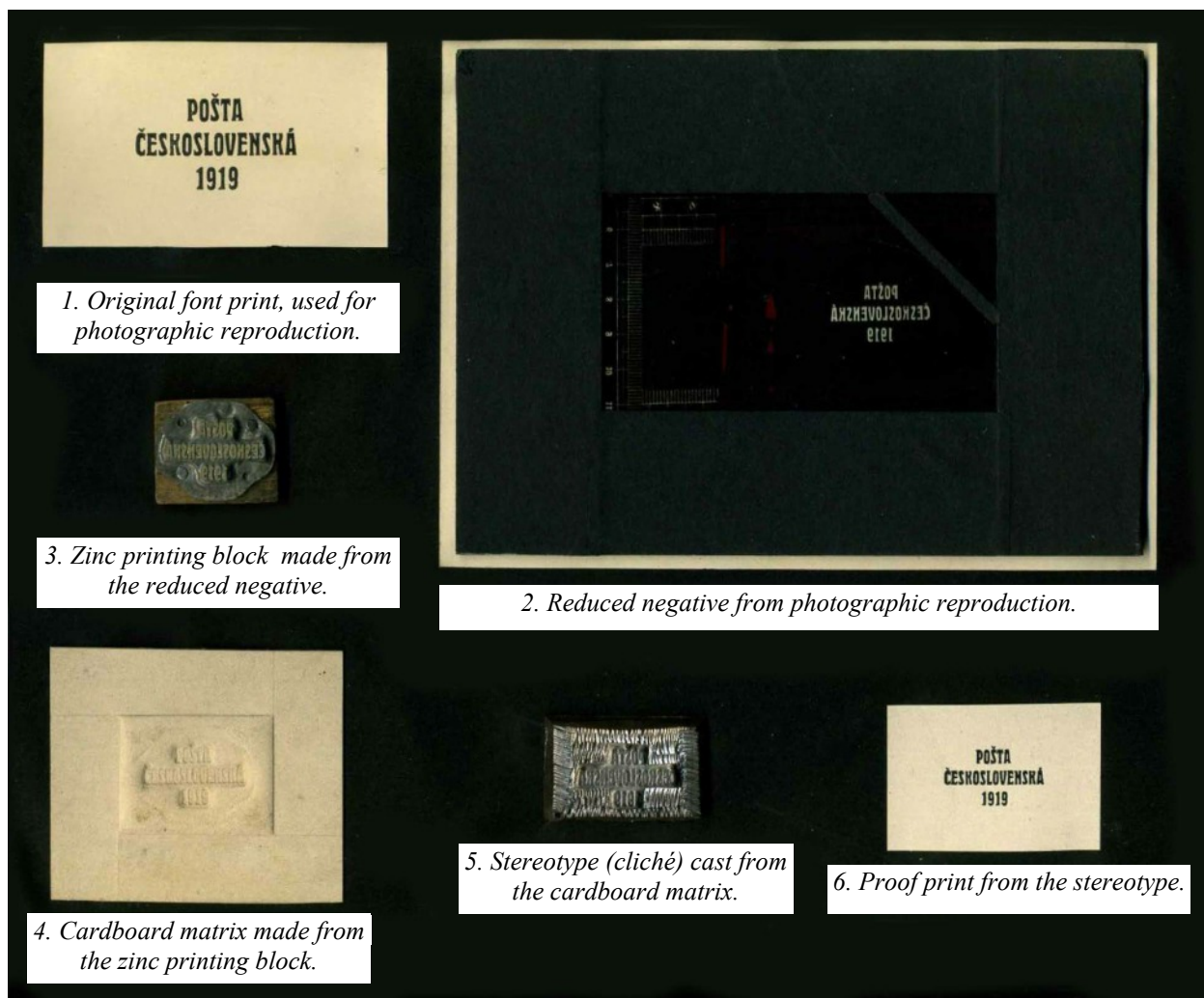


Figure 12.

*Workflow from the original Herold Cicero font to the overprint used on smaller stamps.*

### Damaged Stamps

First of all, damaged letters appear on some stamps. These result either from damage, wear, or poor casting of the stereotype. Furthermore, there are the paper wrinkles, paper folds, folded sheets, and other known imperfections. Also known are overprints that are shifted, inverted, rotated 90°, printed on the gum, printed twice, printed in a different colour, and more of that kind of misprint. It is certain that some of these imperfect stamps got to the philatelic windows in the normal way, but most of them reached the public through irregular channels in much the same way as the so-called unofficial stamps came on the market. Most of them are known, and I think it is not necessary to dwell on them, because I consider these stamps as mere waste.

### Closing Remarks

I have briefly discussed the issue of stamps with the overprint *POŠTA ČESKOSLOVENSKÁ 1919*. To close off I want to say that the best weapon against counterfeits is knowledge of the genuine stamps. It makes no sense to collect fakes to compare, as there are a large variety of counterfeits. If you want to test a stamp by comparing the overprint, never use a fake, but always a stamp that is guaranteed genuine. You must know all the classes and types of existing overprints. Note that the total number of differing types comes to twenty-five, which you must possess to compare. In addition it is useful to have other little things to experiment with the stamp. It is important to use good tools. The most important tool is a sufficiently good magnifying loupe.

However, I must point out that it is not easy to become a good expert. It requires a lot of work, patience, and most importantly, a love of collecting stamps. Unfortunately nowadays most of the so-called collectors are after profit and are not collectors in any true sense of the word.

I think that you've heard enough now, so I shall end my lecture today and thank you for your attention. I wish you success in philately!

## Czech Republic Stamp Booklets

### Mark Wilson

Booklets provide a convenient means for having at hand small numbers of the stamps necessary for the commonest postal services. Booklets are portable, typically protect the stamps housed in them from wear and damage, and offer an opportunity for the postal administration to provide on the booklet covers historical and cultural tidbits. Commercial enterprises may even be offered an opportunity to advertise on the outside on the booklets' covers, or when present, on coupons inside attached to the stamps.

This latter situation led to Czechoslovakia's first venture into the stamp booklet game. An advertising company agreed to underwrite the cost of producing booklets if given an opportunity to sell advertising space on and within the booklets. Because postal tariffs underwent a change during the booklets' production period this venture eventually failed. The post office never manufactured or sold the booklets themselves; instead it offered for sale over the counter uncut panes of stamps that had been printed specifically for booklets.



*Bottom two rows taken from a 1920 ninety-stamp pane of the olive 10 haler intended for stamp booklet use. The vertical red lines indicate where the full pane was to be cut to produce three six-stamp booklet panes. Since the centre pane's selvedge was on the right, it required inversion to place its selvedge on the left.*

In the early days of the Czech Republic the postal administration took to heart the lesson learned from the 1920 booklet fiasco. Rather than print panes of stamps exclusively for use within booklets, the authorities printed booklets to contain a specific number of ordinary stamps of the same



*Booklet released in 1993.*

*An ornate mailbox appears on the front cover together with a description of the booklet's contents:*

**10 stamps of 2 Kč each, for a total value of 20 Kč**

*[The text shows here the grave accent's only occurrence within the Czech language: à as a replacement for @.]*

*On the back cover the authorities used the space for a public service announcement:*

**Is your mailbox**

- easily accessible (not behind a locked door)?
- big enough and in good repair?
- duly marked with your or your company's name?

**Only then can you be assured of safe deliveries!**

*At the bottom of the back cover the postal administration provided details about the booklet's production:*

**Released by the Czech Post in an issue of 300,000 items.**

denomination. The Post Office used the back of the booklets for public service announcements, to advertise its own special services, and more rarely to support philatelic events and enterprises.



*Booklet released in 1993.*

*An antique view of Prague appears on the front cover together with a description of the booklet's contents:*  
**10 stamps of 2 Kč each, for a total value of 20 Kč**

*On the back cover the authorities used the space to advertise a special service:*

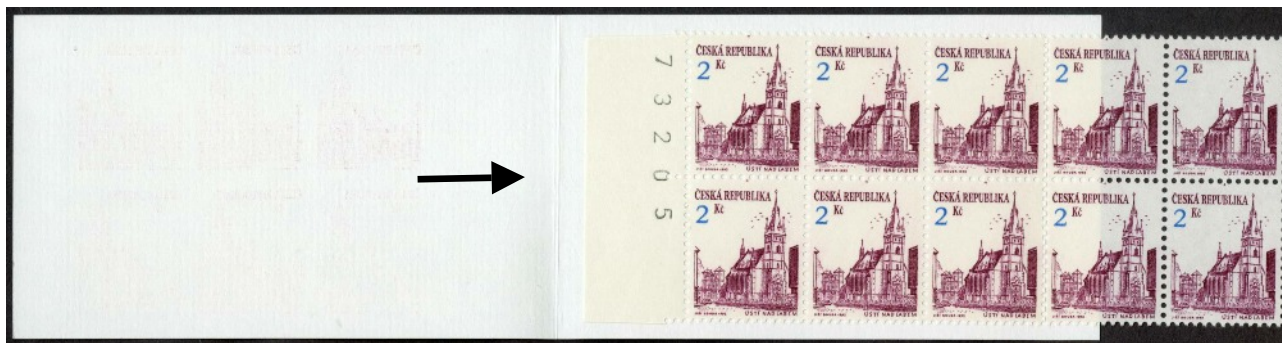
**You do not have a fax machine?  
 It does not matter as you may still send a fax by  
 POSTFAX**

**Post offices allow you to send letters and multi-page documents at telegraphic speed**

*At the bottom of the booklet the Telephone and telegraph component of the Post Office takes credit for the booklet:*

**Released by HÚP in an issue of 300,000 items.**

The stamps used in the booklets were strips or blocks taken in multiples of five from the left and right sides of ordinary ten-stamp-wide panes. The mechanised process for inserting the stamps into the booklet required they be attached to the inside of the back cover. This practice resulted in two different arrangements for fastening panes of stamps to the booklet.



*Stamps from the left side of the original pane were attached to the far left of the booklet's inside back cover. The number printed in the left selvedge was not on regular panes; apparently it served as a booklet production counter.*



*Stamps from the right side of the original pane have no production numbers.*

*In 1920, stamps with right-side selvedge were inverted so that when put into a booklet all faced the same direction. These stamps not being inverted forced the selvedge attachment to the far right of the inside back cover.*

Between 1993 and 2011 the Post Office released 116 such booklets, never using stamps printed especially for their use. However, in 1997 the administration took the plunge and began printing special panes for booklets. The Post Office gradually increased the number of booklets filled with custom-printed panes and by 2012 stopped manufacture of the earlier format entirely.



Custom-printed booklet panes from 2010.

The arrows indicate the small and separable piece of selvage that attaches the pane inside the booklet's cover. While the upper pane is attached to the left inside cover, the lower pane is attached to the right inside cover. The practice illustrated by the upper piece is common to 'quality' stamps; the lower is common to children's issues. Readers are invited to research the reason for this difference as the two panes display identical manufacture.

In 2010 authorities added self-adhesive stamps to the mix. In this instance, the printer manufactured a booklet that was made up of stamps; that is, the stamps never needed to be attached to the booklet because they were actually printed on the inside of the booklet covers themselves.



Cover (upper) and inside (lower) of a booklet printed for self-adhesive stamps, 2010.

## Bill Dawson Lecture 2017: Would Bill Approve?

Richard Wheatley

By a strange quirk of fate, when I commenced work I was placed under the wing of an old Bill Dawson. The same name, but a different person from our Bill Dawson. When I met our Bill Dawson many years later he was approaching old age and had much knowledge to pass on too.

So would Bill Dawson approve – of the way the hobby is now?

The hobby has changed much since 1993 when Bill was the Chairman of CPSGB: people have come, and sadly some have gone; nowadays there is less emphasis on stamps, more on postal history and sidelines; the Internet plays a larger role in collecting; letters are almost a thing of the past and there is an ever increasing dependency on how dextrous we are with our fingers on the keyboard; iPad, eBay, and Delcampe all strange new words, which some say are essential in this fast moving world.

At International level the world is split up into three main empires: the Americas, the Far East, and Europe. All appear to struggle for funding and yet the large exhibitions keep on coming, with the New York show last year making an indecent amount of profit. In Europe the FEPA organisation produces a glossy newsletter and has a good website – both financed by advertising. The delegates to their Congress pay their own travel expenses. From this newsletter we learn that there is talk about online exhibits and scans in place of original items on display. Will they experiment with these ideas at PRAGA 2018?



*Richard Wheatley with Roger Morrell.*

A trend that I noticed last year was that at Saragossa (Spain), space had been provided for other collectibles, e.g. brass toys, Scalextric cars, and dolls houses. I know what Bill would have thought of those and yet at the same exhibition the jury members had been instructed to emphasise the good points in an exhibit and to only add suggestions for improvement when asked to do so. The exhibition at Jerusalem (Israel) attracted mass visits from those schools that had classes in stamp collecting, an aspect that Bill would heartily endorse.

Many other collectibles are already being accepted in certain exhibition classes, for instance: autographs, maps, newspapers, picture postcards, medals, coins, bank notes, bill heads, decorative envelopes, luggage labels, receipts, and post office notices; the list goes on.

In Brexitland (a word that was banned at the weekend at Kamperland) the powers that be are talking about a Stamp Day, with a special stamp issue with a premium going to the hobby. Does this idea appear familiar to some of you?

At our local society we are actively seeking new members and recently an informative leaflet was produced and distributed to libraries and supermarkets within the city. Over the past 20 years we have organised a two-day stamp fair which has over 30 dealers in attendance. This fair makes a profit, but fails to turn attendees into society members. Fortunately, each year we do somehow manage to attract new members and these people are welcomed with an Information Pack containing amongst other things a library ticket which gives access to our extensive philatelic library. A new initiative this year has been the purchase of two items of expensive philatelic apparatus (electronic watermark detector and a UV lamp) which may be borrowed upon request. Oh yes, our website is reasonably up-to-date.

Specialist philatelic societies similar to the ones that we all belong to have scope to move forward, for instance: with cross-border meetings like this one today; arranging meetings to coincide with philatelic exhibitions – but do leave ample time for a visit to the dealers and to be able to view the exhibits; spread the word with a pamphlet about your society and keep it up-to-date; the use of iPads or a projector will appeal, especially to the younger generation; incorporate ephemera into a display to lighten it up; submit articles on your speciality to the stamp magazines, they are always on the lookout for new ideas and authors; purchase the expensive books for your society library; keep the website up-to-date. Remember, our hobby is the preservation of our cultural heritage.

Is the hobby alive and well? I think that it most certainly is and this event is testament to that and a reflection of the way our hobby is today. Would Bill approve? I think most certainly YES and I hope that you agree.

## Slovak State Foreign Mail Exemplars

### Rex Dixon

The inside cover of this *Czechout* show a wide range of basic foreign 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 foreign mail to illustrate these rates (*images reduced in size – Editor*).



Letter from Bratislava 23.III.39 to Prague in the Protectorate, 1.00 Ks.  
The inland rate applied until 31 March 1939, after which it attracted the same preferential foreign rate as to Germany.



Letter from Vrbovce 5.IV.39 to Prague.  
Attempted use of the 1.00 Ks inland rate, but on 1 April 1939 that had been superseded by the traditional preferential rate afforded to Germany, which was 2.00 Ks. Charged 2.00 Kč postage due on arrival, double the deficiency.



Notice of a death, folded and unsealed.

Sent as printed matter from Bratislava 29.I.43 to Hradec Králové in the Protectorate, paid 0.50 Ks. In the table is a query as to whether this rate was reduced from 0.50 to 0.30 Ks on 1 July 1940, but this item weighing 10 g suggests that it was not. The author welcomes any thoughts on this.



Newspaper wrapper from Bratislava ? .VI.40 to Znaim (Znojmo) in the Sudetenland, Germany.

Sent as reduced-rate printed matter 0.25 Ks (tariff inherited from Czechoslovakia).

This service was for newspapers or journals sent directly from the publisher, printer or their agent.



Postal stationery card from Bratislava 19.X.42 to Budapest in Hungary, 1.20 Ks (traditional bilateral tariff inherited from Czechoslovakia), airmail fee 1.00 Ks.





Easter greetings postcard from Senica nad Myjavou 6.IV.41 to Novi Sad in Yugoslavia, the very day that Germany invaded that country, so returned to sender 'service suspended'. The preferential Bucharest agreement rate with Yugoslavia had ceased on 1 July 1940. It was superseded by the traditional preferential rate (also 1.20 Ks) but the sender here has instead paid the full UPU rate of 1.50 Ks.



Postcard from Bratislava 7.XII.39 to Sofia in Bulgaria, 1.50 Ks (UPU tariff inherited from Czechoslovakia). Arrived in Sofia four days later.



Letter from Bratislava 28.IV.44 to Sofia, 2.00 Ks (EPU tariff from 1 April 1943), airmail fee 1.00 Ks. The preferential European Postal Union rates particularly affected higher weight items, important to the industry and commerce of the Reich. Censored in Bratislava(?). Arrived in Sofia on 15.5.44.

## New Issues – Czech Republic Lindy Bosworth

### Printing Techniques



**RD:** rotary die stamping with multi-colour photogravure.  
**DS:** die stamping from flat plates.

### 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 – 32 Kč.  
**Z:** ordinary standard air letter to 50 g to non-European countries – 37 Kč.

15 February 2017

### Historic Vehicles: Post Bus and Railmail Car



**Designer:** Petr Ptáček (post bus) and Pavel Sivko (railway mail car). **Engraver:** Jaroslav Tvrdoň (post bus) and Bohumil Šneider (railway mail car) (FDCs only). **Printing:** multi-coloured offset in sheets of 50 in a chequer-board arrangement of 25 of each stamp. **FDCs:**

printed Waite with commemorative Praha cancel. **Maxi cards:** one for each design.

16 Kč – a vintage FK 5-1401 car, the first in a series of railway mail cars. The FK series was used in the inter-war years. Its design was based on the gas lit types built in the early 20th century with electric lighting introduced in the 1920s. They were an obsolete design with a wooden body designed for use with passenger trains on secondary and local routes, produced until 1933. **FDC:** cachet drawing shows the interior of one of these FK series mail cars.

16 Kč – Post Bus, view from the front right side. The first post buses were used during the inter-war period. At first these were modified lorries but later replaced with home-manufactured and foreign buses. The stamp shows a modified Škoda 606. Between 1930 and 1941 several types of post buses were in use. **FDC:** cachet depicts a modified bus for use at exhibitions with an exhibition banner.

8 March 2017

### Historic Vehicles: Paddle Steamer *Praha-Prag*



**Designer:** Pavel Sivko. **Engraver:** Bohumil Šneider (FDC only). **Printing:** multi-coloured offset in sheets of 50. **FDC:** printed Waite with commemorative Praha cancel. The cachet drawing is of a helmsman at the wheel. A **maxi card** was issued. **Design:** a view of the paddle steamer from the left.

The paddle steamer *Praha-Prag* was launched on 26 August 1865. During that season it sailed three times a day between Prague and Zbraslav. The following season the *Vyšehrad* was launched. These two vessels plied the regular Prague - Štěchovice route or the twice-daily Prague - Zbraslav route. The Pražská paroplavební společnost (Prague Steamboat Co.) is still operative today and is one of the oldest Czech companies in existence. Between 1865 and 1884 it was a small company but when better times came more steamers were built and it prospered.

8 March 2017

**120th Anniversary of the Opening of Straka's Academy**

**Designer:** Marina Richerová. **Printing:** multi-coloured offset in sheets of 50. **FDC:** offset with commemorative Praha cancel. The cachet drawing shows the Conference Room of the Office of the Government of the Czech Republic. **Design:** the Academy building as seen from the garden with the main statue at left of design.

Straka's Academy built 1891-1896, on the site of an old Jesuit garden, was designed by Vaclav Roštlapil as a school for poor aristocratic children. The Neo-Baroque building is on the left bank of the Vltava below Letna surrounded by gardens designed by František Thomayer. The Academy was named after imperial Privy Councillor Count Jan Petr Straka of Nedabylice, who in 1710 left most of his property for its founding and for the provision of scholarships. It was well equipped with central heating, swimming pool, gymnasia, hospital, study rooms, dormitories, offices, and a chapel. During World War I until 1918 it was a hospital. After 1918 it was taken over by the new government for offices. From 1993 it has been the Office of the Government of the Czech Republic. The building and grounds are Cultural Heritage Sites.

5 April 2017

**Beauties of Our Country: The Porta Bohemica**

**Designer:** RNDr. Adolf Absolon. **Engraver:** Milos Ondráček. **Printing:** Waite in sheets of 8 stamps. **FDC:** printed Waite with commemorative Velké Žernoseky cancel. The cachet drawing is a view of the Bohemian Basin seen from the top of the Calvary Rock with Radobýl Hill and Říp Mountain in the distance. **Design:** a view of the Labe River entering the České Středohoří mountains with the village of Velké Žernoseky in the foreground.

The Porta Bohemica (Bohemian Gate) is a canyon through which the Labe river enters the České Středohoří mountains. The river cuts deep valleys with the hills providing panoramic views, some of which have viewing towers or areas. One of these is a gneiss rock promontory with three crosses as shown on the FDC. The largest waterfall of the Ústí nad Labem area is near the village of Vaňov which also has the rock formation Vrkoč.

5 April 2017

**80 Years of Prague Airport**

**Designer:** Michal Brix. **Engraver:** Jaroslav Tvrdoň. **Printing:** rotary recess with photogravure in sheets of 50. **FDC:** printed Waite with commemorative Praha cancel. The cachet design has airport personnel on the apron area in front of a vintage plane with airport buildings behind. **Design:** an airport tower with an old propeller plane coming in to land and the flag of the Czech Republic.

Prague's first civil airport in 1919 was at Kbely but in the late 1920s a new airport was required to handle the increasing traffic. Construction work at Ruzyně, an area of 108 hectares which included 35 hectares of buildings and a grass runway, began on 24 July 1933 with basic construction work lasting until 1 March 1937. The opening ceremony was held on 5 April 1937. Since then the airport area has increased tenfold, more than two hundred million passengers have passed through on four million flights. Ruzyně airport was renamed Vaclav Havel Airport on 5 October 2012.

## New Issues – Slovak Republic Lindy Bosworth

### Printing Techniques

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

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



### 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.

## 7 October 2016 National Nature Reserve Šúr, near Svätý Jur

**Designer and Engraver:** Rudolf Cigánik. **Printing:** Waite + offset in sheetlets of 3 stamps with decorative surround. **FDCs:** Waite with commemorative Svätý Jur cancels. **Maxi cards (3)** were issued. **Design:** The sheetlet is a view of the alder forest with a blackthorn shrub in the foreground; each stamp shows a detail of three plants found in the Reserve (*see back cover*).

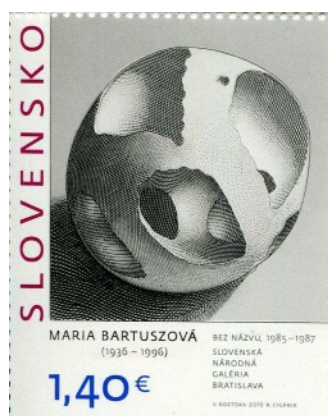
**0.65 Euros:** Black alder (*Alnus glutinosa*) is a widespread species of the Reserve. It grows in wetlands or areas of high rainfall as the leaves have no mechanism to control transpiration. The tree has smooth bark and often has aerial roots that develop as supporting props for the tree. It tolerates poor soil conditions and has a symbiotic relationship with a nitrogen-fixing bacteria in its roots. Catkins appear before the leaves in March/April. **FDC:** the cachet drawing in black shows an open cone surrounded by leaves.

**0.65 Euros:** Glossy Blackthorn (*Frangula alnus*) is a typical shrub of the area growing well in damp but open spaces. It has smooth black and brown bark with many white *lenticels* (breathing pores). The compound flowers are small, green, with pink spots. The fruit is black-violet when ripe and the food of birds such as starlings, jays, thrushes, and robins who disperse the seeds over a wide area. **FDC:** the cachet drawing, in black, is a detail of an open flower and bud on a twig surrounded by leaves.

**0.65 Euros:** Narrow Buckler Fern (*Dryopteris carthusiana*) is a European native species primarily found in forests of black alder, white elm, and beech. In the Reserve it can be found as an epiphyte growing on the prop roots of the alder above the level of flooded soil. It prefers shady places. The fronds are light green with pinnate compound leaves bearing *sori* (structures producing and containing spores) on the underside. **FDC:** cachet drawing in black shows a detail of a frond.

The Šúr Reserve was at one time a shallow stagnant lake but is today an area of moorland with alder trees and bog meadow. An educational trail runs through the area with a research laboratory managed by the Faculty of Science at Comenius University, Bratislava.

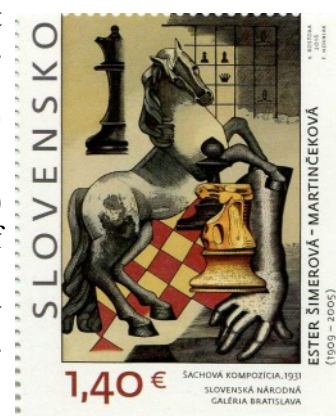
## 24 October 2016 Art: Maria Bartuszová and Ester Šimerová-Martinčeková



**Designer:** Vladislav Rostoka (from original art works). **Engravers:** Rudolf Cigánik (sculpture), František Horniak (painting). **Printing:** Waite with offset in sheets of four stamps **FDC (both):** Waite.

**1.40 Euros:** Untitled sculpture (1985/87) by Maria Bartuszová, now in the collection of the Slovak National Gallery, Bratislava.

**1.40 Euros:** Chess Composition (1931) by Ester Šimerová-Martinčeková, now in the Slovak National Gallery.



## 11 November 2016 Christmas Mail 2016



**Graphic Designer:** Vladislav Rostoka from children's original art work. **Printing:** offset Heidelberg Speedmaster. **FDC:** offset by Kasico a.s., Bratislava, with a commemorative Rajecká Lesná cancel. The cancel – Christmas Star with an Angel was designed by Šimon Števula from the Zlatníky Primary School. The cachet drawing - *Christ's Nativity Scene* - was by Victória Berkyová of the United School, Komarno. **Stamp:** *The Three Kings* by Vaneska Peceková from the United School, Komarno.

## 14 November 2016 Christmas 2016: Bobbin Lace



**Designer:** Mária Habardová (stamp); Vlasta Jursová (FDC cachet); Iveta Žlnková (FDC cancel). **Graphic designer:** Vladislav Rostoka. **Printing:** offset Heidelberg Speedmaster. **FDC:** offset by Kasico a.s., Bratislava, with commemorative Bratislava cancel. The cachet design, in bright blue, is a six-pointed star worked in bobbin lace. **Design:** an angel worked in white bobbin lace on a blue background.

**Stamp booklets:** containing 10 self-adhesive stamps of the angel design were issued. The front cover of the booklets have a six-pointed star in white bobbin lace on a bright blue background. The back cover has postal information.

## 18 November 2016 100th Birth Anniversary of František Dibarbora.

**Designer:** Ľubica Segečová. **Printing:** offset Heidelberg Speedmaster. **FDC:** offset by Kasico a.s., Bratislava, with commemorative Bratislava cancel as a saying translated as *I'm that funny?* The cachet is a photo-portrait of Dibarbora. **Design:** photo-portrait of the upper face showing his eyes.



## 2 December 2016 Postage Stamp Day : Piešťany 1 Post Office Building



**Designer and Engraver:** Jozef Česla. **Printing:** Wifag in sheets of 30. **FDC:** Waite with commemorative Piešťany cancel. The cachet in blue is a view of the interior of the Post Office building. **Design:** stamp – the front facade of the building; label – bust of Emil Belluš.

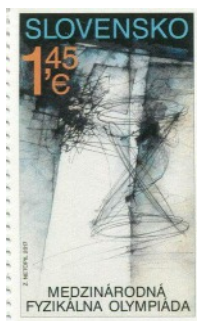
## 9 January 2017 Cultural Heritage of Slovakia: SUA, Nitra.



**Designer:** Igor Benca. **Engraver:** František Horniak. **Printing:** Wifag. **FDC:** Waite with commemorative Nitra cancel. The cachet shows a detail of the rib vaulting from the Great Hall. **Design:** buildings of the Slovak University of Agriculture, Nitra including the 36 m diameter Great Hall.

The Slovak University of Agriculture was established in 1955 and is situated on the right side of the river Nitra on what was undeveloped land outside the town. Two architects, Vladimír Dedeček and Rudolf Miňovský, began the project which the authorities wanted initially to be nearer the town centre. After the sudden death of Miňovský the project for four faculties and a Great Hall was completed by Dedeček. The Great Hall has a lenticular shape with a rib vault of triangular-shaped reinforced cement blocks. Many new shapes, colours, and materials were used in this post-war modern scheme. Today the University, whose motto is *My Green University*, has six faculties and accepts students from all over the world.

## 10 February 2017 The International Physics Olympiad



**Designer:** Zdeněk Netopil. **Engraver:** Lubomír Žálec (FDC only). **Printing:** offset, Heidelberg Speedmaster. **FDC:** printed Waite with commemorative Bratislava cancel. The cachet drawing is a portrait of Waldemar Gorzkowski. **Design:** a symbolic design.

This annual international competition for the most talented physics students under 20 years of age from high schools was initiated by scientists from the Polish Academy of Sciences with the first Olympiad held in Warsaw in 1967. The Chairman of the International Olympiad until 2007 was Waldemar Gorzkowski from Poland. Initially most participants came from Eastern bloc countries but this has changed and today some 80 countries from all over the world participate hosted by a different country each time. The host country for 2017 is Indonesia. The competition over two five-hour sessions is the solving of theoretical and experimental physics problems with marks and medals awarded. Each national team consists of five students and two supervisors. In Slovakia a national competition is held annually for elementary school pupils (12 years ) to those graduating from high school (18 years). This is organised by the Slovak Committee of the Physics Olympiad and supported by the Ministry of Education.

## 13 March 2017 The 100th Anniversary: Apparition of the Virgin Mary at Fatima Joint Issue with Portugal, Luxembourg, and Poland.

**Designer:** Túlio Coelho (Portugal). **Engraver:** Lubomír Žálec (FDC only). **Printing:** offset Heidelberg Speedmaster of one stamp in a miniature sheet. **FDC:** Waite with commemorative Bratislava cancel. The cachet drawing shows three young shepherds, sheep, an oak tree, and the Sanctuary of Fatima in the background. **Design:** The statue of the Virgin Mary of Fatima with marginal text. The right margin of the sheet, in gold colour, has the logo of the 100th anniversary and the symbols of Fatima below

- a) the crown of the statue of Mary,
- b) the Immaculate Heart of the Virgin Mary,
- c) the Holy Rosary,
- d) the oak tree where the Virgin Mary appeared.

The remainder of the sheet represents the processing crowds of pilgrims visiting the sanctuary. (*See back cover*).

On 13 May 1917 the Virgin Mary appeared to three young shepherds beside an oak tree in the Cova da Iria valley near the Portuguese city of Fatima. Mary, clothed in white, told the children (Lucia 10 years; Francisco 9 years, and Jacinta 7 years) that she came from Heaven and wished them to return to the oak tree on the 13th day for the next six months. During these visits Mary spoke of the wickedness of people which would bring more evil happenings to the world unless their behaviour was altered. Mary revealed three secrets to the children. The first involved a vision of Hell; the second involved a prophecy about Russia; and the third revealed in 2000 was a cure for moral failure through penance. Francisco and Jacinta died in 1919 and 1920 during the flu pandemic which swept Europe as Mary had revealed to them. Lucia became a postulant in 1928 and died in a convent in 2005. Many pilgrims make the journey to the site of the appearances. Many buildings, facilities, and a hospital have been erected to cater for the large number of pilgrims who visit throughout the year.

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

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