



CZECHOUT

JOURNAL OF THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

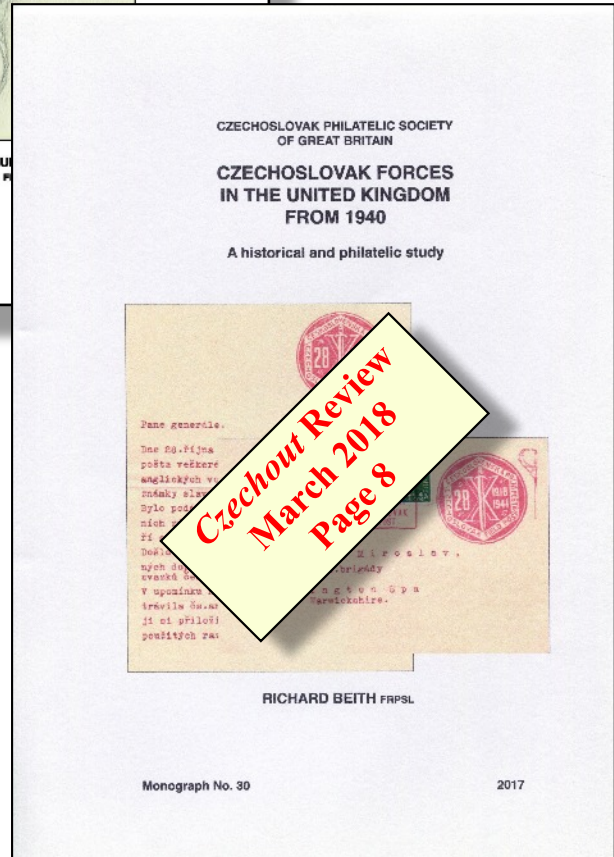
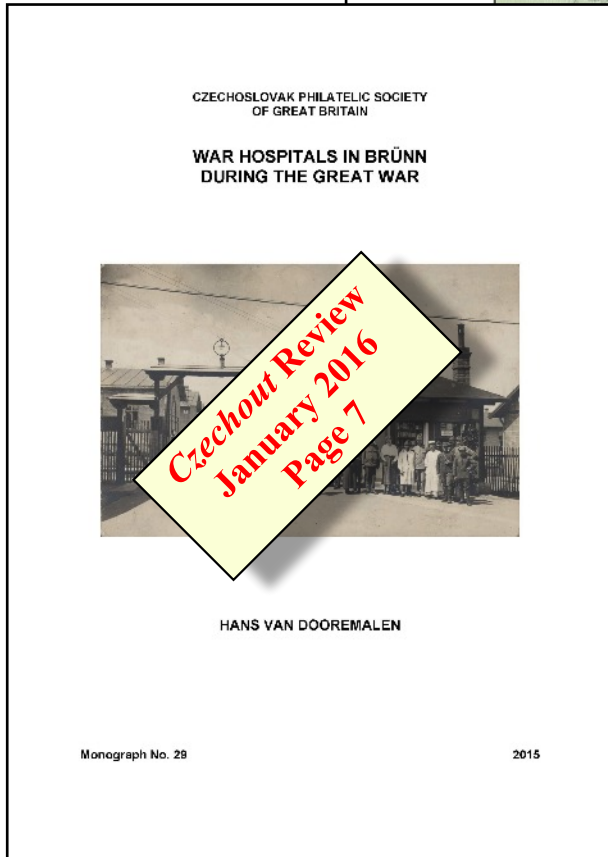
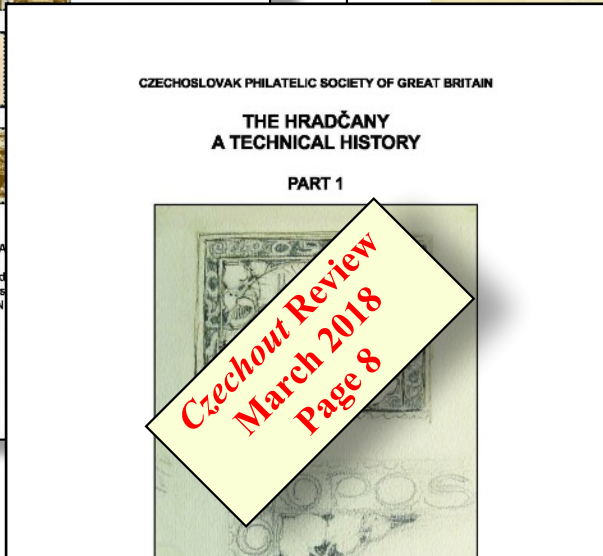
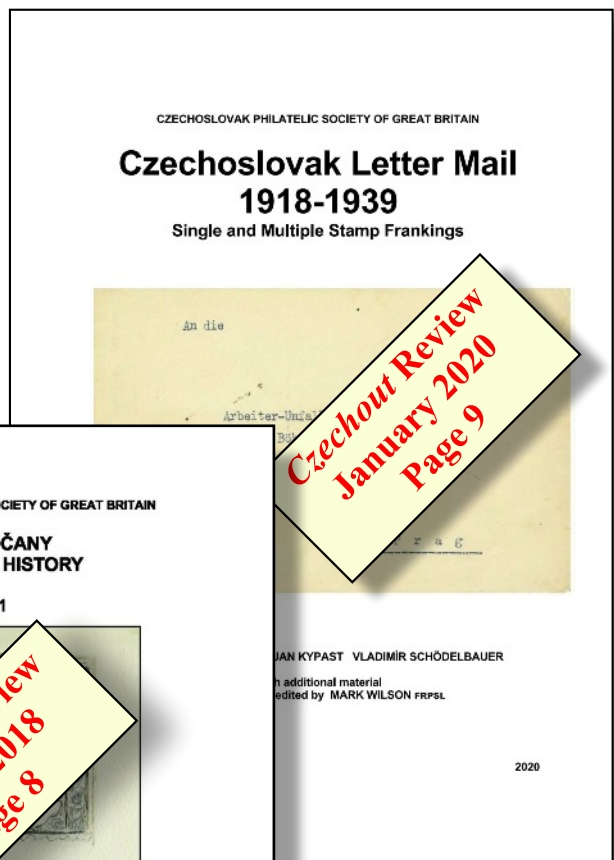
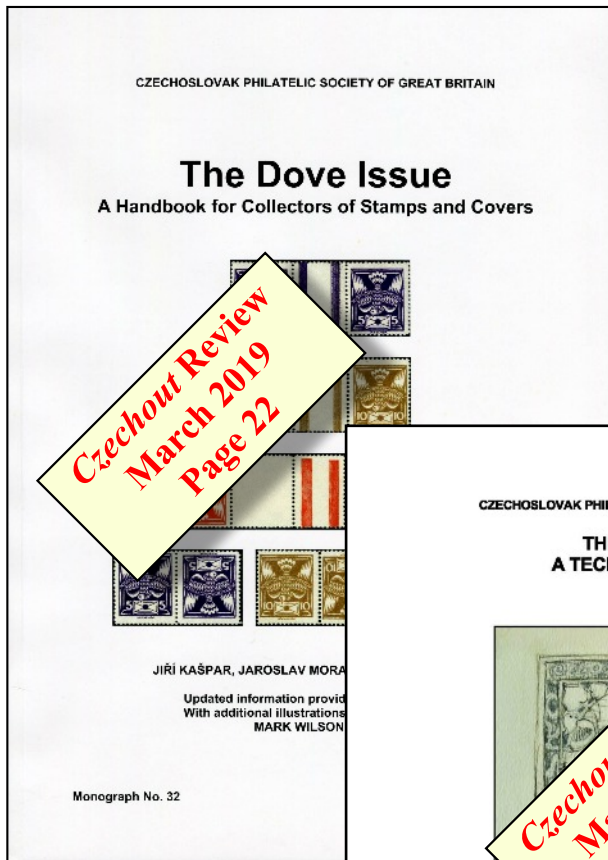
VOLUME 39/2

JUNE 2021

WHOLE NUMBER 183



CPSGB
Second Open Zoom Meeting
24 April 2021



Award-Winning Society Monographs

Available from Rex Dixon, Distribution Manager (distribution-manager@cpsgb.org)

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CZECHOUT

Journal of the Czechoslovak Philatelic Society of Great Britain

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Cover

Friendly faces from the thirty-five attendees at the CPSGB 24 April 2021 open Zoom meeting.

If you were not in attendance for the Second CPSGB Open Zoom Meeting you missed a fine philatelic opportunity to share with your colleagues. Read all about it on page 7 of this issue.

The Society plans to continue these online meetings as they offer every member – no matter where they live in the world – the chance to interact with other members and share their special interests. Keep an eye out for future announcements in the *Newsletter* and join in the fun!

Czechout Needs Articles

Czechout needs members to step up and submit articles. Authors need not worry about composition: given good information about philatelic material that interests you, the editorial staff will do its best to make your material shine. Think about seeing your name in print, your material illustrated, and other members excited by your interests. *Czechout* is for and by its members. Please join in. Send your articles and ideas for articles to the Editor – we need you!

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News, Notes, and Correspondence

New Members

The *CPSGB* extends a warm welcome to our newest members **F Karl Winkelmann** of Lectoure, France, **Gregory Hands** and **Simon Mumford** of London, and **Ian Bergel** of Harrogate.

Congratulations

At the virtual ABPS Northern Exhibition held in Scotland two of our members entered five exhibits. **Peter Chadwick** received three Gold Medals for *Handstruck Unpaid Charge Marks of the Uniform Penny Post of Great Britain (1840-1853)*, *Over the Sea to Ireland*, and *Early Mail Routes of Scotland (1660-1750)*. **Lubor Kunc** received two Large Vermeil Medals for *WWI Influence on Austro-Hungarian Postal Operations* and *Czechoslovak Territory: October 1918 to February 1919*.

Notices

A **Typographic Study Group** has been formed that meets every other month or so for presentations and discussion via Zoom. Papers and information are available at www.knihtisk.org/09-group/group.htm. A video of our last meeting is available on the website. Sign-up information: mark@knihtisk.org.

Mark Wilson

ABPS News: I have arranged for a link to a digital copy of the *ABPS News* to be provided for all future copies of this quarterly magazine. The next one will be available from mid-May. The link will be shown in both the *Newsletter* and *Czechout*. After three months, it will be put on the ABPS website for general reading by non-members. The Editor of the *ABPS News* is happy for members outside the UK to also read the News.

Usually I have made printed copies available at our meetings, but for obvious reasons, that makes no sense at present. If anyone has a particular reason for a printed copy, I can obtain these, so just let me know. If you know anyone who is not on the Internet who would like a copy, I can also obtain a copy for them as well.

MIDPEX: In anticipation of a successful vaccination rollout and opening of stamp fairs in the summer, planning for Midpex on 3 July 2021 is well underway. Those of you who have been there before will know that it is large enough for adequate social distancing with big doors open to allow a good circulation of fresh air. The Society has a table booked. Volunteers are sought to staff the stand. I find that it is a good place to sit and take a break during the day as I find many dealers have a wealth of material to investigate, but even I cannot do that for the whole day!

Peter Williams

Errata

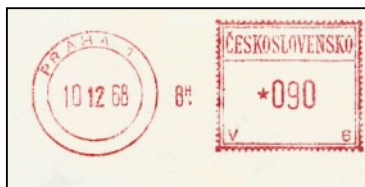
Rex Dixon reports an error in the rates table on page 13 of the March *Czechout*. Corrected table:

Internal Letter Rates in the Protectorate
(in K)

Type	Weight	15 March 1939	1 June 1940
Local	20 g	0.50	0.80
	100 g	1.10	1.60
	250 g	2.00	
Inland	20 g	1.00	1.20
	100 g	1.60	2.40
	250 g	2.50	

New Queries

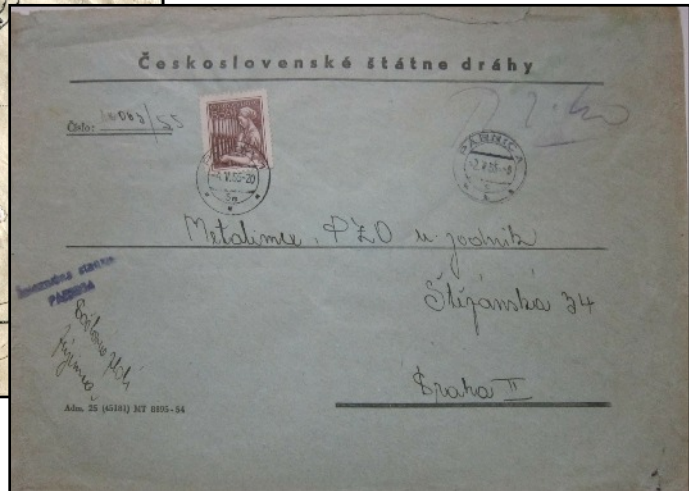
Peter Williams asks on behalf of non-member **Luc Guillard**: does anyone have information about the use of French cancels and meters in Czechoslovakia and the Czech Republic? Specifically, Luc is seeking information as to which post offices used this equipment, the periods of its use, and copies of covers bearing these cancels. The first example was manufactured by SATAS, the second in part by Neopost for the Swiss firm FRAMA, and the third by Neopost entirely. It is unknown if these were trials or actually used by various post offices. Luc may be reached at lucguillard@wanadoo.fr.



James Hooper asks about a cover mailed shortly after currency reform began bearing a mixed set of regular stamps and old postage dues. [Return address **ČSD** is *Czechoslovak State Railway*, thus official mail – editor.]



James Hooper's Cover 6.XII.76 (1.80 Kč)



Michael Furfie's Example.

Michael Furfie, author of several postage due studies appearing in *Czechout*, supplied the following answer: The use of the 1946-1948 postage due stamps after monetary reform was normal. Čížek says that after a short hiatus they were brought back into use on 29 June 1953, their face values taken to be in the new currency. I have seen examples used on what seem to be non-philatelic items as late as the 1970s. Of course the nominal rate reductions meant that it tended to be the lower postage due values that were used, whereas previously it had been the higher ones.

I can't remember seeing these dues used in combination with postage stamps at this time, but it doesn't surprise me. I have a letter dated the following year, also concerning the railways, with 80 haler postage due accounted for by using a postage stamp.

I'm not sure how the charge on either letter was derived. 80 haler was either double the basic 40 haler local rate or the single rate for over 20 g, but the letter isn't locally addressed. The 1.80 Kč charged on the registered letter probably included 1.00 Kč for registration, but it isn't locally addressed either. In the early communist period the previous practice of sending various types of official mail unpaid, with single rate postage due on delivery, did continue, but I think it either died out or became much less common in the 1950s.

Garth Taylor has encountered a novel cachet (**VÝHRADNÉ LETADLEM** translates as *Exclusively by Airmail*) and wonders when it was introduced, who used it, and why?

When asked, **Hartmut Liebermann** responded: I am unfamiliar with this cachet and did not find it in any of my catalogues. My guess would be that it is of private origin. The sender probably wanted to avoid his letter being transported by ship for even part of the trip to Egypt.



Garth's Cover.



The Cachet in Question.

Perhaps some member has also encountered this strange cachet. If so, please send any details to the editor. However, it looks as though Hartmut's guess is sound as the cachet is stamped above the Post Office's **Letadlem | Par avion** sticker.

James Hooper asked, What is this item? The translation of the card's title *Delivery Card for Cheque Vouchers* seemed a bit odd to both of us. **Lubor Kunc** cleared up the translation by telling us that rather than cheque vouchers the former meaning of the phrase was *Money Orders*. The piece in question, he said, is a standard postal form. It was used by the post office to record fees collected by postmen during their rounds. Each morning the post office prepared a list of funds to be delivered. The postmen would deliver the money and collect any fees due (0.50 < 100 Kč, 1.00 < 1000 Kč, 2.00 > 1000 Kč). Upon their return they would present the fees collected to the accounts head who then recorded the funds received on the list prepared that morning. As fiscal evidence of these transactions postage due stamps in the total amount were affixed to the document (they are more usually found on its verso).

This system was inherited from the Austro-Hungarian postal system. For collectors, these forms represent the only means to actually see high-denomination postage due stamps in use.

The document illustrated is a list of the money orders delivered by a postman from the Kněžves u Rakovníka post office on 5 August 1937. The total collected amounted to 12.50 Kč – as shown at the bottom of the form. This amount is accounted for by the affixed postage due stamps.

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9	"	Koman	"	1 26 60										2	-		
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 VRÁCENO: 0 Kč
 VYPLACENO: 616895 Kč
 a) 12 Kč h vráceno doručovatelům
 b) 12 Kč h doručného stvrzuje



Money Order Delivery Form

CPSGB Zoom Meeting, 24 April 2021 Roger Morrell

More than thirty members (notably many more than we have had in recent times for face-to-face meetings!) were treated to four entirely different topics in short displays. **Keith Brandon** presented some aspects of the early postal history of Kaschau/Kassa/Košice with a focus on the postmarks starting from 1750, and including a 1794 v. *Caschau* (used during the so-called *postmarkless* period of Austro-Hungarian mail), a combined *Caschau Franko* (for fully prepaid mail) and a *Caschau Recommandiert* (for registered mail) marks, and a rare *Kassa* mark from the Hungarian revolution period of 1847-1849 (see below).

PRE-STAMP MAIL FROM KOŠICE

The Hungarian-language postmark **KASSA / date** was used during the revolution-period and is known from 1847 to 1849, after which the post-office had to revert to German spelling.

Registered letter dated 19 November 1848 in Garbocz (Bohdanovce), a village 15km south-east of Caschau where it was posted. Postmarked **KASSA / 20 NOV.** Pre-paid 15kr postage to Esztergom plus 16kr for the registration fee and receipt (marked on the back) and hand-stamped **FRANCO** in confirmation

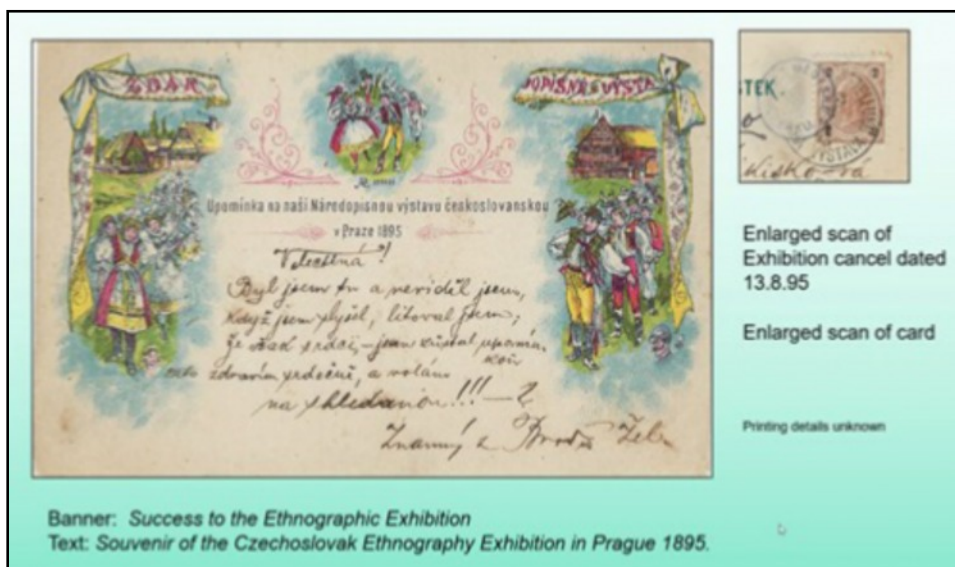
This scarce rate is from the short-lived revolution-tariff used in the Hungarian part of the Empire from 1 June 1848 to 31 May 1849.

This was followed by **Hans Van Dooremalen** who described his research into the first post office in Brünn/Brno, or Brin as the locals used to call it. He had managed to look at the archive detail of the Prag Postal Museum to identify people termed *Postmaster*, dating back to the early 1600s, who were granted the role, and the private houses within the city from which they operated until the Post Office bought the one of the sites in 1750.



Peter Williams related his hunt for information of the difference between the Mareš and Horner revolutionary overprints of 1918-1919 and identified the article in *Czechout* by Ernst Gorge (2/1980) who had gone into considerable detail not found in catalogues. Peter related the background and story of their production as well as the rapid banning of all such overprints by the Czech post office by 13 November 1918. He went on to describe the issue of forgeries. He had then applied this information to his own small collection and identified them all as being the Horner type.

Lindy Bosworth described the 1891 Industrial Exhibition at Stromovka Park in Prague, followed in 1895 by an Ethnographical Exhibition on the same site, and in 1896 by a Pharmaceutical Exhibition. Her talk was illustrated by publicity labels and beautiful postcards, many with exhibition postmarks.



The meeting then moved to a *Show and Tell* by members with queries and points of fact presented. **Tom Jolliffe** questioned the use of a fiscal stamp on a 1934 postal stationery card, which brought about an extensive discussion of its purpose. **John Tunstill** had questions relating to markings on early letters. **Lubor Kunc** explained the background of a registered express letter sent shortly after the outbreak of WW2 from Frenštát in Moravia to Handlová in Slovakia. Finally, **Hartmut Lieberman** discussed the excising or modification of datestamps used after Liberation in 1945, illustrated by items from Trnovan/Trnovany

Overall it was a very successful meeting with fine presentations that excited a great deal of interaction. Zoom is proving to be an important medium for philately.

PPCP Biennale 2020 Prague

Lubor Kunc

The Prestige Philately Club Prague (PPCP) recently organized a major philatelic event of the first order called *PPCP Biennale: Treasures of World Philately*. The event was a promotional stamp exhibition introducing rare stamps and covers owned by members of the PPCP, the Vindobona Club, and the Club de Monte Carlo, as well as the Prague Postal Museum. The exhibition occupied a most prestigious venue: three rooms at the main building of the National Museum at the top end of Wenceslas Square in Prague.

Due to the COVID-19 epidemic the exhibition only ran from 16-26 December 2020. Even though the exhibition period was quite short and included the Christmas holidays when people are usually more involved with matters other than hobbies, the event attracted more than 3000 visitors. The majority of visitors admiring the displayed rarities were non-philatelists, including many young people.

The visitors really saw a lot of very exceptional material: pre-stamp letters sent by the Austrian emperors after 1526, rare covers of the first Austrian issue of 1850, including three FDC letters (Prague, Brno and Trnava), bisected classical Austrian stamps on covers, and the only known letter from the Prague City Post Office sent to Belgium in 1791. Three Red Mercury stamps of 1851 as well as the full sheet of 1851 Blue Mercury newspaper stamp, the world's first one, also attracted much attention. Displayed also was the Bratislava first day use of an Austro-Hungarian postcard documenting the first postcard globally mailed; its issue was the first in history (1 October 1869). Other rare post-1900 Austrian issues were displayed as well. The exhibition highlighted extremely rare Czechoslovak stamps including the Hradčany used on a business first day cover, rare POŠTA ČESKOSLOVENSKÁ overprints, the 50/50 postage due error, the 1 Kč Nitra 1933 gutter-pair, and many others.

But the exhibition displayed not only rare Czech/Czechoslovak material but many international rarities. For example, the Mauritius 'Post Office' red stamp of 1847, a reconstruction of the printing plate of the Mauritius 'Post Paid' blue stamp, and a reconstruction of an 1840 Penny Black printing plate. The visitors were greatly attracted also by the display of this letter:



This most interesting letter was sent from Králové Vary (Carlsbad) to Twickenham (London) in 1840. The recipient was Lady Alice Jane Peel (1805-1887), wife of General Jonathan Peel (1799-1879). Her portrait painted by James Thompson is displayed at the National Portrait Gallery in London. The Peel family belonged to the richest families of Great Britain of that time.

The Austro-Czech postal service didn't use postage stamps at that time, so the postage for the letter was paid in cash as far as the Austro-Bavarian border (8 Kreuzer). The postage for transit of the German territories and France (6 pence) as well as transport over the Channel (10 pence) would have been paid by the recipient. But in the meantime Lady Peel had moved to the Isle of Wight. The letter was therefore forwarded to her, but before doing that, all of the postage accrued for the Bavaria to England journey was paid and a Penny Black affixed to pay the fee for forwarding the message within England.

All the rarities displayed at the Biennale are shown in the excellent exhibition catalogue provided with both Czech and English. It is priced 800.00 CZK (approximately £27) plus postage. The catalogue is available for sale at the PPCP office or it can be ordered from the society's website www.ppcp.cz.



The Catalogue.

Pages showing the One Pennv Black reconstruction showed that there is a demand for this sort of philatelic event. We are looking forward to the next PPCP Biennial.

Not only was the advertising leading up to the exhibition well done but the organizers also prepared a virtual visit to the exhibition on YouTube. Tomáš Mádl and David Kopřiva introduce viewers to the major rarities and explain their history and importance. The video is in Czech but has English subtitles:

www.ppcp.cz/event/31-leden-biennale-na-youtube.

The exhibition received support from the Czech Post Office and the PPCP Club in terms of commemorative stamps and cancels. We also wish to highlight that the exhibition's Focus was upon non-collectors and young people, for which the organizers deserve praise. The goal was to introduce philately as an interesting and fun activity, that it was much more than simple stamp accumulation. The number of visitors received clearly



Display summarizing 500 years of postal services in the Czech lands.



Frames displaying rarities owned by the members of the Vindobona and PPCP societies.

FIP Exhibition, Budapest, 31 March to 3 April 2022

György Lóvei

Some History

The Hungarian Philatelic Federation was established in 1922 under the name MABEOSZ (Hungarian Federation of Philatelic Societies). The membership consisted of independent societies. In 1923 MABEOSZ joined FIP as its seventh member. MABEOSZ had only a few members; it was difficult to establish a philatelic society and, in fact, the majority of philatelists joined legally unrecognised local clubs.

In 1952 the Minister of Interior disbanded all Hungarian philatelic societies and a brand new federation was organized under a very similar name: MABÉOSZ (Federation of Hungarian Philatelists). Next year we celebrate the 100th anniversary of MABEOSZ and 70th of MABÉOSZ.

The new organization was based on formerly independent clubs with very few financial resources. Several clubs were formed in factories, in state organizations such as the courts, and the Hungarian People's Army; no locality was permitted a club. At its peak, the Federation had 240,000 members and served as the Hungarian Post's sole agent. As such, it distributed five sets of new stamps and one souvenir sheet to each member. In order to get more items entire families – children, spouses, even grandparents – became members.

As an active member of FIP, the Federation published in the *FIP Yearbook* the first European law penalizing the forgery of old stamps. In 1951 MABEOSZ organized an international exhibition with friendly socialist countries celebrating the 80th anniversary of the first Hungarian issue of 1871. Actually, the first stamps used in Hungary were issued in 1867 when the Hungarian Trade Minister ordered stamps from Austria. The same stamps were issued in Austria without any alteration three months later. For 2021 we are celebrating the 150th anniversary of the first stamps printed in Hungary.

Hungary hosted its first FIP Exhibition in 1971. The exhibition was held in the Museum of Fine Arts. I attended it with my father. It was the first time I ever attended a FIP exhibition and I enjoyed it a great deal.

HUNFILEX 2022

We originally expended a great deal of effort attempting to organise a FIP exhibition for 2021 to celebrate the 150th anniversary of the First Hungarian stamps. But, as many other federations wanted to organise 2021 exhibitions, I instead recommended we choose 2022. It was a most fortunate decision as the COVID-19 pandemic would have made the exhibition impossible to organize.

The date and place of the exhibition is now final. It will take place in a building owned by the Budapest Council, named *Bálna* (The Whale) so named from its appearance. The Hungarian Post will issue a set for the exhibition this year showing that building.

MABÉOSZ invited all FIP members; more than fifty federations accepted the invitation. We have been informed that **Bill Hedley**, a member of your society and President of FEPA, will be the British national commissioner. This is very good news as Bill, who has visited Hungary several times, is a great friend of Hungarian Philately. The head of the organizing commission is Dr. Géza Homonnay, President of our federation and a well-known exhibitor. His best result was nomination to the International Grand Prix in Taipei 2011. I am also a member of the organizing commission.

The exhibition will consist of 1600 sixteen-page frames and five classes: Traditional, Postal History, Thematic, World Championship, and One Frame. This will be a fine opportunity to visit Budapest and to meet Czech and Slovak exhibitors. Be sure to visit the rarity cabinet where you will see the most important Hungarian and Austro-Hungarian rarities.



The Exhibition will be Housed in the Building Known as *The Whale*.

Alfons Mucha at Zbiroh Castle, Bohemia, 1910 Norman Hudson

Alfons Mucha was born on 24 July 1860 in Ivančice, a small town in Moravia (then an Austrian province) south-west of Brno, the provincial capital. He moved to Paris in 1887 and had an instant and meteoric rise to fame when just after Christmas in 1894 he designed a popular and radically new style of theatre poster for a production of *Gismonda* by the great French actress Sarah Bernhardt (1844-1923). Mucha's fame was at its height by the time of the great Paris Exhibition of 1900. He will always be known as one of the greatest exponents of art nouveau, a description Mucha himself never accepted. In Paris, the art-form was often simply known as *le style Mucha*.

Mucha's studio in Paris became a fashionable meeting place for artists, writers and composers, including Paul Gauguin (1848-1903), August Strindberg (1849-1912), and Auguste Rodin (1840-1917). In the summer of 1902 the Prague Fine Arts Society arranged an exhibition of Rodin's work.

Rodin visited Prague and was accompanied by his friend Mucha. Together, they also visited Brno and other places in Moravia familiar to Mucha. A photograph of Rodin and Mucha riding through Prague's Old Town Square (*Staroměstské náměstí*) in an open carriage was shown on a miniature sheet issued by Česká Pošta in May 2002 – 100 years after Rodin's visit to Prague – to celebrate Czech culture in France.



Česká Pošta miniature sheet (SG MS 324) issued on 7 May 2002, with a photograph of Auguste Rodin (left) and Alfons Mucha (right) on a carriage ride through Prague's Old Town Square in 1902.

The 31 Kč stamp shows *Man with Broken Nose* (1863-1864), a sculpture by Rodin.

The 23 Kč stamp shows *Piano-Keys Lake* (1909) by Mucha's friend and artistic collaborator, Czech artist František Kupka (1871-1957).

From 1904 to 1910, Mucha spent most of his time in the USA. He returned to his Czech homeland in 1910 where he rented a large apartment at Zbiroh Castle, about 40 kilometres south-west of Prague. Here he worked on what had become his burning ambition, the 20 massive canvasses of the Slav Epic (*Slovanská epopej*) – his *magnum opus* – which was not completed until 1928.



A Czech-language postcard *Pozdrav ze Zbirohu* (Greetings from Zbiroh) with a 2 K Austrian stamp and a bilingual (German | Czech) ZBIROW | ZBIROH cancellation on 16.XI.1898. The card shows two views of Zbiroh Castle and one of its light and airy rooms.

Just occasionally – but far too rarely – an item comes along with several reasons to make it a must-have for one’s collection. The following cover (with its original contents) was spotted quite by chance being sold by an auction-house in Germany at the beginning of 2021. The words *Mucha* and *Zbiroh* in the address immediately grabbed my attention. Long story short, I submitted a bid – a sensible one, I thought – which proved successful.

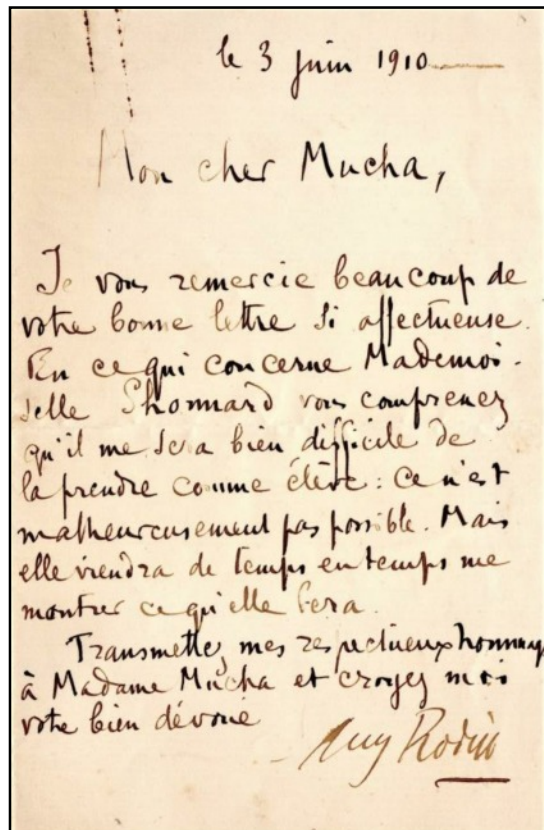
The cover, from June 1910, contained a letter written and signed by the famous French sculptor Auguste Rodin. The envelope is addressed in Rodin’s hand to *Monsieur Alphonse Mucha, Chateau Zbiroh, Bohème, Autriche* (not forgetting that in 1910 Bohemia was still a province of Austria).



Letter cancelled PARIS | B^d SAINT GERMAIN on 4. 6. 1910 with a blue *Sower* 25 c stamp (1907).

On arrival at Zbiroh the letter was redirected to Prague. It received the ZBIROH | ZBIROW datestamp dated 6 June.

The redirection address is given (faintly, in pencil) as Thunovská 25, Prague, (a street parallel to Nerudova in the Malá Strana district).



3rd June 1910

My Dear Mucha,

Thank you very much for your kind letter, which was so loving. As far as Miss Shonnard is concerned, you will understand that it will be difficult for me to take her on as a pupil. It is, unfortunately, not possible. But she will come to see me from time to time to show me what she has been doing.

Send my respectful regards to Madame Mucha and believe me, your loyal friend.

Aug Rodin

NOTE: Although Rodin addressed the letter to his friend as Alphonse, Mucha’s birth-name was Alfons Maria Mucha. Alphonse is the spelling used by the French during his years in Paris. It is my hope that whenever Mucha is mentioned – as, for instance, the designer of the first Czechoslovak postage stamps (the Hradčany, postage dues, and others) – he will always be referred to as **Alfons** Mucha.

The *Mademoiselle Shonnard* mentioned in Rodin’s letter was Eugenie Shonnard (1886-1978), an American sculptor and painter who began her studies at the New York School of Applied Design for Women with Alfons Mucha as her tutor. In 1911, the year after Rodin’s letter was written, she moved to Paris where she studied under sculptor Antoine Bourdelle (1861-1929), who had been a pupil of Auguste Rodin, and under Rodin himself.

Josef Herčík: Czech Engraver Lindy Bosworth

Some items have been reduced in size.

Josef Herčík engraved more than 460 stamps for Czechoslovakia and the Czech Republic of which some 100 were also designed by him. He was born in Uherský Brod in 1922 and died in Prague in 1999, living through times of peace, war, repression, and finally freedom and peace. All these themes are reflected through the subjects of his stamp engravings.

After leaving school Herčík's first employment began in January 1937 in the arms factory near the town, which concentrated on manufacturing aircraft machine guns. It was newly built, opening in 1936 to replace a munitions factory too near the border with Germany. Other departments made hand guns and hunting rifles with custom-engraved stocks. It was his fascination with these designs and their engravings that led him to apprentice himself to learn to use engraving tools.



Print from a 1975 engraving of a flintlock pistol c. 1760 from Liege with signature of J Herčík in pencil.
Stamp from set of six *Historic Fire Arms* issued 18 February 1969.

In 1940 he moved to Prague to study at the College of Art but with the closure of all higher education establishments in the Protectorate he worked in a munitions factory, engraving in his free time, taking private lessons and working on small jewellery pieces. A successful commission engraving a gun with gold decoration for the Shah of Iran made Herčík's skills more widely known. With the Communist coup of 1948 such commissions were banned. Living in Prague gave him the opportunity to visit art exhibitions, meet artists and explore the architecture of the city and eventually study with professor of graphic art Vladimír Pukl until 1958. During these years he studied all aspects of engraving technique but was particularly attracted to steel plate engraving.

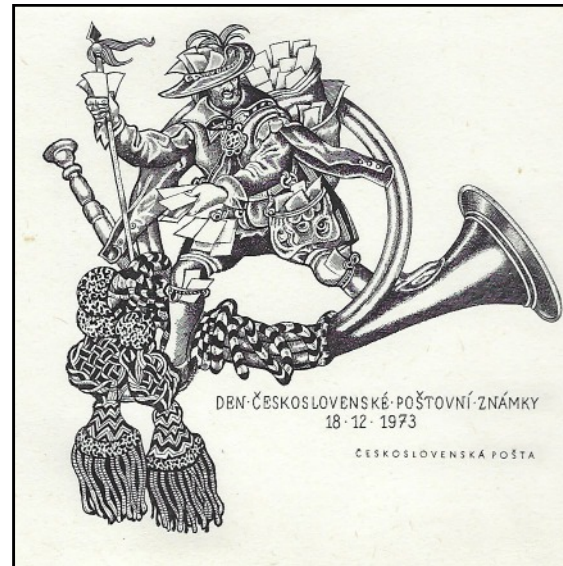
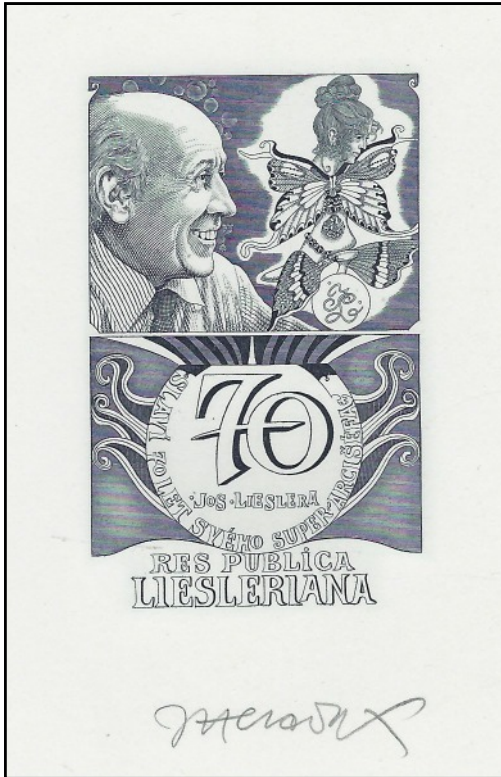
An exhibition of the postage stamp engravings by Jiří Švengsbír in 1956 captivated Herčík. He visited a number of times to study the engraving detail and admire the miniature works of art created on postage stamps. For the next few years he worked to perfect his steel engraving technique. It is a demanding discipline as no mistakes can be made on the steel plate. One mistake and the work must be started again on a new plate.

The first postage stamps he engraved were for the international stamp exhibition, Praga 1962, an auspicious beginning to his stamp engraving career. They were issued on 14 May 1962 for airmail usage. His colleague, the artist Václav Sivko and art editor of *Mladá Fronta* who had designed the stamps, suggested Herčík as their engraver. This was the beginning of his long and illustrious career creating miniature works of art. Another issue for *Praga 1962* International Stamp Exhibition on 18 August 1962 saw the names of Herčík, Švengsbír, and Liesler linked. Liesler was a surrealist painter and graphic artist; they had known each other since the 1940s. Herčík worked on many of Liesler's stamp designs until the late 1980s.

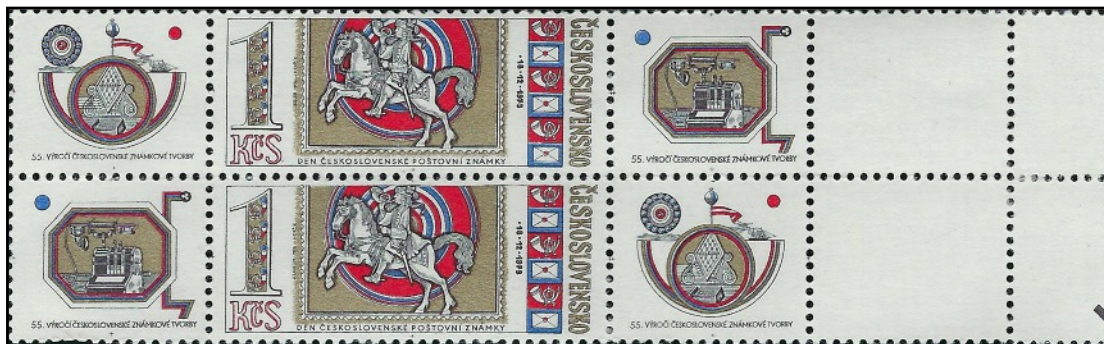


Liesler and Herčík
18 August 1962
For Praga 1962.

During an interview in 1998, Herčík was asked as a final question, ‘What is your greatest wish?’ To which his reply was, ‘Since Josef Liesler’s 75th birthday (1987) it has been the wish of us both to work together to create the most beautiful postage stamp without the constraints of a subject or suggestion of a topic. Unfortunately this commission is unlikely to be fulfilled as we are both getting older.’ The commission never materialized so we are left to wonder what that stamp may have been. (Josef Liesler died in 2005, six years after Herčík had passed away.)



Left: Print engraved and signed by Herčík for Liesler’s 70th birthday.
Above: FDC cachet for *Day of the Stamp* issue.



Above: *Day of the Stamp*.
18 December 1973.
Left: *International Hydrological Decade*.
25 April 1974.

Both designed by Liesler and engraved by Herčík.

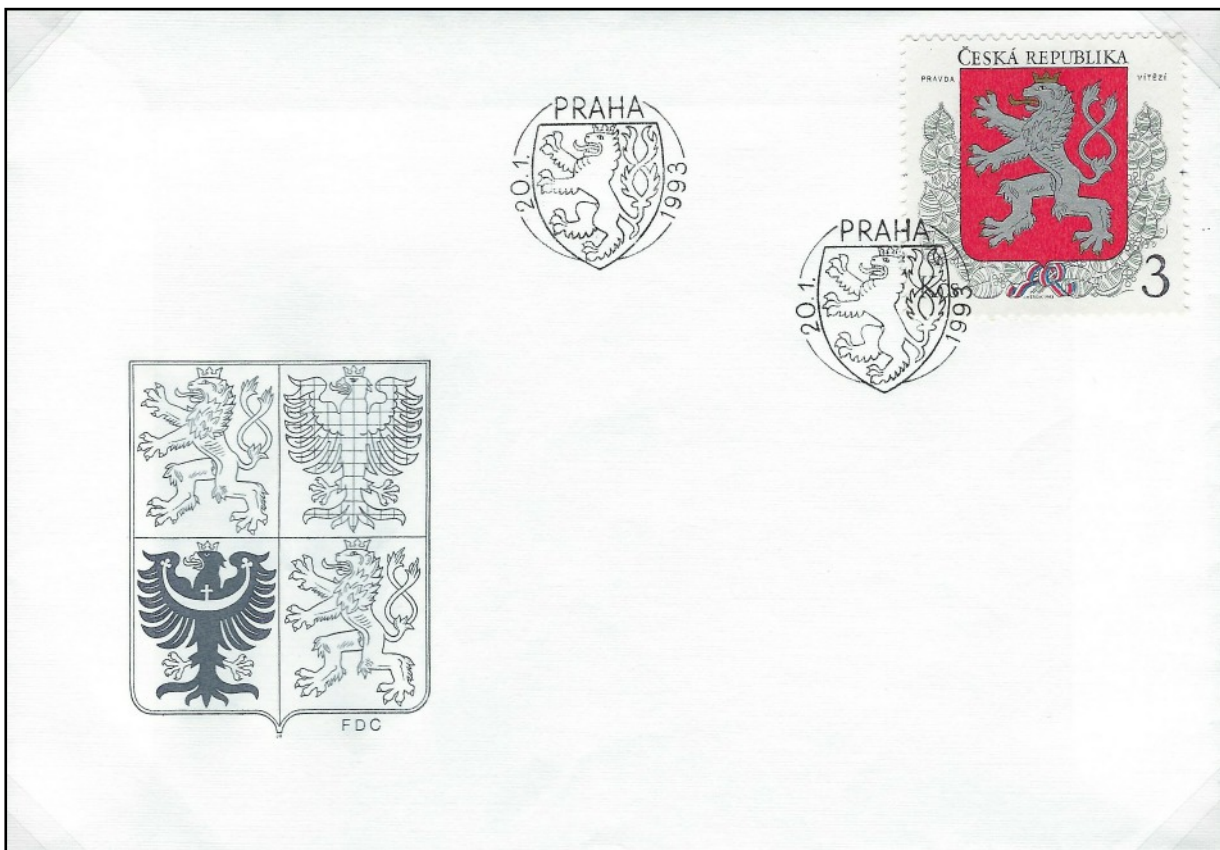
Herčík is well known for his stamp engravings but is equally renowned for his drawings, book illustrations – including those for children – bookplates, bibliophile publications, and graphic prints. The prints include flowers, birds, views of Prague, personalities, and heraldic themes. His illustrations for the children’s book *From the World of Insects* is reflected in the stamp engravings of 1962, 1966, and 1987. The heraldic designs which he also engraved were the subject of the long running issues *Arms of Czechoslovak Towns* and *Heraldry*, which began in 1968 with the final issue in 1990. The first stamp of the Czech Republic – the *State Arms* was another he designed and engraved.



Arms of Czechoslovak Towns – Regional Capitals.
26 October 1969.



Arms of Czechoslovak Towns.
28 March 1990.



FDC First Stamp of the Czech Republic.
20 January 1993.

Fifty-three historical coats of arms of Bohemian and Moravian towns adorn the ceiling panels of the Chamber of Deputies of the Czech Republic (formerly the Chamber of the Czech National Council). It was in 1976 that the painter and graphic artist Vladimír Suchánek worked with Herčík to create the decorative work. The ceiling panels include a further fifty-two panels decorated with stylised roses and linden leaves.

Art on Stamps was another long-running series for which Herčík received commissions and commendations. The original works of art were mainly housed in the National Gallery collections and available for study. Of all the art stamps he engraved he was most satisfied with the results of four different art works: Preisler's *The*

Black Lake (1968), *Zravý Cleopatra II* (1968), Picasso's *Guernica* (1966), and Titian's *Apollo Punishing Marsyas* (1978). The Picasso stamp was issued for the 30th anniversary of the International War Brigades in Spain. The 1937 painting commemorated the barbaric destruction of the small Basque town of Guernica by the Fascists. Herčík's engraving into a stamp format gained him international acclaim and the award of the 1967 Grand Prix in Naples. It took him six months to complete the engraving. He had no access to the original work as it was temporarily in New York – it was Picasso's wish that it remain there until democracy returned to the Spanish people (1975).



Above: *Guernica* (1966).
Left: *Self Portrait* (1907).

First day of issue envelopes accompany every release of stamps. The stamps are cancelled with a special commemorative cancel and a cachet relevant to the issue appears on the cover. These cachets are usually designed by the stamp designer or engraver of the stamp. Nearly every stamp issue engraved by Herčík has the FDC cachet designed and engraved by him.



Above: FDC *St Anežka (Agnes)* by J Myslbeč.
Art on Stamps.
27 November 1990.

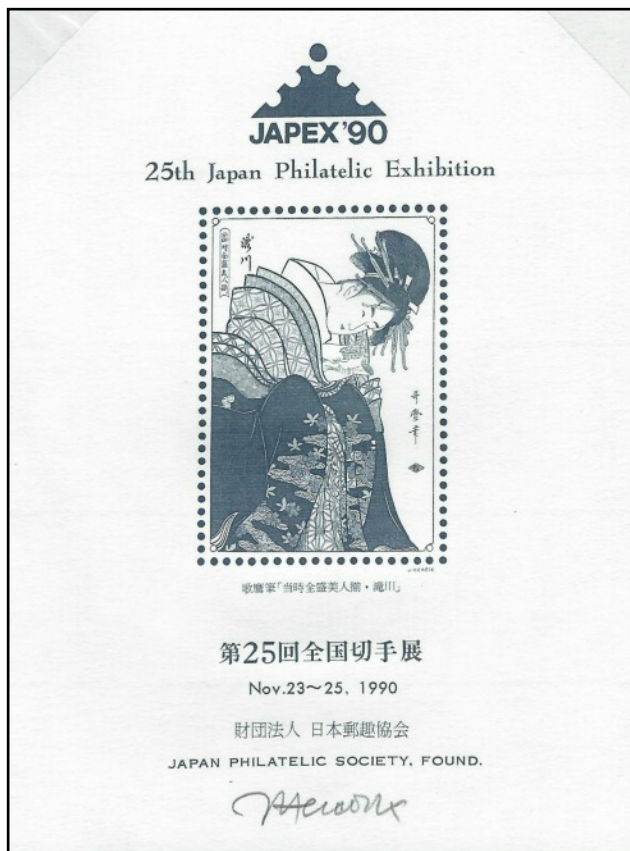
Below: FDC *Bouquet* by Jan Bruegel.
Art on Stamps.
27 November 1976.



For Expo'70 Osaka, Czechoslovakia was asked to exhibit a series of stamps. Two of the six stamps were based on art work from the National Gallery for which Herčík was the engraver. One depicted *Orlik Castle* by F K Wolf (1765-1836) and the other *Mount Fujiyama* by Kacushka Hokusai (1760-1849); it was declared the most beautiful stamp at Expo'70. It also gained an invitation for Herčík to visit Japan and commissions from the Japan Philatelic Society Foundation for souvenir sheets for Japex philatelic exhibitions 1989 through to 1994. Most of these sheets depicted *ukiyo e* scenes – a school of Japanese art using subjects from everyday life.



EXPO'70 Osaka.

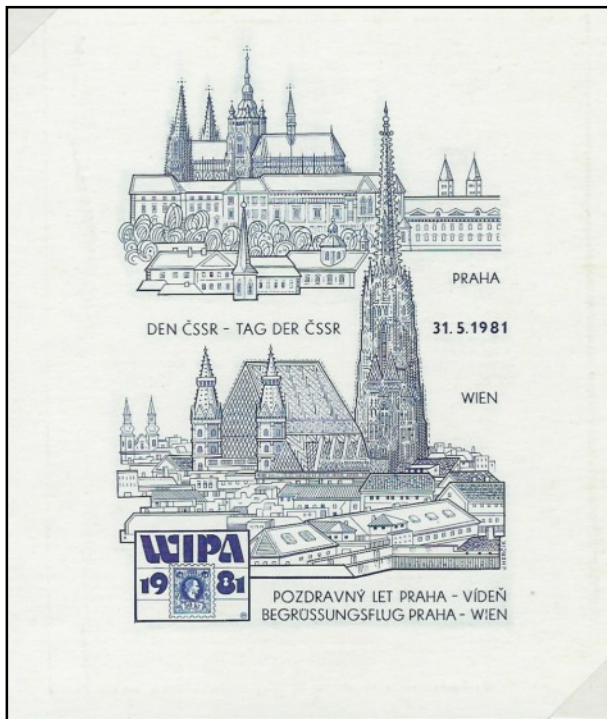


JAPEX'90 and JAPEX'91 Souvenir Sheets.

Several international and national philatelic exhibitions had souvenir items either specifically engraved by Herčík for the event or had designs taken from earlier works. At these events Herčík met many foreign engravers and designers. He particularly admired the quality of Czeslav Slania's work.



Publicity Labels for PRAGA 1978.
Designed by J Liesler.



Colour Trial for a Publicity Sheet for WIPA 1981.



Colour Trial for a Souvenir Sheet for Stockholmia'86.

During his career Herčík produced very few stamps for foreign postal administrations but he did engrave stamps for Libya, Kuwait, Monaco, and the United Nations. His reason for this decision was to concentrate on producing the best for his homeland.



Emancipation of Libyan Women.
15 June 1964.

After the 1989 Velvet Revolution economic life changed for Herčík. He was now able to undertake work of his own choice and be an entrepreneur. Through the company he set up with his wife and son he gained commissions from home and abroad for security printing including bearer bonds and share certificates. He welcomed this chance to work again more freely, for his own pleasure doing small graphic works or book

illustrations. The final stamps he engraved show the quality of his craftsmanship through a diversity of subjects. He was a master of the steel engraving technique and during his lifetime received many national and international awards but above all much admired for the dedication to his art. In 1998 he engraved three stamps, two of which were designed by his long term friend Josef Liesler.

Herčík's final stamp was issued on 23 June 1998 to commemorate the 750th anniversary of Jihlava Mining Rights. It shows King Wenceslas handing over the document in 1249 which became a model for mining laws in the Czech Lands and later Central Europe.



Left: *Ondřejov Observatory Centenary*, 25 March 1998. Centre two: *National Festivals*, designed by Liesler, 5 May 1998. Right: *750th Anniversary of Jihlava Mining Rights*, 23 June 1998.

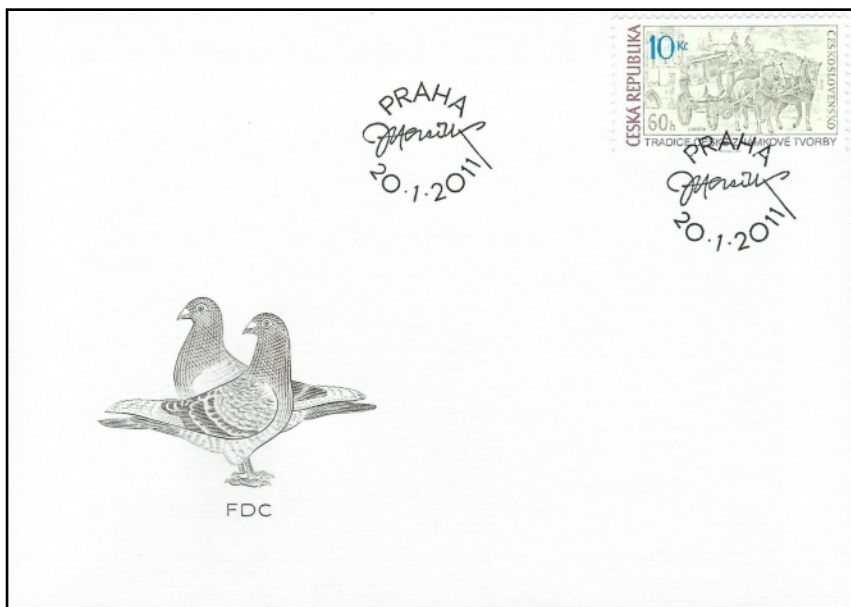
A month earlier a stamp in the annual series *For Children* was issued. It was taken from an illustration for a children's book *Ferda the Ant* by Ondřej Sekora. It was a reminder not only of the early work of Herčík making his living illustrating books but also his love of animals and plants. Perhaps it was also prophetic: children are our hope for a better future.



Ferda the Ant
(partial pane from a stamp booklet).

His legacy lives on through the many beautiful postage stamp subjects he engraved and the large number of graphic works which can be appreciated for posterity. Each year the Czech Republic issues a stamp with the title *Tradition of Czech Stamp Production* and for 2011 Josef Herčík was the fitting subject. The following year it was Herčík's friend Josef Liesler who was similarly acknowledged.

The design of the *Mail Coach on Charles Bridge* engraved by Herčík appeared on 20 December 1966 on an envelope issued to commemorate an exhibition held by the Union of Czechoslovak Philatelists in Prague. The commemorative FDC cancel bears Herčík's facsimile signature



Herčík Signature.
Used as a commemorative cancel.

The Matrix Conundrum

Mark Wilson

Insofar as typographic printing plate production is concerned, we are convinced that one aspect of the literature is correct: electroplating was used to fabricate typographic plates. We will not describe the electroplating process in this article save to take note that electroplating required a *negative mould*, meaning its relief aspects were reversed when compared to the plate it was to produce. In the literature this mould was made of metal and called a *matrix*; the manufacturing process itself was termed *matrix-based typographic plate production*.

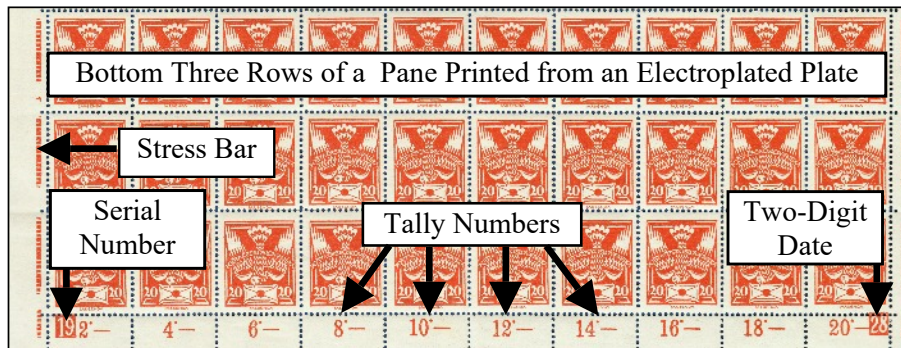


Fig. 1: Section of 20 Haler Type II, Plate 54, Showing Constant Components.



Fig. 2: A Plate's Tally Numbers.
(This is not a patrice!)

Most matrix-produced plates have a set of four common features: stress bars, a serial number, a two-digit date, and a replica of a 100-cliché etched plate (Fig. 1). To simplify discussion and avoid repeating *replica of a 100-cliché plate*, I would like to introduce the term used to describe that object in the Czech literature: *patrice*. My Czech technical dictionary says the word means *die* or *punch*. The word *die* carries with it the idea of a single cliché and *punch* is too vague, so I shall just adopt the term *patrice* to represent that 100-cliché plate.

All of the available Czech philatelic sources imply a negative metal mould was used directly to produce new electroplated printing plates. The same sources also admit there is no evidence as to how these moulds were created or how they were used; all is conjecture. At one time I had accepted that line of thought as plausible. I now believe this aspect of the literature concerning typographic plates is incorrect.

This is because Johan Sevenhuijsen recently reviewed a number of sources that offered no support for the negative metal mould theory. His sources indicated printing houses used negative wax moulds (or perhaps moulds made from a similar pliable substance) to produce electroplated printing plates. For detailed information, please refer to Johan's article which is available online at www.knihtisk.org/store/09-group/02/wax.pdf.

Johan and I then had a spirited back and forth discussion because reliance upon negative wax moulds presented a major problem: a wax mould could only be used once. We knew from our plating studies that many printing plates were taken from the same mould-producing source. We knew this because examination clearly demonstrates that every plate taken from that same source has its stress bars at precisely the same distance from its clichés. This consistency may have contributed to a belief (because the stress bars would have been integral to a metal mould) that negative metal moulds were used rather than negative wax moulds. Obviously, such a device could be used repeatedly.

However, since a wax mould could only be used once, each wax mould had to be constructed anew. Thus, while a negative wax mould could be used to electroplate one printing plate, it could not have stood on its own. Wax moulds require an additional step in the plate manufacturing process.

Johan suggested the following scenario. A *patrice* and its stress bars were firmly attached to a wooden platform, forming a positive metal matrix. Whenever new plates were needed, negative wax moulds could be taken from this positive matrix and one printing plate produced from each new wax mould. This solved the problem of the constant stress-bar-to-cliché distance for wax moulds. We have then, not a negative metal matrix/mould used directly for electroplating as the literature suggests, but a positive metal matrix one step removed from the electroplating process. It was used to repeatedly produce negative wax moulds from which additional electroplated printing plates could be taken.

We were then left to face another problem. Unlike the stress bars, the serial number and two-digit date components change dramatically from plate to plate, not only in the information contained (the actual number and date) but also in the very shape of the digits. This means that the serial number and two-digit date information could not have been integral parts of our positive metal matrix.

Notice in particular that while the stress bars are clearly placed adjacent to the plate, the serial number and date are positioned within the area of the plate itself near where its tally numbers appear (Fig. 1). Fig. 2 shows that the tally numbers were on the plate itself: thus the serial number and date were superimposed upon the *patrice* rather than being adjacent to it. If we are to accept as our model the use of a positive metal matrix and

negative wax moulds for typographic plate production, we must explain how the serial numbers and dates were made to later appear on every printed pane.

The mechanics of typographic plate production all but require that these latter two informational components be a part of the matrix. This is because typographic printing requires that all inked surfaces, the lands, be at exactly the same height.¹ Even a slight difference would cause havoc. If they were below the level of the patrice they would receive no ink. On the other hand, were they above it the decimal line next to the date in Fig. 1 would not have received ink (it obviously has as it is printed on the pane).

Thus, we have four problems to solve to explain the serial number and date. First, they appear within the area of the plate itself. Second, they are different for every electroplated plate (they differ in information and appearance). Third, they must be located in the same precise position on each patrice but may vary somewhat between different patrices. Finally, they must be set at the same level as the surface of the patrice.

Johan suggested that the lands supporting the serial number were indeed part of the patrice but that the information contained on the lands (the serial and date digits) were engraved on any new printing plate after the electroplating process. This would answer the four conditions above. First, as part of the patrice, they obviously would appear within the area of the plate itself. Second, engraving the information on a completed electroplated printing plate allows for the required changes in content and appearance. In addition, engraving the digits – placing them below the level of the lands – would produce white digits, as actually is the case for the serial numbers and dates (Fig. 3). Third, as part of the patrice the two lands would remain in their required constant position relative to the clichés. Finally, if these two lands were etched at the same time as the patrice they were part of, they would be at the same level as all the other lands on the plate.

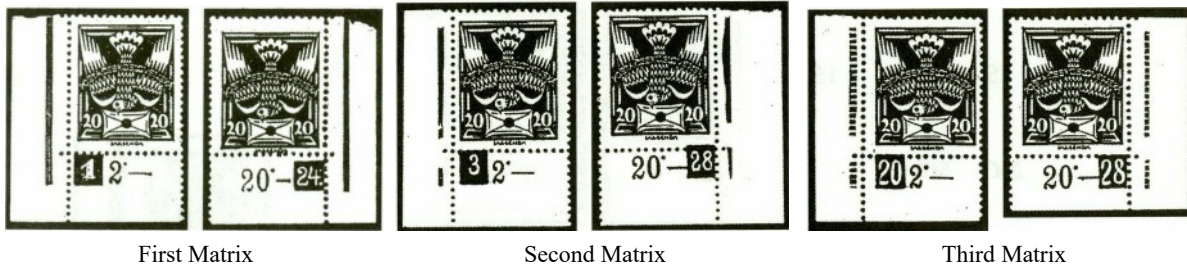


Fig. 3. Positioning of Serial Numbers and Dates for the Three 20 Haler Dove Type II Matrices.

For the first matrix the serial number and date are slightly offset from the cliché's sides but for the second and third matrices only the date is offset. The latter two matrices used the same patrice. As the lands for the serial number and date were part of the patrice, that similarity naturally followed.

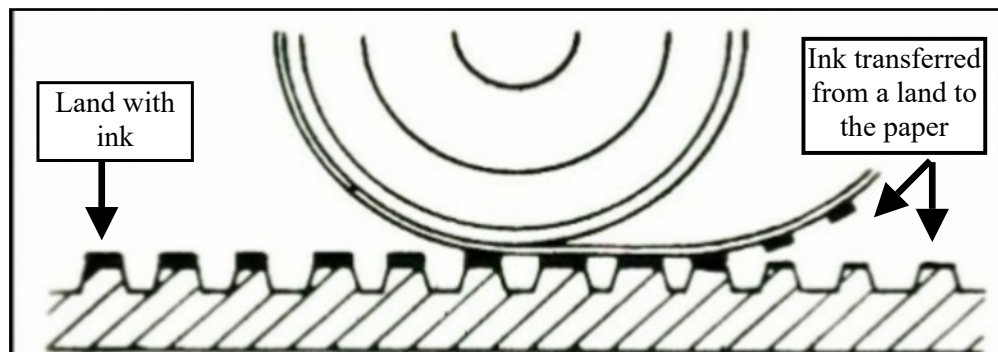


Fig. 4. Schematic of Lands on a Typographic Printing Plate.

We are now left with only one question to answer. How did these lands which were not present on normal etched plates be made to appear on a patrice? There are two possibilities. Before transferring the image from a glass negative to a plate being prepared as a patrice, the printer could remove emulsion from the negative to the left of the first tally number and to the right of the last tally number (see Fig 3). This would create the required lands during the course of the patrice's normal etching. But the lands are in different places for the first and second matrix in Fig. 3 meaning that the negative could not have been altered. It likely that before the patrice was etched the printer coated the required places on the plate with the same etch-resistant substance that protected its other lands from being etched away.

Instead of a negative metal matrix being used to produce printing plates, the printer employed this more common technique. He first transferred the image from a glass negative to a metal plate. Next, he coated two small areas with an etch-resistant substance: one to the left of the first tally number and one to the right of the last tally number. He then etched the patrice and, accompanied by stress bars, mounted it to a platform. Negative wax moulds were taken from the positive metal matrix, electroplated, and the extra lands on the plate engraved.

¹ Lands are the raised-relief features on a typographic plate that take the ink (Fig. 4).



New Issues – Slovak Republic Lindy Bosworth

Images and text adapted from
www.pofis.sk/en/catalog/products

15 February 2021

30th Anniversary of the Visegrád Group (POFIS 735), Joint issue with Poland, Hungary, and Czech R.



The Visegrád Group, also known as the V4, is an informal group of countries in Central Europe: the Czech Republic, Hungary, the Republic of Poland, and the Slovak Republic, all of whom are members of the EU and NATO. These nations foster the same values and share a common history, culture, and geographical position. The V4 creates the room for strengthened coordination with a view to finding common positions and viewpoints in relation to the current issues of both foreign and European policy, regional development, and economic and cultural cooperation.

The name and symbolism of the Visegrád Group originates from a meeting between three kings in the Hungarian town of Visegrád in 1335: John of Luxembourg, King of Bohemia; Casimir III the Great, King of Poland; and Charles I, King of Hungary. The result of the meeting was the formation of a significant diplomatic alliance with an agreement on a common defence against the Habsburgs and their growing strength, which was followed by a period when all three kingdoms flourished with unprecedented economic expansion.

5 March 2021

Easter – Faience, Folk Pottery (POFIS 736)



The stamp depicts an example of the glazed, decorative pottery jugs in everyday use as found in western Slovakia from the 18th century. A booklet of 10 stamps was issued as well as a postal stationery card with three decorated jugs illustrated on the face. The cachet drawing on the FDC shows an elaborate helical tiered pottery jug.

This decorative glazed pottery was introduced by the Haban sect of Anabaptists from Germany who were seeking to settle in a more tolerant society. They gradually became integrated into western Slovakia but their ceramic workshops survived with their unique patterns and colours on domestic pottery. A new type of pottery: faience or jug making became popular in Slovakia with small producers in several areas. Each area had its own unique shape of jug and decoration. Modra became the centre and later largest producer of ceramics. By 1883 a Ceramics Vocational School was established. Heřman Landsfeld, a graduate of the school, became a collector of these faiences. He produced a catalogue of all the designs he could find, some of which are still used on Modra ceramics today.

13 March 2021

100th Anniversary of the Slovak Teachers' Choir (POFIS 737)



The Slovak Teachers' Choir (SZSU) is a male vocal ensemble of Slovak teachers that has earned respect both at home and abroad. Its foundations were laid in Trenčín. It has continuously and with dignity met its artistic objectives, aptly put by Martin Rázus as *Ignite the love of our nation through song*, since 1921. The choir has given thousands of performances of folk, national, and sacral songs.

14 April 2021

XXXII Summer Olympic Games (POFIS 738)



The XXXII Olympic Games in Japan were originally scheduled to take place between 24 July and 9 August 2020 but the International Olympic Committee postponed the event to 2021 due to the COVID-19 pandemic. The Tokyo Games are due to be held 23 to 8 August 2021 but it was agreed that the original title of *Tokyo 2020* will be kept. Due to the pandemic no international spectators will be allowed, including friends and family of participants for the programme of twenty-eight sports with 165 competitions for men, 156 for women, and eighteen mixed or open competitions. Additional new competitions include baseball, softball, karate, climbing, and surfing. This will be the first time the modern Games have been rescheduled rather than cancelled. The Olympic torch was lit on Mount Hera, Greece in March 2020, flown to Tokyo, then began its journey around Japan in the area devastated by the 2011 earthquake. The *Flame of Recovery* remained in Fukushima for a month then was kept alight in Tokyo until the torch run was resumed on 25 March 2021. Unfortunately, COVID-19 virus restrictions once again interrupted the torch run through Japan and it will not be completed.

16 April 2021

100th Anniversary of Štefan Roman's Birth (POFIS 739)



Štefan Boleslav Roman (1921-1988) was the recipient posthumously in 1995 of the highest Slovak honour, Award of the White Double Cross, First Class, and in 1990 the National Award of the Slovak Republic. Roman left Slovakia in 1937, first working as a farm hand then in a car factory before joining the Canadian Army. By 1945 he was share trading in mining companies, building an empire, and gained the nickname Uranium King. He was actively involved in Slovak cultural and social

life and in 1970 he organised a convention in New York for representatives of worldwide Slovak expatriates. This led to the establishment in 1971 of the Slovak World Congress in Toronto, Canada, in support of the crusade for Slovak democracy and independence. Roman remained as president until his death in 1988. He was a supporter of the Greek Orthodox Church and contributed to the establishment of the Slovak Ecclesiastical Province. The Cathedral of the Transfiguration of Our Lord in Markham, Toronto, modelled on the church in Roman's native village, was constructed with his patronage. In 1984 it was consecrated by Pope John Paul II.

26 April 2021

1900th Anniversary of Marcus Aurelius' Birth (POFIS 740)



Marcus Aurelius (121-180) was emperor of Rome from 161, the last of the Five Good Emperors. He was a follower and adherent of Stoic philosophy. His reign is marked by the Marcomanni Wars against Germanic tribes including the Quadi tribe who had settled in the area of present-day Slovakia. During one encounter the Quadi surrounded the Romans cutting off their supplies, including water. The legend *Miraculous Rains of Hron* as told by Arnufis, an Egyptian magician serving with the Romans, summoned Herma, the ruler of the air, to bring rain. A terrible thunderstorm ensued which saved the besieged Romans and drove off the Quadi. Marcus Aurelius wrote of the incident in his book *Meditations*. The Roman presence in Slovakia is also recorded in an inscription

preserved on a rock at Trenčín castle.



New Issues – Czech Republic Lindy Bosworth

Images and text adapted from
www.postaonline.cz/eshopfilatelie/listProducts.html?request_locale=en

9 February 2021

Personalities – Josef Masopust (POFIS 1107)



Josef Masopust (1931-2015) was a Czechoslovak football player and coach. After the end of the war he joined a youth football club in Most and in 1949 was signed by the league club Teplice, playing his first match with them in 1950. In 1952 he joined the newly formed Czechoslovak Army football club ATK Prague (later ÚDA Prague, and then Dukla Prague) playing left-half for fifteen years. Two years later, in 1954, he made his international debut. Altogether he played sixty-three matches and scored ten goals with the Czechoslovak national team. In 1963 he was awarded the *Ballon d'Or* as the best European footballer of the year. His later career took him to Belgium as a playing coach. In 2000 he was named the Best Czech Footballer of the Century. The Most stadium was named after him in 2009 and a statue of him was unveiled outside Dukla Prague stadium in 2013. The stamp has a portrait of Josef Masopust and the FDC cachet has him kicking a football.

Beauties of Our Country – Milotice Chateau (POFIS 1108)



Milotice Chateau near Kyjov in Moravia is the most well-preserved complex of baroque buildings and garden architecture in the Czech Republic. The chateau was redeveloped in two stages on the site of a former fortified water tower with the design virtually unchanged since the 18th century. The French-style baroque garden contains orangeries, terraces, and a *sala terrena* forming an entrance from garden to the chateau courtyard. The chateau entrance bridge decorated with statues opens into the courtyard with a riding school and stables. An original fountain built by the last owner of the chateau is complimented by a 1587 renaissance fountain brought from Svatiboče chateau in the 20th century. Today the chateau is in state ownership and is open to the public. The stamp was issued in sheets of eight with a view of the chateau as seen from the garden.

15 February 2021

30th Anniversary of the Visegrád Group (POFIS 1109), Joint issue with Poland, Hungary, and Slovakia



The issue commemorates the 30th anniversary of the close political, economic, and social relationship between the four members of the Visegrád Group. The symbolic design of the stamp has the number 30 with intertwined housing blocks to symbolise independent countries forming a community with common aspirations and goals. The sheet of nine stamps combines the colours of the national flags of the Visegrád Group with red as the common dominant colour. The Visegrád Group was formed in 1991 inspired by the 1335 meeting in Visegrád of King Charles Robert of Hungary, King John of Luxembourg, and King Casimir the Great of Poland who all agreed to work together on political and trade matters and to maintain eternal friendship.

Definitive – Orange Tip Butterfly (POFIS 1110)



This butterfly is widespread throughout the Republic where it is not an endangered species. The Orange Tip (*Anthocharis cardamines*) prefers to inhabit meadows, river banks, and forest edges. The male has distinctive orange tips to the wings but the female displays various shades of grey. The species produces one brood each year with caterpillars overwintering as a chrysalis to emerge as butterflies early next spring.

The stamp shows an adult male with distinctive orange colouring to the wing tips. No FDC was issued.

24 March 2021

Technical Monuments – Negrelli Viaduct (POFIS 1111)



The Negrelli or Karlin Viaduct, opening on 1 June 1850, was built as a section of the Dresden branch of the railway connecting Olomouc, Prague, and Dresden. Jan Perner, the intended project manager, suddenly died so he was replaced by Austrian railway engineer Alois Negrelli. He later worked on the Suez Canal and died in 1858. Construction of the viaduct began in 1846 and was completed in 1849. It involved some 3,000 workers of many nationalities who for the first time used steam cranes. It was the first railway bridge over the River Vltava and until 1910 the longest European bridge – with 87 stone arches. The granite for the eight river arches came from the Schwarzenberg mine at Orlik; the remaining arches were of sandstone. At this time the river was not regulated so could be used to transport these materials.

The viaduct begins in the Nové Mešto district of Prague, continues through Karlín, over Štvanice Island into the Bubny district of Holešovice. It has been altered several times and survived the flooding of 2002. In 2017 major reconstruction and preservation work began. The viaduct reopened on 1 June 2020.

The stamp depicts a steam train crossing part of the Negrelli Viaduct. The FDC cachet has a portrait of Alois Negrelli. A booklet with eight stamps and four labels were also issued (*see back cover*).

Works of Art on Postage Stamps – Bohumil Zemánek (POFIS 1112)

The stamp has a frontal view of Bohumil Zemánek's art work *Bohouš* (1979). It was issued in a sheet of four stamps and four labels. The labels show two side views and two rear views of the *Bohouš* figure. The FDC cachet is a drawing from another of the artist's works, *Swimming Pool*.

Bohumil Zemánek (1942-1996) was a sculptor and restorer who studied at the Academy of Fine Arts, Prague, between 1964 and 1970. He used sculpted human figures to express the traits of human nature and form, often in a satirical way. The figures were sculpted of fired and glazed ceramic clay. He used water as a motif to symbolise freedom which can be seen in a series of figures called *The Sea* (1981-1985), amongst other works. He made several large public works of art including the fountain in Folimanka Park, Prague. With the sculptor Michel Bílek he worked on the restoration of stone sculptures mainly in north Bohemia.



The First Sparta – Slavia Football Match (POFIS 1113-1114)



The first premier league match between the two teams was played at Prague's Císařská louka pitch on 29 March 1896 with the final 0-0 draw disputed. Sparta gained a goal in that historic first match which was endorsed by the referee who was said to own the only copy in the Czech lands of the English rules for the game. These early rules required both captains to approve the goal after the final whistle – but they disagreed. The two teams turned their backs on each other and have been rivals ever since. They have played some 300 matches during the intervening 125 years.

The stamp commemorates the first match. It is issued as two se-tenant stamps with a symbolic football, each stamp having one half of the ball in the traditional colours of the clubs. The ball has images of the hands of cheering fans. The tricolour and star are the logos of Sparta and Slavia.

The Dancing House (POFIS 1115)

The Dancing House stands on the Rašínova Embankment, the right bank of the River Vltava, on the site of a building destroyed in 1945 which remained derelict until 1960 when the area was cleared. In 1992 the architects Vlado Milunič and Frank Gehry began their cooperative endeavour for the building which was completed in 1996. Gehry initially called the building with its two towers, Ginger and Fred after the dancing couple Ginger Rogers and Fred Astair. The structure was erected on a slab of reinforced concrete supported by a system of drilled pillars with ninety-nine panels attached to the facade. The rooms on nine floors are asymmetrical and have slanting walls whilst the facade is not in line with the remaining street buildings. The Dancing House has been at the centre of public debate about the place of modern architecture in Prague. It is now seen as Prague's first post-revolutionary building. It was renovated in 2016 as a conference centre, hotel, restaurant, art gallery, and office space.

The stamp was issued in sheets of seven stamps, six labels as an enlargement of the stamp, and eight blank labels for customised printing. No FDC was issued.



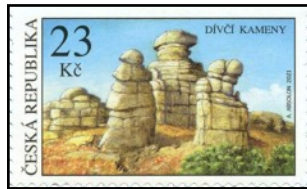
21 April 2021

EUROPA: Endangered Wild Animals – The Wildcat (POFIS 1116)



The wildcat is one of the rarest mammals in the Czech Republic. In Bohemia it was almost extinct by 1800. In recent years there have been sightings in the Beskydy, Sumava, and Doupovské mountains indicating it has a presence in the Republic. The wildcat is a nocturnal solitary animal living in forests in low-lying mountainous or hilly areas. During the day it hides in rock crevices, hollows in trees, or abandoned fox and badger burrows. At night it hunts for small mammals and birds. The wildcat is larger with different fur patterning and a longer tail than the domestic cat.

Unique Rock Formations (POFIS 1117)



These granite rock formations are within the Krknoše (Giant Mountains) National Park, one of the most favoured tourist areas in central Europe since the 18th century. The mountains are part of the Sudeten Range formed in the tertiary era. The formations were created when giant blocks of granite split due to frost action and since then have been continually weathered into the smooth structures seen today. Many of them have been given names: Dívčí kameny or Girl's Rock; Grandmother's Chair; The Dwarf, etc. One of the most scenic trails through the Giant Mountains is the Border Trail which starts at the Silesian Saddle.

The stamp's design shows a view of the Dívčí kameny rock formation. The FDC cachet has a view of the Pytlácké kameny.

Definitive – Tourism (POFIS 1118)

There is a long tradition of marking hiking trails in the Czech Republic. The first trail between Štěchovice and Svatojánské proudy was marked on 11 May 1889. The project continued with the first long distance trail from Prague to the Šumava Mountains completed in 1912.

Today marked trails cover some 40,000 km in the Republic intended for hikers, cross-country skiers, and cyclists – all with a common Czech Hiking Marking System. The markers are colour-coded for different types of trails with direction and places of interest indicators.

The stamp showing stylised hiking signs and map background was issued in a sheet of seven stamps, eight labels for customised printing, and six labels forming a composite urban area map. No FDC was issued.



Articles Elsewhere

Roger Morrell

Pošta Česko-slovenska (Vereniging voor Tsjechoslowakije-filatelie, Netherlands)

No. 35, 2021.

- Sevenhuijsen, J. Starting problems for the Czechoslovak post in 1919, Part 2. (*This part deals mostly with mixed frankings of Czechoslovak stamps on Austrian and Hungarian postal stationery, plus the continuing use of postal labels and provisional substitutes.*)
- Stoop, H. A sensational performance by great Czechoslovakians. (*A look at some famous Czechs illustrated on stamps.*)
- Sevenhuijsen, J. Red Cross surcharged stamps, 1920. (*Discussion of trial prints of the surcharge plates, the final layout, and examples of some trials and proofs.*)
- Van den Berg, P. The 6th world volleyball championship for men in Czechoslovakia. (*The philatelic commemoration of this event which took place in 1966.*)
- Sevenhuijsen, J. The Führer in Brünn (Brno). (*Picture postcards and cancels for Hitler's arrival in the city.*)
- Jonkergouw, M. Hradčany 400 heller – purple. (*Distinguishing positional marks in the two plates of this stamp.*)

Forschungsberichte aus der Tschechoslowakei-Philatelie (Arbeitsgemeinschaft Tschechoslowakei, Germany)

No. 207, March 2021.

- Bauer, K. The Sudetenland corner, Part 21: Emergency and Liberation cancels: Machendorf – Markhausen. (*Continuing a series of articles on provisional cancels following the German annexation of the Sudetenland in 1938/9.*)
- Kokta, L. New items of the Czech Republic, 2018. (*A summary of new issues, first day covers and special cancels.*)
- Kokta, L. New items of the Czech Republic, 2019.
- Kokta, L. New items of the Czech Republic, 2020, first half-year.

Rundbrief (ARGE Feldpost Österreich-Ungarn)

No. 141, 2021/1.

- Wirtl, W. 1859 – the Franco-Sardinian war against Austria. (*History and postal history of the conflict.*)
- Tertschek, H. The Skoda 30.5 mortar. (*Explaining the gun, the name of which appears in Austro-Hungarian unit cachets during WWI.*)
- Schilling, O. The Zürich bureau for tracing missing persons. (*Mail to and from the bureau during WWI.*)
- Bliersbach, A. The Anglo-American intervention in East Siberia, 1918-1920 – Part 2.

Austria (Austrian Philatelic Society of GB)

No. 213, Winter 2021

- Editor. Tirol (*Review of the post in the Tirol pre-1850.*)
- Editor. City posts (*Review of the early city posts in Vienna, Prague, Graz, Buda/Pest, Brünn, and proposed services in Milan and Brussels.*)
- Henderson, B. Europe's earliest circular stamp? (*An official Hungarian charity 'stamp' used on a WWI fieldpost card from Bosnia.*)
- Boyer, J. Why was this underpaid? (*A 1949 picture postcard from Mariazell, with a concertina of images charged as a letter.*)
- Editor. Ludwig van Beethoven: 250th birth anniversary. (*Stamps and covers commemorating the great man.*)

No. 214, Spring 2021

- Anthony, J. The entrepreneurial activity of Demetrios and Stephanos Manos and its legacy of philatelic material (*The story of an early 19th century Macedonian wholesaler and son relocating to Pest and developing an import business to feed the growing societies of Buda/Pest and Vienna.*)
- Kzyzch, I. Why was this not underpaid. (*Another postcard with a concertina of images from 1916 which was not surcharged....*)
- Tobitt, C. British troops in Austria 1945-1955.
- Kugler, P., Weise, M. More about round objects. (*More comment on the 'round stamp' in the previous issue.*)
- Mangai, A. Kaprunerthal (*Mail from the postal agencies in this Salzburgerland valley.*)

Stamps of Hungary (Hungarian Philatelic Society of GB)

No. 224, March 2021

- Morrell, R.. Time-line to Trianon, Part 9, 1 January 1921 – 31 March 1921. (*A further episode of the settlement of Hungarian borders.*)
- Dorr, E. Findings on the 'Porto' postmark of the Budapest main post office. (*The large cachet on postage due mail from 1902.*)
- Williams, D. Looking at Millennium postal stationery cards. (*A review of the printers, printing errors, and the indicium.*)

- Morrell, R. The scarcely known Budapest local post (Budai Kisposta). (*The history of this local service that is almost unknown.*)
- Van Weenen, P. d. L. Questions and answers: On the subject of the machine for registering mail. (*A contribution on known stamps and covers from this 1906 experimental machine in Budapest.*)

Filatelie

No. 1/2021

- Anon. Printing of postage stamps in PTC,
Prague. Šolc, J. 1880-2020: Štefánik's year.
Chudoba, J., Rákosník, Z. Liberated Republic 50h green (Part 3).
Beneš, F. Unissued mini-sheet – President Ludvík Svoboda 1975.
Pofis. Catalogue addendum for Czech Republic 2020.

No. 2/2021

- Choduba, J., Rákosník, Z. Liberated Republic 50h green (Part 4).
Beneš, F. Mysterious number VZ TL49 – Pope Francis.
Štajner, V. Seydl's favourite stamp issue – Fauna 1955.
Vopat, A. Gustav Husák and unwanted correspondence.
Květon, R. Austria and Lombardy-Veneto 1850 – Specialised Handbook (*pull-out supplement pp. 49-64*).

No. 3/2021

- Springer, J. Overview of printing plates of 15h Hradčany 1918/20.
Janík, B. Pope Francis (Part 2).
Anon. The process of producing souvenirs for the most beautiful stamp of the year.
Beneš, F. The mysterious word 'Scripophily'. (*Certificates for stocks and bonds.*)
Květon, R. Austria and Lombardy-Veneto 1850 - Specialised handbook (*pull-out supplement pp. 65-80*)

No. 4/2021

- Janík, B., Švengsbír, J.A. – Hollar of the 20th century (*A famous Czech graphic artist.*)
Anon. The most beautiful commemorative postmark and FDC of 2020.
Beneš, F. Some interesting facts about Slovak FDCs.
Květon, R. Austria and Lombardy-Veneto 1850 – Specialised handbook (*pull-out supplement pp. 81-92*).

Cooperation Agreement with the Society for Czechoslovak Philately

Check out our sister organization, the Society for Czechoslovak Philately, at their website: www.csphilately.net 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!

Membership Benefits

Meetings	Three London meetings in 2021, another 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 materials 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 Auctioneer.
Circulating Packets	Stamp and postal history packets available to members in the UK only. Apply to the Packet Manager.
Free Small Adverts	Members are permitted free small adverts in <i>Czechout</i> . Contact Advertising Manager.
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.

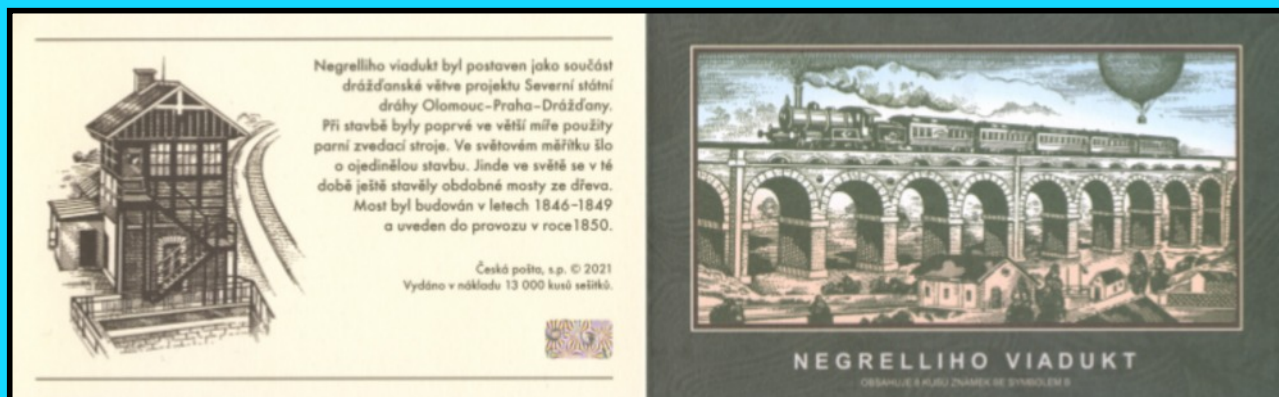
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All Officers and Committee members serve the Society voluntarily and without compensation.

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Technical Monuments – Negrelli Viaduct (POFIS ZSL 67)
Booklet cover and pane with stamps and labels.