



CZECHOUT

JOURNAL OF THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

VOLUME 39/1

MARCH 2021

WHOLE NUMBER 182



Change in Postal and Packaging Rates for CPSGB Publications

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F	£4.25	£11.00	€12.10	£10.50	\$13.70
G	£4.25	£12.00	€13.20	£11.50	\$15.00

Holubice Study Series

The 10 Haler Green Dove

Jaroslav Moravec and Jiří Kašpar

Edited, Translated, and Newly Illustrated
Mark Wilson FRPSL



Published on-demand by the
Czechoslovak Philatelic Society of Great Britain
www.cpsgb.org.uk

Osvobozená Republika Study Series

The 25 Haler

Revised Edition

Mark Wilson FRPSL



Published on-demand by the
Czechoslovak Philatelic Society of Great Britain
www.cpsgb.org.uk

See page 21 for review and ordering details.

CZECHOUT

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Host for Summer 2022 Meeting Needed

Programme Secretary **Garth Taylor** is looking for a member to host the 2022 summer meeting. Please contact Garth if you can do this (contact details on page 31).

A COVID-19 Benefit?

The CPSGB membership, while concentrated in the UK, is scattered throughout the world. Most of us outlanders have scant opportunity to attend Society meetings and displays. Not so since the COVID-19 crisis. With the advent of widespread Zoom usage, many philatelic meetings now enjoy a world-wide audience happy to be in attendance, sometimes for the very first time. It's an ill wind, indeed, that blows no good! Read about the CPSGB Open Zoom meeting held on 6 February 2021 on page 8.

Cover

A molette used to fabricate a cylindrical intaglio printing plate for a rotary press. See pages 6-7.

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News, Notes, and Correspondence

New Members

The CPSGB extends a warm welcome to our newest members, Jerry Starman of Sequim, Washington, Tony Holdsworth of Eltham, London, and Ean Royan of Wantage, Oxfordshire.

Congratulations

In December 2020 **Norman Hudson** received a Fellowship from the Royal Philatelic Society London. **Rex Dixon** has been elected President of the Germany & Colonies Philatelic Society.

The Nexofil Awards for 2020 have been announced. There are many different categories in which the best stamps may be graded. The **Czech Republic** was placed in the top three in two of those categories. It won in the Best Stamp Design group for the 44 Kč stamp commemorating the *Thirtieth Anniversary of the Velvet Revolution* released on 13 November 2019. For Best Hand-Engraved Stamp, the Czech Republic was placed third for *Works of Art on Postage Stamps – Václav Radinský*.

Bob McLeod Presented with Honorary Life Membership

Bob became a member of the CPSGB on 17 July 1970. In 1986 he volunteered to act as Press Secretary, a task he has carried out modestly and efficiently with little recognition ever since – for thirty-four years, so far. This must be a record for uninterrupted service to any Society.

In 2013 he bravely assumed a second task as the Society's webmaster. He has made sure our Society has an Internet presence and that we can see images of items in our auctions. He has, almost unnoticed and unpraised, typeset the *Annual* and *Cumulative Index* to Czechout – the latter now runs to sixty-two A4 pages! Nor has his work as the Society's go-to photographer gone unnoticed (see www.czechout.org/pages/jubilee.htm for his work commemorating the Society's Diamond Jubilee at the Royal.

Acting Secretary Appointed

Former CPSGB Secretary **Peter Williams** has once again joined the Committee as an acting officer. We welcome Peter back as he resumes his position as Secretary. Peter's contact details have changed; see page 31.

New Postal and Packaging Rates for Society Publications

Distribution Manager **Rex Dixon** wants to point out that postal rates have changed and persons interested in purchasing Society publications are advised to refer to the new rate table found on the inside front cover of this issue of *Czechout* or at www.czechout.org/pages/rate-table.htm to avoid delays in the delivery of ordered items.

Correction

Derek Baron writes: Richard Wheatley, in his article 'Liberation Stamps and Their Usage' in the June 2020 issue of *Czechout*, called for correction if he had misinterpreted the information found on the cover pictured as Figure 5 on page 18. I believe he was mistaken. I do not think Emil Bartko was a Legionnaire in the marine. Instead, the information *Košice, Legionářské-nám. č.21* is his return address: *nám* is the Czech abbreviation for *náměstí*, meaning square or plaza, and *č* is short for *číslo* (number). **Richard Wheatley** replied: Derek Baron's explanation sets the record straight and I am quite happy with it.

Comment

Michael Furfie's December 2020 piece (page 7) was a very interesting article accompanied by quite nice covers! He states that the complicated rules for official mail are the heritage of Austrian postal practice. This is true, but two easy and understandable key rules can help every collector to deal with 95% of this material.

1. The mail of government agencies and judicial letters enjoyed freedom from all postage fees, including normal postage and special handling surcharges such as to registration fees and return receipt fees. When two agencies sent letters to each other, no postage was collected. When an agency sent a letter to a firm or citizen, the agency paid no postage and the post office waived any registration fee. For return receipts the recipient paid only the letter rate (see figs. 2, 3, and 5 in the article). The reason was that the postal administration was a governmental agency. It was cheaper not to transfer funds between the various agencies' budgets.

2. Regional or municipal authorities were not required to pay basic letter fees, but they were obliged to pay for any special handling service (registration, return receipt, etc.). The practice was that the basic letter fee was paid by the recipient of such mail (with postage due stamps) and any registration fee paid by the authority, who then collected reimbursements paid by the recipients for any particular service provided by that authority (in definitive or official stamps).

Lubor Kunc

Karel Holoubek (1926-2020)

In a discussion with his grandson, Jan, it came to light that Karel Holoubek on 4 November 2020 passed away in his sleep at the age of 94. He was a medal-winning exhibitor, philatelic author, reference point for specialist knowledge, national exhibition organizer, and family man. He often stated his philately went back to 1938 following prompting from an aunt. So, how did we meet?



During the late 1980s I was buying Liberation overprints from the end of World War II, mainly through my contact in Pardubice, Dr Jan Dobrovolný. Karel Holoubek got to hear of this and contacted Dr Dobrovolný, following which on 28 March 1988 I was invited to visit the Holoubek flat on the south-eastern outskirts of Hradec Králové. It was biting cold but the welcome from Mr and Mrs Holoubek was warm and genuine. I am not sure how long we spent together on this first visit – time flew by and the amount of information I was given was so great that I knew not all of it would be remembered.

During this meeting I was asked how Cyril Wackett, then a member of CPSGB, was; the reason Karel had met him was the monograph Cyril wrote on these overprints. I left clutching a copy of Karel's first book, *Seznam revolučních provizori z květa 1945*. I still use this excellent early edition for reference.

Looking back at my diary entry for the first 1988 meeting, I summed Karel as erudite, friendly, and avuncular. The passage of thirty years has not altered my view of him; let me explain those three words.

Erudite: Karel, so knowledgeable of matters philatelic, was a regular member of a team setting up national exhibitions and so on. He wrote two books, numerous booklets, and flyers. He was always ready to answer questions and quite happy to offer an opinion.

Friendly: Looking back, I recall whenever we met I never bought the first drink. He was always great to be with and in the days when the Vienna philatelist Vladimir Markus was alive Karel could get quite animated in his company. He was also a great personal friend of the late American philatelist Savoy Horvath.

Avuncular: He seemed to know everybody and had a good word for one and all. He gave me masses of help and encouragement.

Karel was very active in the Czech philatelic societies, was one of the leading spirits of the Eastern Bohemian Postal History Association, and participated as an active member in organizing many regional philatelic exhibitions in Eastern Bohemia. Karel was a long-time member of the Hradec Králové philatelic club (05-01). He donated his collection of Czechoslovak Revolutionary Overprints 1945 to the Prague Postal Museum in 2018. In the last years of his life he promoted philatelic appreciation of the Khust overprints of 1944 and the change of their recognition in philatelic catalogues to being the first official stamp issue of post-war Czechoslovakia.

He spent the last months of his life in a retirement home in Chlumec nad Cidlinou, the same town where he spent his youth and started a family.

Robert Hill
with additions by **Lubor Kunc**

Old Query Resolved

James Hooper's (December, page 5) item is a so-called *nálepni list* prepared by the Czechoslovak Postal Administration for collectors. You might be aware that FDCs have been issued since 1947, but at that time many collectors preferred cancelled stamps and therefore rejected the FDCs because the stamps were on covers.



This led the Post Office to issue a new item for collectors with cancelled stamps. This was the *nálepni list*. I don't know if an English term for such items exists, but I would translate it as a *postal commemorative sheet*.

The Postal Administration issued these special sheets until 1992 for every new stamp, including airmails (excluding postage dues), but collector interest rapidly waned. Because collectors showed no interest, current POFIS catalogues do not reference them anymore. Older catalogues, for instance POFIS 1996, listed this material alongside FDCs under the designation *NL*.

Lubor Kunc

New Queries

Perhaps the only positive aspect of the COVID-19 lockdown rules has been members having more time to deal with their collections and research, thus opening doors to new activities. For example:

Andy Taylor asks: All I have is a map showing coach routes. Does anyone know about the postal routes operated by man-on-horse in terrain unsuited for a coach in the area to the west of Karlsbad before 1850? My theory is that there was one from Karlsbad via Elbogen/Loket, Schlaggenwald/Horní Slavkov, Petschau/Bečov nad Teplou, Schönthal/Krásné Údolí, Toužim, Bezvěrov, Úněšov, Všeruby, Chotíkov, and Pilsen/Plzeň.

James Hooper writes: I have just started mounting up my 1946 Airmail issue and have quite a few on cover but I am having difficulty locating information about the rates for the covers listed below.

In the table below **Hans van Dooremalen** addressed (in white) each of James' items (grey) independently.

To Brussels on 7 November 1947 for 7 Kč.			
Letter	< 20 g	4.00	1 December 1945
Air to Europe	10-20 g	3.00	1 January 1947
Total		7.00 Kč	
To England on 15 May 1947 for 12.50 Kč.			
Letter	20-40 g	6.40	1 December 1945
Air to Europe	30-40 g	6.00	1 January 1947
Total		12.40 Kč	
Three registered to New York on a first-flight, 17 June 1946, franked with a 24 Kč grey-blue that my catalogue says was withdrawn on this date.			
Which catalogue? My POFIS says nothing about this.			
Letter	< 20 g	4.00	1 December 1945
Registration		8.00	1 December 1945
Air to USA	< 5 g	12.00	27 May 1946
Total		24.00 Kč	
Another on the same New York flight franked with the 24 Kč airmail and an additional 15 Kč (39 Kč).			
As above (Letter 4.00 + Registration 8.00), except			
Air to USA	5-10 g	24.00	27 May 1946
Total		36.00 Kč	

Airmail letter registered letter to Chicago 11 September 1946 for 64 Kč.			
Letter	< 20 g	4.00	1 December 1945
Registration		8.00	1 December 1945
Air to USA	15-20 g	48.00	27 May 1946
Total		60.00 Kč	
Ordinary letter sent airmail to Chicago on 29 August 1945 for 52 Kč.			
Letter	20-40 g	4.00	Protectorate rate
Air to USA	35-40 g	48.00	July 1945 (?)
Total		52.00 Kč	
Registered airmail to Saugus Massachusetts on 27 October 1947 for 24 Kč.			
Letter	< 20 g	4.00	1 December 1945
Registration		8.00	1 December 1945
Air to USA	5-10	10.00	1 January 1947
Total		22.00 Kč	

James Hooper also asks about some mysterious markings on post-war Czechoslovak stamps. He writes: I have been mounting and writing up my collection of Czechoslovak stamps and have come across something unusual. On nearly every stamp I examined from the period 1948-1953 there is a coloured dot on the top margin about 5 mm from the right edge of vertical stamps. For horizontal stamps it is found in the left margin about 5 mm from the top. (Question 1) Has anyone else ever noticed this dot? It is very faint but it is always present.

Another curious aspect is the dot sometimes has been moved vertically or horizontally. As it is consistently present I expected to find it in the same place, but it often has been moved 2 or 3 mm. (Question 2) How can these dots move about from stamp to stamp, even in the same issue?

CPSGB Members Find Answers to Both of James' Questions

(Answer 1) CPSGB member **Mogens Norbjerg**, noted expert with respect to flaws found on post-war Czechoslovak stamps, was able to answer James' first question as to what these dots were:

Although I have no expertise with respect to printing techniques I believe the dots discovered by James are not plate flaws but were deliberately inserted as part of the printing process. Therefore, I have omitted them from my inventory of post-war Czechoslovak plate flaws (see www.cpslib.org/pages-flawed/flawed.htm).

Czech philatelic literature refers to these dots as *rožměřovací body*. This translates roughly as *positioning marks*. They occur on many – perhaps all – stamps printed by the Stickney rotary press during the period 1945-1953. [Thus appearing some three years earlier than James had noticed – Editor.] The marks themselves are recorded in various catalogues, for instance <http://www.boehmen-und-maehren.cz>.

The printing process associated with them is described in great detail in the SČF publication *Ocelotisk z plochých deset, poštovní známky a aršíky*, 1. díl (*Intaglio Printing from Flat Plates: Postage Stamps and*

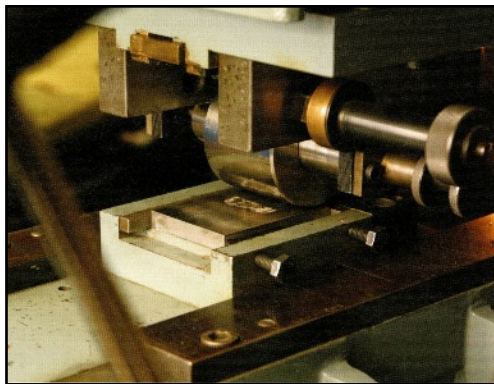
Miniature Sheets, part 1). The entire process of creating an intaglio flat plate is simple to understand if taken a step at a time. Step 1: an engraved intaglio image is cut into steel and then embossed as a relief image on a *molette* [sometimes called a transfer roller]. Step 2: the molette's relief image is used to cut intaglio clichés into the plate.

(Answer 2) With SCP *Specialist* assistant editor **Ludvik Svoboda**, your editor went in search of more information about how and why positioning marks were used. We learned that when a workman first prepares a flat plate for printing, he – by hand – marks the plate with a network of intaglio positioning marks. This network was then used to guide a molette bearing the stamp's relief image as it incised intaglio clichés into the plate's surface. That these positioning marks were cut by hand answered James' second question about their irregular placement.

Two types of positioning marks may be found. So-called first order positioning marks were used to align each plate within the printing forme on the press. The sort James noticed, second order positioning marks, established the location of the pane's each and every stamp. The detail below from the 1951 Czechoslovak stamp commemorating Julius Fučík (POFIS 573, SG 613) illustrates where a molette has been aligned to a second order positioning mark so that the cliché found its proper place on the plate.



Using the sort of tools shown on the left, an engraver cut an intaglio image into a steel master die.



Embossing the molette with the die's intaglio image.

Molette Manufacture And Use



A finished molette wheel with its relief image.



An Embossed Molette Incising Intaglio Clichés.
Modern methods do not use positioning marks.
Molette images courtesy of Mogens Norbjerg.



Stamp with a Second Order Positioning Mark.

First Open Zoom Meeting

The Society's first open Zoom meeting on 6 February at 3:00 PM GMT was hosted by **Mark Wilson** in the USA and chaired by **Hans van Dooremalen** from the Netherlands. A total of thirty-six people from several societies attended the two-hour session. It was very pleasing to see so many attending and taking advantage of what such meetings permit.

Yvonne Wheatley started proceedings with an examination of the postmarks of the Carpatho-Ukraine region. Its first postal route was recorded in 1786, but postmarks only existed from 1 January 1815. Yvonne showed an early example from the following month. The display progressed through the Austrian and Hungarian postal authorities on into the Czech period from 8 May 1919 to 1938. The three Hungarian zones of the 1938/39 occupations were supported by examples as was the short lived 1939 independence issue. Yvonne showed some Czech 1944 overprints and ended with a cover from when the region was incorporated into the USSR.

Mark Wilson examined the development of an evolving persistent flaw in Position 39 of the 10 haler olive Dove stamp. He has clearly identified six variants. Mark explained how the flaw propagated through the issue's more than fifty plates. If you have any positional examples of strips or blocks of this stamp, Mark would be pleased to hear from you as he still has some details to clarify.

Roger Morrell showed a number of the popular *Gruss aus* or *Pozdrav z* postcards. Most were drawings of scenic towns and tourist scenes, but he also had some which were photographic. Roger aimed to collect postcards with the same date stamps. He ended with one for the 1896 Prague Exhibition with a fine CDS.

After a short break for attendees to chat, **Keith Brandon** showed postmarks from Prostějov, or rather Prossnitz as it was before the Czech nation was formed. Keith showed examples of straight-line and circular cancels followed by combined town and registration marks, combined town and prepaid marks, and ended with a cover with both a combined town and registration mark as well as a combined town and prepaid mark. For a small town with only a small number of postmarks, this was a remarkable display.

Hartmut Liebermann showed a copy of an extract from the Czech Postal Archive for the cancels issued to the small town of Neratovice between 1939 and 1945. All had been returned except the railway station's bilingual rectangular one. Hartmut showed examples of its use after the war when the German name was initially kept, then obscured, and finally removed (some time after August 1945). Hartmut then showed a cover dated 4.XII.39 with only the Czech name on the cancel. An obvious forgery, but only producing a cover of little value. There was a discussion with members about the reason. The general consensus was that things were difficult after the war, so even a cheap forgery was better than nothing.

Graham Bell started with the first Show and Tell. While acknowledging that he had only just started looking at the plebiscite issues of Eastern Silesia, Graham was knowledgeable enough to notice that one example showed a date of 1290 rather than 1920. He also noted the font was different and the paper was not the same as other examples of this issue. Mark Wilson said that there was a variety of papers used, while **Johan Sevenhuijsen** said that he had not seen such a date and suspected, as did Graham, that it was a forgery.

Rex Dixon showed a bi-coloured CDS. The Czechs had developed this technology in the 1930s, even developing tri-coloured examples. However, Rex had his on a 1948 postcard from the American zone of Germany. The picture on the postcard revealed a possible explanation. It was for the Festival of Resettled Germans. One of the leading members was Dr Karl Bartunek, who had been expelled under the Beneš decrees. He had worked in the Protectorate government, so could well have been aware of the technology used for these cancels. Rex will prepare an article for *Czechout* shortly.

One of the advantages of a Zoom meeting was that other attendees were able to respond to show examples of their own Czech multi-coloured CDSs. **Lindy Bosworth** explained the technology: the date stamp had three ink reservoirs which were used one after the other to produce the final effect.

Roger Morrell ended the Show and Tell with two sets of labels. The first was a set of ten black and white photos of Karlovy Vary on perforated stamps. Lindy had sheets of these, which were printed in pairs. The meeting was rather surprised to hear that **Tony Bosworth** had found such items on eBay, priced at a ridiculous £33,333.33 each. There had been no takers apparently as they have been offered at least twenty times. Roger also showed some line-engraved perforated stamps of a number of Czech towns and sites. One member was able to look on the Internet and find that the Slapy Dam illustrated on one of the labels was built in the 1950s, so that gave Roger some idea of the date of production.

If you have any questions, you can type them in during the display. If you have not used Zoom for such a meeting, I would encourage you to do so. If anyone has any problems with seeing or hearing the displays, help is readily available at the start of the meeting. (I put my hand up for this!)

The Society's next Zoom meeting is planned for 17 April 2021. Join in the fun! Details to follow.

Peter Williams

Colin Spong Remembered

Yvonne Wheatley



Christchurch
Summer 1984

It was with great sadness that we heard that our Life President, Colin Spong, died peacefully in his sleep on 2 January 2021. Colin was born in Kingston upon Thames, Surrey, the eldest of three boys and enjoyed an excellent relationship with his brothers. After doing his National Service in the RAF, he worked in the City of London and on moving to Worthing, West Sussex, in 1965 was employed at the local hospital. He was raised in the Anglo-Catholic tradition of the Church of England and was committed to serving the church community for the rest of his life.

His service to philately is documented in the Society's tribute marking his ninetieth birthday (*Czechout* March 2020, p. 6). He enjoyed making new friends, was always welcoming and made time for people however busy he was. This was borne out in the many tributes by members of this Society. The words *knowledgeable, always interested in what you had to say, ready to give much encouragement and guidance* were forever occurring. Our two editors who followed him in that office both remarked how helpful he was to them.

***Czechout* received remembrance notes too lengthy and too many to record each one. Here is a small selection from members of our own and other societies.**

I first met Colin in the mid-seventies when Fred and I decided to resume our childhood interests in stamp-collecting. I shall never forget and will always be grateful for the encouragement, inspiration, and support Colin so generously gave us both in those early days, and indeed ever since – **Yvonne Gren.**

I will always remember him as a great leader of the Society, as well as the producer of *Czechout* for so many years – **Derek Walker.**

My daughters always knew him as *the man with the twisted arm*. This came about when they were quite young and were offering teas and coffees to all members and partners at one of our Royston Town Hall meetings. He always replied to them, *yes please if you twist my arm*. They went into the kitchen to announce that the man with the twisted arm wanted a cup of Tea! Must have been around forty years ago. Happy memories of a gentle man – **Reg Hounsell.**

I had known Colin for about 40 years! A real stalwart of the Indian Ocean Study Circle. Colin wrote a handbook for us on Madagascar some years ago ... we relied on him – **Sue Hopson.**

It is a great loss to the Society and to all who knew him – **Tony Moseley.**

A desperately sad day today to hear the news about Colin. Always a true and honourable gentleman. Knowledgeable but forever interested to hear what you had to say. After you met him you felt that he had already been a friend for years. He will be hugely and sadly missed – **Norman Hudson.**

Colin was a real stalwart of our Society, one of the old school, and he will be very much missed by many of us who knew him. I know you knew him more than most of us and I am sure it will be a great loss to you – **Stephen Holder.**

What a sad day for us all. Colin was a good friend, and we will all miss him – **Roger Morrell.**

Sad news he'll be missed by all who knew him in the society and beyond – **Garth and Viv Taylor.**

This is sad news indeed. I shall never forget the warm welcome he gave me on my very first visit with the Society in Worthing so long ago, nor his kindness to me as a new editor – **Mark Wilson.**

We shall certainly miss him in the Society. He was also a true friend sharing his knowledge of philately – **Lindy and Tony Bosworth.**

I noted, when I saw him recently, that he had certainly aged since I had last seen him, but, with walking stick in one hand and a bag in the other, he slowly walked quite some distance through the busy London streets, some of them quite narrow, looking straight ahead and with people coming in the other direction moving out of his way – **Roy Reader.**

This is a very great loss – **Chris Hitchen.**

You will be missed, old friend and confidant, but forgotten never ...



Worthing 1986

Origin of the 20 and 25 Haler Holubice Types

Mark Wilson

Jiří Kašpar and his son Martin are without doubt the world's foremost authorities on the Holubice (1920 Dove) issue. Although I typically translate their research directly from Czech into English for publication, because the work reported here appeared over time and in several different publications, for this article I have instead chosen to recapitulate their findings in this more cohesive presentation.

The Czech artist Jaroslav Benda – who later became rector of the School of Applied Arts in Prague – designed the Holubice issue in response to the postal authorities' request for a new issue to replace the then current Hradčany stamps. His design received overwhelming praise, not only within Czechoslovakia where he received an award in 1920 from the Czechoslovak Academy of Science and Art, but also from abroad. The French journal *L'Art et Decoration* declared his design the proper model for all future French postage stamps.

Many reports record Benda's intense interest in the denomination digits and his insistence his drawing of them be used. It was, in fact, the rendition of his digits that led to the release of two types of the 25 haler. For the initial version of the stamp Benda gave the digit 2 a somewhat ambiguous form (Figure 1, left). Because of its shape (and its size on the stamp) it could easily be mistaken for the digit 1 – I have done so often myself. The postal authorities likely felt the same as within six months of the stamps' release they demanded a revision. Benda obliged and the 25 haler Type II was born (Figure 1, right).



Figure 1: Forms of the Digit 2.

We might say, somewhat fancifully, that for Type I on the left, the upturned top of the digit 2 is drinking from the pipe above, while on the right, Type II's digit has bent its head downward to wash its hair under the same pipe.

A short digression is needed here in order to fully understand the implementation of the two types, now for the 25 haler and later for the 20 haler. We must first describe how the printer produced the Holubice plates.

The process began with an approved design that served as a *template*. Using the template as a model, a craftsman created a *printing block* twice the size of the released stamps fitted with the appropriate denomination digits. Just how he created this block is subject to some conjecture but in the end the block was used to print a number of black and white *auxiliary prints*. These prints were then glued by hand to stiff paper in a ten-by-ten array and a set of tally numbers pasted below them. This entire configuration was called a *paste-up*.

Using a camera with a 50 per cent reduction lens, the printer then produced a *glass negative* that was precisely the size of a printing plate. He then transferred the image from the negative to a photosensitive coating on a *metal plate* which was eventually etched and used for printing. (Another technique – matrix typography – was also used to produce new plates but since it has no bearing on the type differences it shall be ignored here.)

We now have the information needed to proceed with our analysis. We can see that fabrication of new plates for the Type II stamps might have repeated every step just described. Or the printer may have taken a short-cut by altering the original Type I paste-up – for instance by pasting new digits over the old or by redrawing the digits on each individual Type I auxiliary print. Or, as another alternative, the printer might have hand-corrected the digits on the glass negative – the skill necessary for this delicate process is amply demonstrated by the numerous retouches made to many of the other Czechoslovak typographic issues.

Recall from the above that the printer arranged the auxiliary prints on the paste-up by hand. This practice resulted in subtle but measurable differences in the spacing and alignment of the auxiliary prints. So the first of our alternative theories – that the original Type I paste-up was altered and reused – may be quickly checked as follows. If the original paste-up was used, when we compare a pane of Type I stamps to a pane of Type II stamps the spacing and alignment of all the stamps must correspond exactly, position for position, on both panes. As it happens, this is not the case for the 25 haler.

As the example in Figure 2 makes clear, the spacing between the stamps differs between the two panes, clearly negating any alteration or reuse of the paste-up. By inference, it is also clear – since the negative is an exact image of the paste-up – that the printer must have taken a new photograph of a new paste-up; that is, he completely redid the entire plate manufacturing process to produce the Type II 25 haler plates. QED.



Figure 2: Vertical Spacing Differs Between Type I and II Panes.
On the left are Positions 22 and 32 from a pane of Type I stamps.
On the right are the same positions from a pane of Type II stamps.
Clearly the vertical spacing of the Type II pair is greater than that of the Type I pair.

Although one might suspect the printer would implement the changes to 20 and 25 haler types in the same way, given the that the differences between the 20 haler types – just as with the 25 haler – resided only in its digits' design. But as it turns out the manufacture of the 20 haler Type II plates was quite different from that of the 25 haler.

As we have just discussed, the postal authorities (or perhaps the public) disparaged the 25 haler digits and demanded their replacement. There is no record that demonstrates any similar dissatisfaction with the 20 haler's digits. Quite the contrary: seeing the differences between the 20 haler Type I and Type II digits actually requires careful attention – such close attention that early Czechoslovak philatelic experts completely missed their alteration (Figure 3).



Figure 3: The 20 Haler Digits.
Top: Type I – The centre of the zeros is bevelled top and bottom, long base on the left digit 2.
Bottom: Type II – The centre of the zeros is rounded top and bottom, short base on the left digit 2.

In fact two of the best-known early Czechoslovak experts, Hirsch and Frank, missed all of these changes completely. They mistakenly described as types some irregular variations in the digits caused by imperfect etching. If instead of touting those facetious types the two had noticed the real changes, they might have interviewed the printer and determined how and why these changes were made; that did not happen.

Here another brief aside is needed. Remember that a printing block was used to produce the auxiliary prints for the paste-up. Any discrepancy in a printing block will appear on every auxiliary print produced by that block. For the 20 haler this flaw is a bump on the lower left of the inverted V separating the feathers on the lower wing under the letters ČE (Figure 4). This clearly demonstrates that, unlike the 25 haler, the same printing block was used to create the auxiliary prints for both types of the 20 haler.

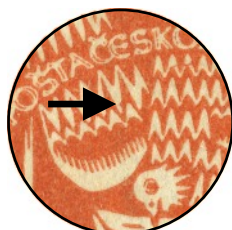


Figure 4: The Flaw.

So now we need to ask: did the printer alter the digits on the printing block to produce a new set of auxiliary prints for a completely new paste-up? Had he done so, as we just saw with the 25 haler panes, 20 haler Type I and Type II panes would have differences in spacing and alignment. Examination of those panes reveals no differences. One must conclude from this that no new paste-up was made. Thus we can completely eliminate from the Type II creation process any new printing block, new auxiliary prints, or new paste-up. The printer

must have altered and used either the original Type I paste-up or the Type I glass negative to manufacture the Type II plates.

We are left, then, with three possibilities. For the first possibility new digits were fastened over the old on the original paste-up and a new photograph taken. This seems highly unlikely as doing so would have introduced slight variations in the positions of the digits as a consequence of their being applied by hand: none are to be seen. Therefore this possibility can be quite reasonably discarded.

A second possibility is that the printer altered the digits on each auxiliary print in the paste up by adding black colour (Figure 5, top) then created a new negative. A third possibility is that the printer removed emulsion from the negative for each cliché (Figure 5, bottom). Both actions would have had the same result.

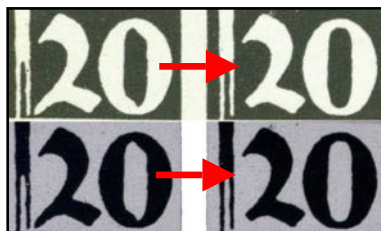


Figure 5: Two Methods for Generating the 20 Haler Type II.

Top: Auxiliary print – the printer added colour (covered up) the base of the left digit 2 and the centre of both zeroes.

Bottom: Negative – the printer removed emulsion from the base of the left digit 2 and the centre of both zeros.

In order to deal with these two remaining possibilities a final brief aside is needed. As with a flaw in the printing block, flaws in an auxiliary print or on the glass negative are transmitted to every plate. Unlike the printing block flaw which appears on every stamp, however, these auxiliary print and negative flaws appear only in the specific stamp position where the flaw resides, and thus in the same stamp position on every plate. Unfortunately it is impossible to ascertain conclusively whether such flaws initially resided in an auxiliary print or on the negative.

That said, it is far more common for these flaws to arise on the negative than on auxiliary prints; philatelists thus refer to both generically as *negative flaws*. We know this because in the case of the 5 haler Dove it was possible to precisely assign flaws to either the auxiliary prints or to the negative because the same paste-up was used to produce two negatives. While panes manufactured from these two different negatives each displayed many so-called negative flaws, only two of the flaws were common to both negatives. This marked as their source their only commonality – the auxiliary prints in the single paste-up used to produce the two different negatives. This experience permits us to infer that flaws residing in auxiliary prints are far less common than flaws in the negative.

As it turns out some twenty-six so-called negative flaws found on 20 haler Type I panes all reappear in exactly the same stamp positions on Type II panes. This implies that the second possibility – altering the auxiliary print digits and producing a new glass negative is fairly improbable because of the number of common flaws within panes of the two types. We would not expect so many to have the auxiliary prints as their source. Therefore, only the third possibility remains: that the printer altered the digits on the glass negative. This conclusion is not certain but it is highly probable.

We are left then with two very strange mysteries. First, what prompted the Czech Graphics Union, pressed for time and resources, to go to the trouble of redoing three but not all four digits on the negative's 100 clichés, especially since the changes were so difficult to discern that experts did not notice them? Second, why did they reuse the Type I negative instead of starting from scratch as they did with the 25 haler? We have no answers.

This article originally appeared in The Specialist and is reprinted with the permission of the editor. Some small changes to the text have occurred.

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Dead Letter Office Return Delivery Charges in the Protectorate of Bohemia & Moravia David Toft

Dead letter office return delivery charges were first introduced in Czechoslovakia in 1937 and, so far as I can determine, continued to be applicable and on the same basis throughout the six years of the Protectorate. Undeliverable private letters that had to be officially opened at a dead letter office in order to ascertain the return address were returned to the sender, if possible, upon payment of the return postage which was charged at the appropriate internal rate. Initially, the letter rates remained those previously used in Czechoslovakia but from 1 June 1940 they were aligned with the letter rates in Germany based on a fixed exchange rate of 1 K to 10 pf, as shown in the table. A registration fee would be added to the return postage if applicable.

**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	
	250 g	2.00	1.60
Inland	20 g	1.00	1.20
	100 g	1.60	
	250 g	2.50	2.40

The Protectorate's three dead letter offices, located in the cities of Praha/Prag, Pardubice/Pardubitz, and Brno/Brünn, each used a different type of handstamp to indicate in manuscript the amount to be collected. These bilingual handstamps were versions of the previous Czech-language types that had been used in Czechoslovakia and, provisionally, for an initial period in the Protectorate. The three types of bilingual handstamp described in this article are the only ones that I have seen used on this type of mail to indicate a return delivery charge from a dead letter office.

The payment of charges was normally acknowledged with postage due stamps until their use was discontinued; that is believed to have been on 1 November 1942. However, the bilingual postage due handstamps reading **Nachgebühr** | **Doplatné** introduced for use on unpaid and underpaid mail in place of the discontinued postage due stamps were not intended for use on mail charged return postage from a dead letter office.

Of the three examples that follow, one was processed at the Pardubice Dead Letter Office in 1940 and the other two at the Prague Dead Letter Office, one also in 1940 and the other in 1941. The bilingual handstamps used by these two dead letter offices are reproduced for clarity. The type of bilingual handstamp used at the Brno Dead Letter Office was basically a list of details about the particular item of processed mail, namely, the date the letter was officially opened, its content, the sender's details and, of course, the amount to be collected. The latter was written next to the German/Czech words **Einheben K:** | **Vyberte K:** [that is, **Collect K:**].



Fig. 1: Letter sent on 24 June 1940 from Chrudim addressed to the newspaper *Národní politika* in Prague. Franked with 1.20 K, the rate for an inland letter not exceeding 20 g.

However, the letter exceeded 20 g and should have been franked 2.40 K in accordance with the new Protectorate rates introduced on 1 June 1940.

A postage due charge of 2.40 K (2×1.20 K) was, presumably, refused by the addressee and the stamps cancelled Ungültig | Neplatné, returned to Chrudim (back stamped 27 June 1940), then transferred to the dead letter office at Pardubice where the return address was determined and written in red ink on the front of the cover. The bilingual handstamp detailing the amount to be collected is a type that was used only at the Pardubice Dead Letter Office (Fig. 1a). An amount of 4.80 K was collected from the sender at Chrudim on 26 July 1940, comprising the original postage due charge and the return postage from the dead letter office.

T	Zusendungsgebühr Poplatek za doručení	
	Nachgebühr Doplatné	
	Postlager zuschlag Restantní připlatek	

Fig. 1a: Mock-up of the Pardubice Handstamp.

Box 1: Mailing Fee.
Box 2: Postage Due.
Box 3: Poste Restante Fee.



Fig. 2: Letter sent on 17 July 1940 from Prague addressed to Ruse in Bulgaria.

Over franked 10 halers on the foreign rate of 2.50 K for a letter not exceeding 20 g.

The item in Fig. 2 was retrieved from a postbox (AUS DEM BRIEFPOSTKASTEN | Z POŠTOVNÍ SCHRÁNKY) and returned as inadmissible (Zurück, unzulässig! | Nepřípustno, zpět!) possibly because the sender's name and return address were not indicated on the envelope. The back of the envelope was stamped AUFGEBER UNBEKANNT | PODAVATEL NEZNÁMÝ to indicate that the sender was unknown and then forwarded to the Praha Dead Letter Office to be officially opened. The return postage of 80 halers for a local letter not exceeding 20 g was collected from the sender on 20 August 1940. The bilingual handstamp in Fig. 2a is characteristic of the type used only at the Praha Dead Letter Office.



Fig. 2a: Mock-up of the Prague Handstamp.
[Collect on delivery | K]

The total to be indicated would also include postage due resulting from any underpaid.



Fig. 3.

Registered letter sent on 21 November 1941 from Praha 7 to Theresienstadt (Terezin). Correctly franked 4.20 K comprising 1.20 K for a letter not exceeding 20 g and 3.00 K registration fee which had been raised from 2.00 K on 1 October 1940.

The addressee was unknown in Theresienstadt (back stamped on 22 November 1941) so the letter was forwarded to the dead letter office in Prague. The envelope was opened, officially sealed, and the return address written in red on the front of the cover. The amount to be collected on delivery was indicated as 3.80 K comprising 80 haler for a local letter not exceeding 20 g and 3.00 K registration fee. As postage due stamps were not used it is possible that the charge was not collected.

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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!

Red Cross Surcharged Stamps 1920

Johan Sevenhuijsen

In December 1920 postage stamps were issued for the last time in a Hradčany design. These stamps were the first Czechoslovak stamps issued with a surcharge benefiting a charitable cause, in this case the Red Cross [1]. This article traces the preparation for, the production of, and the use of those stamps (POFIS 170-172). The illustrations are mostly of items from an extensive study collection acquired from the CPSGB auction.

Design

It is clear that the concept behind this set was to provide stamps with a surcharge for the most common tariffs at the time. These were: 40 halér – the rate for domestic postcards, 60 halér – the basic rate for a domestic letter, and 125 halér – the rates for a foreign letter or a registration fee.

The original idea was to use the recently issued Liberated Republic 40 halér brown and 60 halér dark blue, as well as the 125 halér 1920 Masaryk stamp for the surcharges. Artist Alois Mundruška was asked to design the overprints. He came up with three designs: two different versions of a 20 halér surcharge for the lower two denominations (dubbed A and C by the *Monografie* and POFIS catalogue) and another for the 125 halér with a 25 halér surcharge (dubbed D).

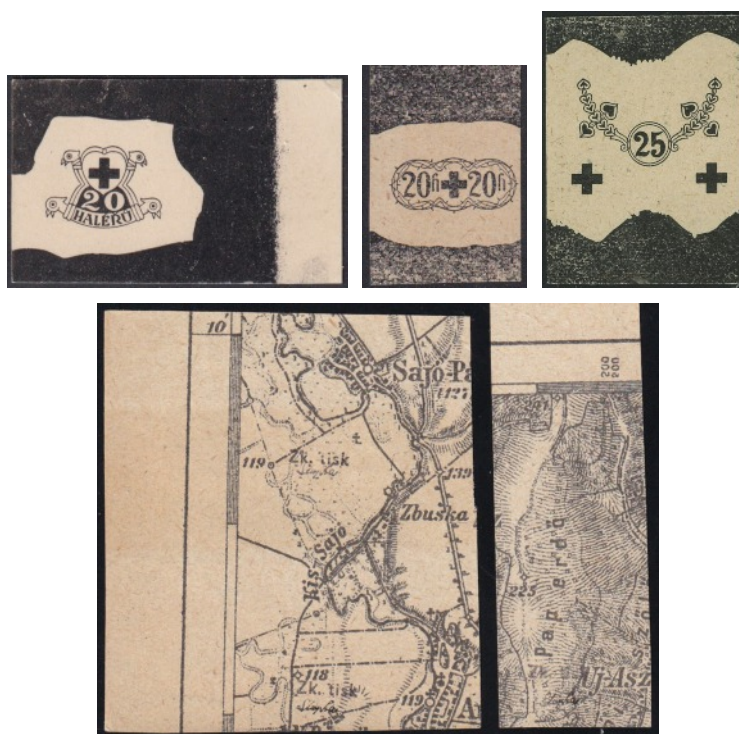


Fig. 1:
Top: Proofs of Surcharges A, C, and D from Plates Before Milling.
Bottom: Examples of map printed on the back of some of these proofs.

Overprint plates were made fitting the dimensions of the Liberated Republic and TGM stamps. As shown in Fig. 1, proof prints, some on discarded maps of a part of northern Hungary, were made from these plates before milling the spaces between the dies. After milling, proof prints in both black and red were made on various types of paper and on the Liberated Republic stamps.



Fig. 2: Proofs on Various Papers of Surcharges A and C from Plates After Milling.



Fig. 3. Red and Black Surcharges on 40 and 60 Haler Liberated Republic Stamps.

Top: Surchage A. Bottom Left: Surchage C in red and black. Bottom Right: Inverted Surchage C in Red.

The results for the lower denominations turned out to be disappointing. As is apparent from Fig. 3 the contrast between the colour of the stamp and surcharges, as well as the size of the overprint relative to the size of the stamp, produced unclear and unsatisfactory results. The 125 haler, in contrast, turned out better.



Fig. 4.

Proof of Surchage D on the 125 haler TGM stamp.

Experiments were done to produce better results. The surcharges intended for the Liberated Republic were tried on stamps that had lighter colours and a better contrast with the overprint, for instance the 5, 30, 40, and 60 haler Hradčany and olive-coloured postage due stamps.



Fig. 5: Surchage Proofs.
On Hradčany and postage due stamps.

These results were more satisfactory. It was decided to produce 40 and 60 haler Hradčany stamps of the appropriate size and colour for the overprint and to use surcharge A in red for them. When proofs for the surcharged 125 haler stamps came to the attention of Max Stravinsky he voiced his opinion that the surcharge was infringing on the integrity of his TGM stamp design. The original surcharge D design was discarded and replaced by a simpler one (dubbed B) consisting of the number 25 flanked by two red crosses.

Production

The plates for the 40 and 60 haler Hradčany stamps were still available. It was decided to print the 40 haler in olive and the 60 haler in light green. Plate II of the 40 haler and Plate II of the 60 haler Hradčany stamps were placed side by side at the top of the printing forme. After being printed a sheet was then turned 180° and fed into the press again. This produced sheets with two 40 haler and two 60 haler panes (Fig. 6).



Fig. 6: Complete Sheet with Two Panes Each of the 40 and 60 Haler Hradčany in New Colours.
(Sheet PS 146. © Postal Museum, Prague.)

These stamps were not meant to be issued without a surcharge, but some found their way to the market anyway. They may be found both imperforate and perforated $13\frac{3}{4} \times 13\frac{1}{2}$ (perforation A) as well as makulatur prints in the new colours.



Fig. 7: Hradčany 40 and 60 Haler Stamps in New Colours without Surcharges.
Top Left: Imperforate. Top Right: Perforated: Bottom: Makulatur.

At the same a new overprint plate of surcharge A was made taking the dimensions of the Hradčany stamps into consideration. This plate could have been made by cutting up the first plate and repositioning the dies in the correct grid. Alternatively the new plate could have been made by a photo-galvanic process from a new negative taken of a paste-up of copies of the original design. The neatness of the result makes it probable that the latter route was followed. Proofs from the surcharge plate with the new spacing are known on various papers, including on the back of makulatur prints of Hradčany stamps in new colours.

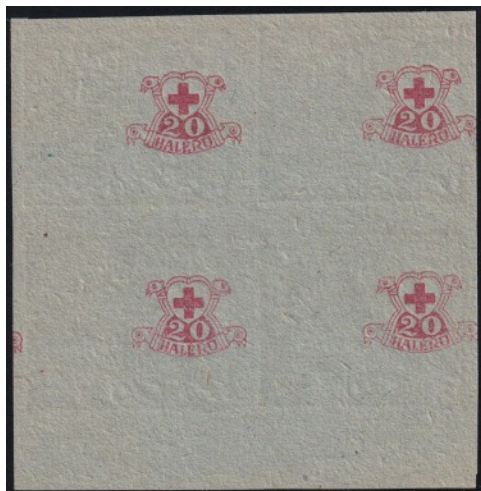


Fig. 8.
Proof of Surcharge A with the New Spacing.

Beware: Forged Proofs!

The POFIS catalogue warns of forged surcharges made in the 1970s. A closer look at the stamps in the collection I acquired revealed those forgeries. On the left are the original A and C surcharges, as found on proofs and stamps; on the right, their forgeries. Both originals have clearly defined lines whereas the forgeries are much coarser. For surcharge A the difference is most notable in the bird's eyes and beak; for surcharge C the difference is clear in the blunt spikes and the different form of the top of the *h*.

Forged surcharges are found on a large range of different Hradčany stamps, imperforate and perforated, and on various stamps from the Dove and Liberated Republic issues. The imprint of these forged surcharges is clearly visible on the back of the stamps, which means a metal typographic die was used.



Fig. 9.
Left: Original. Right: Forgeries.

Release and Use

The stamps were announced in *Bulletin* no. 57 of 10 December 1920 and were issued on 15 December 1920. They were valid for only one month (until 14 January 1921) and then only for domestic use [2]. Post offices were encouraged to sell as many as they could to support their noble cause. The number of stamps issued was 1,000,000 for the 40 and 60 haler and 650,000 for the 125 haler. If all the stamps were sold this would have yielded 562,500 Kč for the Red Cross. All stamps were perforated $13\frac{3}{4} \times 13\frac{1}{2}$ (perforation A) for the lower denominations. The TGM stamps were taken from available stock already perforated $13\frac{3}{4}$ (perforation C), then surcharged. Some surcharged stamps came to the market imperforate. Shifted surcharges also exist.



Fig. 10: The Stamps as Issued.
 Surcharges A and B.
 Surcharge B replaced D.



Fig. 11: Faulty Issued Stamps.
 Left: Shifted surcharge.
 Right: Imperforate.

Most of the issued stamps found their way to collectors; very few were actually used commercially. The large majority of used items found are philatelic items or CTO (which perhaps made the issue financially interesting not just for the Red Cross but also for the Post).



Fig. 12: Philatelic and Postal Use.

Left: Philatelic item.

Right: Two correctly franked items, a domestic postcard and a letter
 (the latter with the bilingual Czech/Polish cancel Poremba/Poręba).

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Jan Karásek et. al., *Monografie československých známek*, díl II, Praha (1971), pp. 387-397; also available online in English, translated and newly illustrated by Mark Wilson: *The Lost Issues: Legionářské; Masaryk 1920; Husita; Red Cross*, pp. 49-55. (www.czechout.org/pages/library.htm.)
 POFIS Československo 1918-1939 (2015), pp. 84-85

Notes

¹ The Children's stamps from 1936, 1937, and 1938 are the only other examples of charity stamps from the First Republic. The *Pošta Československá 1919* stamps were sold at a 50% premium and the 1923 *Jubilee* stamps and those overprinted for the Olympic Congress and the VIII. Sokol Games (1925 and 1926) (POFIS 176-86) were sold at a 100% premium. For the Jubilee stamps this surcharge was to be distributed to the Red Cross, Youth Care, and the Social Care Fund of the Postal and Telegraph Institute, but the bulletins do not mention where those extra funds went for the overprinted stamps.

² This means that the 125 haler stamp could only be used to pay for a registration fee, not for foreign correspondence.

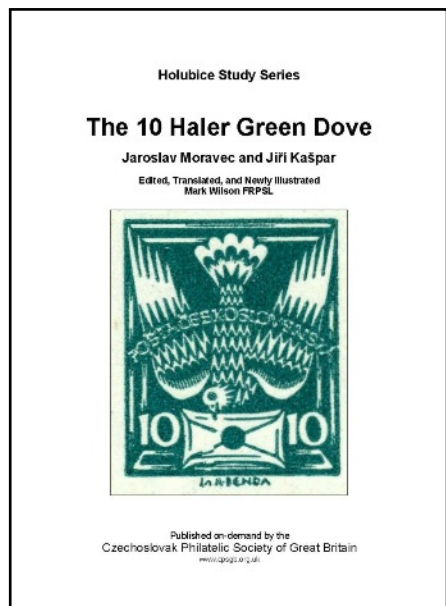
New Print-On-Demand Books

Yvonne Wheatley

***The 10 Haler Green Dove* by Jaroslav Moravec and Jiří Kašpar. CPSGB On-Demand 155, from the Holubice Study Series. Translated, edited, and newly illustrated by Mark Wilson FRPSL. (2020) A4 24 pages in full colour. £6.00, Rate C.**

Although the Holubice Series already has a study allocated to each denomination, the 10 haler's two colours, green followed by olive, were dealt with in one volume (CPSGB On-Demand 139). It only contained persistent flaws, alleged retouches, and plate identifiers and was not a complete plating study for each position as were the other studies in this series.

Now the 10 haler green has a separate study of its own with every position in both plates described, although a great many positions lack any identifiable flaw. There are separate visual indexes for its negative flaws as well as the plate flaws for both plates. Unconfirmed transient flaws are illustrated separately because Mark could not confirm their existence from the small number of copies he accumulated.



Now the 10 haler green has a separate study of its own with every position in both plates described, although a great many positions lack any identifiable flaw. There are separate visual indexes for its negative flaws as well as the plate flaws for both plates. Unconfirmed transient flaws are illustrated separately because Mark could not confirm their existence from the small number of copies he accumulated.

The 10 haler is an especially complex denomination. The two plates used for the green printing were also used to print the olive version. No substantial quantity of the olive stamps was printed because the plates were well worn by the time the new colour was to be printed. Unlike this study of the green version, it is unlikely that a full plating of the olive version will ever be made: more than fifty plates were used to print that colour.

Once again, we are indebted to Mark for his detailed work rendered in an easy-to-follow guide to make the complex identification of plate positions so much easier.

Copies of both the 10 Haler Green Dove and the earlier combined work of both colours are available from the Treasurer. Postage and packing charge can be found on the inside front cover of this issue of *Czechout* or at www.czechout.org/pages/rate-table.htm.

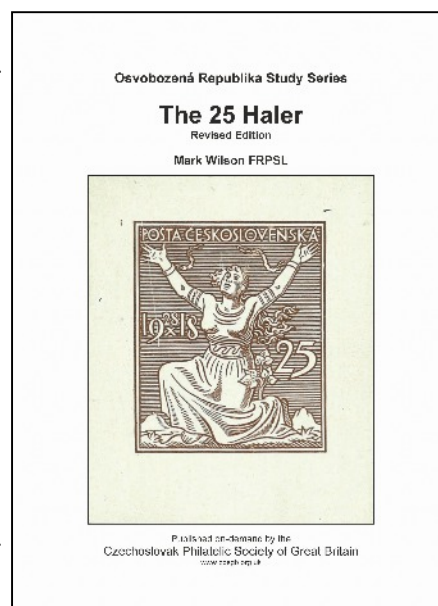
***The 25 Haler Revised Edition* by Mark Wilson FRPSL. CPSGB On-Demand 147, from the Osvobozená Republika Study Series. (2020) A4 28 pages in full colour. £6.00, Rate C.**

Mark Wilson has now turned his attention to the Liberated Republic or Chainbreaker issue. This title is the first major revision of any of his publications. The original edition was digital only and ran to well over one hundred pages. This made it too expensive to print as an On-Demand publication. It now has twenty-five pages of descriptions without losing any of the information from the original. The illustrations show not only the flaws but where they are located by means of an arrow. Each position is listed for both plates with a description of the flaw and reference to the illustrations.

Once again, the visual index is the key to mastering plating. There are five such indexes, one for the negative flaws and one for each plate. The plate flaws are divided into foreground and background indexes. By locating in the visual index a flaw found on a stamp, one may ascertain its plate position then turn to the written description of that position to confirm that the plate and position are correct. All guesswork is eliminated.

A special feature of this denomination is that an identical flaw occurs in thirty-three positions either as a negative or plate flaw. By carefully considering the other flaws found in each of those positions the proper position and plate can be identified.

Copies of this publication may be ordered from the Treasurer. Postage and packing charge can be found on the inside front cover of this issue of *Czechout* or at www.czechout.org/pages/rate-table.htm.



Review

Jan Bisschops

Miroslav Bachratý: *Slovakia 1938-1945. Postal history.* 2 Volumes. Bratislava (2020). Bound, A4 format, 773 pages, colour. ISBN 978-80-570-1622-9. Slovak language. £71.00 + postage & packing.

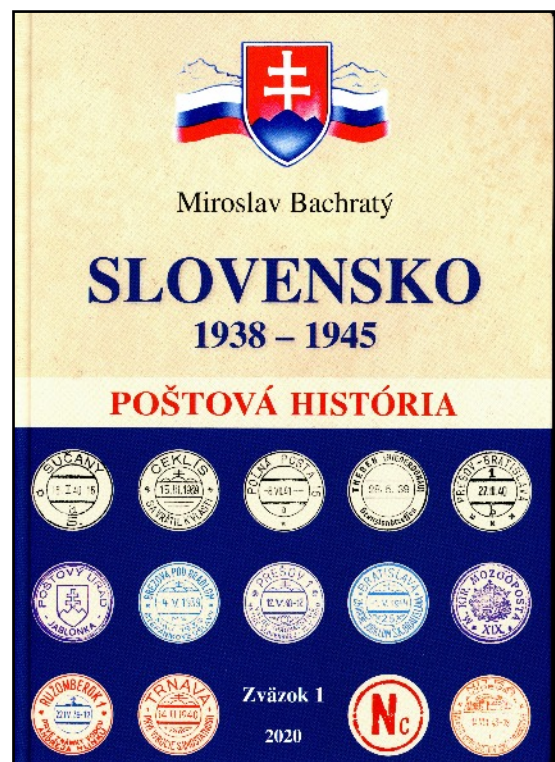
CPSGB member Michal Zika has agreed to a 5% discount if members collectively purchase ten or more copies via the Hon. Treasurer (contact details on page 31). Orders through the Treasurer to overseas countries will be sent direct. ***Do not send money with your order, you will receive an invoice!***

Mr Bachratý takes the reader through the postal history of the Slovak State for the period 1938-1945. The very detailed table of contents is in Slovak, German, and English. While the bulk of the book's remaining text is in Slovak, its profuse illustrations – for the most part in colour – make the book valuable even to a non-Slovak reader. Indeed, every appropriate topic receives clear and precise illustration.

Ample attention is paid to the Slovak field post, local post office postmarks, TPOs, commemorative cancels, meter markings, airmail, postal labels, postal rates, and much, much more. In addition, the author takes notice of the German, Hungarian, and Polish post on conceded Slovak territories. In short, for the collector with an interest in the postal history of Slovakia during the war, these two volumes offer a wealth of valuable information. It is, one might venture, perhaps the most exhaustive study of Slovak postal history to date. For the serious postal historian it would be a worthy investment.

Chapter and some selected section headings offer insight to the work's vast scope:

1. Slovakia in the Czechoslovak Republic (1918-1938)
 - The Munich Agreement
 - Autonomy of Slovakia
 - The first Vienna award (2 November 1938)
 - Military intervention in Slovakia (9-11 March 1939)
2. Slovakia 1939-1945
 - German presence in Slovakia
 - The little war (March 1939)
 - The campaign against Poland (September-October 1939)
 - The campaign against USSR 1941-1944
 - Slovak units in Italy (1943-1945)
 - Slovak citizens in the Waffen SS
 - Eastern Slovak army (May-August 1944)
 - Slovak national uprising (1944)
 - Field post of Hlinkova Garda units (1945)
3. Slovak postal administration 1939-1945
 - Cancellations used by local post offices
 - Railway mail service
 - Postal agencies
 - Machine cancellations
 - Commemorative cancellations
 - Autopošta cancellations
 - Meter markings
 - Airmail
 - Official control of mail
 - The postal savings bank
 - Postal labels
 - Postal rates
4. German postal administration 1938-1945
5. Hungarian postal administration 1938-1945
6. Polish postal administration 1938-1939



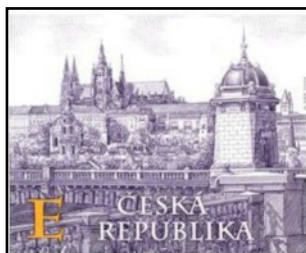


New Issues – Czech Republic Lindy Bosworth

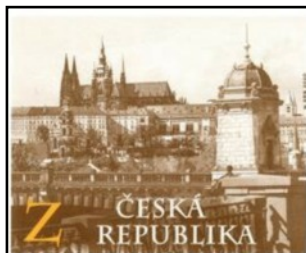
Images and text adapted from
www.postaonline.cz/eshopfilatelie/listProducts.html?request_locale=en

25 November 2020

Prague Castle Motifs (POFIS 1100-1101)



The stamps are a non-traditional view from the National Theatre to Prague Castle – the ancient symbol of the Czech nation – a major Czech monument as well as one of its top cultural institutions. Prague Castle is also a UNESCO World Heritage Site with a tradition spanning over 1,000 years. Since the 9th century it has been the seat of Czech princes and later kings. In 1918 it became the seat of the Czechoslovak government and later home for the Czech presidents. Twice in history it was the main residence of the rulers of the Holy Roman Empire. Prague Castle covers an area of almost 70,000 square metres. It consists of a large set of palaces and church buildings with diverse architectural styles.



The reign of the king, later the emperor of the Luxembourg family, Charles IV, was a period of prosperity for Prague Castle. Construction continued during the reign of Charles IV's son, Wenceslas IV. During the Hussite wars and the following decade the castle was not inhabited, resulting in the deterioration of its buildings and fortifications. A more favourable time came after 1483 when the king from the new Jagellon dynasty settled in the castle. Together with new fortifications, defensive towers were built on the north side (Powder Tower, New White Tower, and Daliborka).

The next dynasty of kings on the Czech throne, the Habsburgs, began rebuilding the castle, turning it from a medieval castle into a Renaissance mansion. The rebuilding efforts culminated in the reign of Rudolph II. The emperor settled permanently at Prague Castle and began transforming it into a dignified and magnificent centre of the realm. The creation of an independent Czechoslovakia in 1918 necessitated another period of adaptation of the castle for its new functions. A remodelling project conducted under the auspices of the Czechoslovak President TG Masaryk was designed by the Slovenian architect Josip Plečnik.

The stamps appear with coupons on a miniature sheet (*see back cover*) and were not sold separately. The Czech Post reports the supply has been exhausted and the item is no longer available.

900th Anniversary of the Premonstratensian Order (POFIS 1102)



The stamp is a portrait of Saint Norbert with a monstrosity in the background. Saint Norbert of Xanten was a German priest and founder of the Order of Canons Regular of Prémontré, also known as the Premonstratensians or the Norbertines. Legend has it that in 1115 during a storm Norbert was thrown from a horse frightened by a bolt of lightning. Norbert heard a voice scolding him for his worldly life.

He underwent a profound conversion, pursued a priestly vocation, and was ordained. He became a well-known itinerant preacher, gathered disciples, and in 1120 the group settled at a secluded place later known as Prémontré in north-eastern France. The community became the basis of the order. Six years later Norbert was appointed archbishop of Magdeburg where he also died after several years in office. He was declared blessed in 1215 and canonised in 1582.

When Magdeburg became a Protestant city the abbot of Strahov in Prague, Kašpar of Questenberk, retrieved the body of Norbert. At the end of 1626 the body was carried to the Abbey of Strahov during a great religious procession. This made the Abbey of Strahov a major European centre of the Norbertine order. The abbot ordered a tombstone with a silver lattice and a princely crown built in a new chapel, as well as a series of ten paintings by the painter Jan Jiří Hering portraying the life, miracles, and death of Saint Norbert. Norbert is the only saint portrayed with a monstrosity.

Peacock Butterfly (POFIS 1103)



The European peacock, also known simply as the peacock butterfly (*Aglais io*), is a diurnal butterfly from the *Nymphalidae* family. It is undoubtedly one of the most beautiful and colourful Czech butterflies. The name of the genus was derived from the distinctive markings resembling peacock eyes on its wings. The typical foods of the peacock butterfly are flowers, ripe fruit, and fruit tree sap, but it can also be seen on hops and nettles. These plants are also used by the peacock butterfly for laying eggs and feeding its caterpillars. In the Czech Republic the peacock butterfly can be seen during almost the entire year as its life cycle involves two generations.

One generation appears in the spring, the other in the autumn, with both generations living simultaneously during the summer. The peacock butterfly is currently not regarded as an endangered species in the Czech Republic and can be commonly found all over the territory

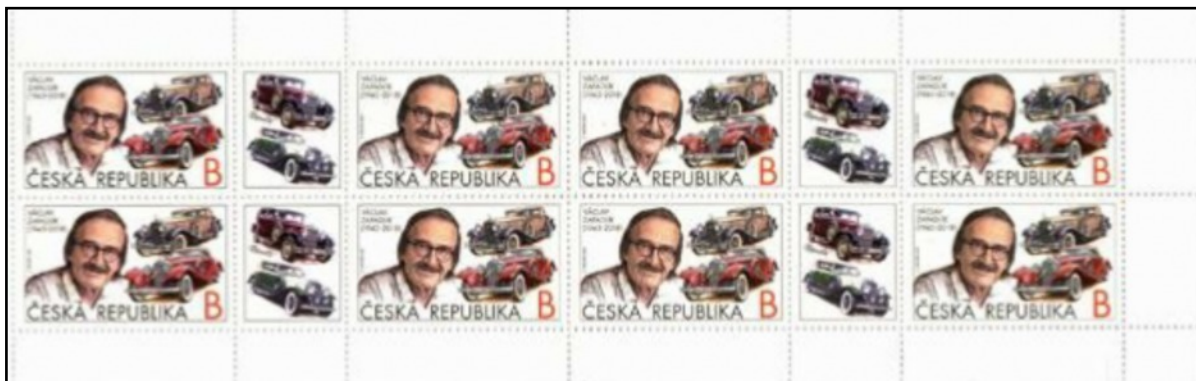
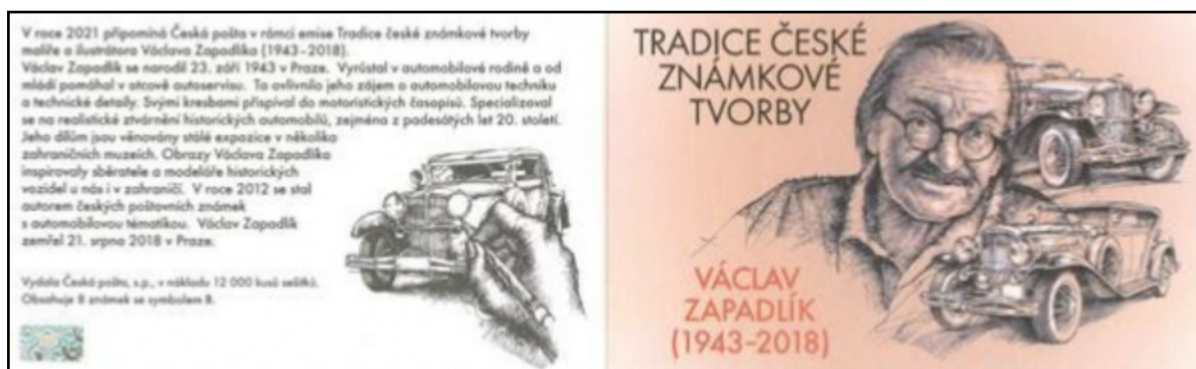
20 January 2021

Tradition of Czech Stamp Design: Václav Zapadlík (POFIS 1104)



Václav Zapadlík (1943-2018) was a Czech painter and illustrator who specialised in the realistic depiction of vintage cars, mostly those from the 1950s. He grew up in a family of car lovers and even as a child he helped his father who ran a garage. This deepened his interest in car technology and he excelled in the accurate portrayal of every technical detail. No other illustrator in the world could compete with him in this area. Several foreign museums, mostly in the United States, display permanent expositions of his artwork. He also designed several working automobile bodies emulating those of 1930s vehicles. Václav Zapadlík's artwork inspired vintage car collectors and designers locally as well as internationally. In 2012, he started designing Czech postage stamps featuring car drawings.

In addition to sheets of fifty stamps, the Czech Post also released the same stamp as a booklet. Its POFIS number is ZLS65.



Census (POFIS 1105)



Census is a process aimed at finding key data about the national population. In addition to the number of people other social and cultural data such as language and religious affiliation are also gathered. The term *census* refers mostly to the national census carried out every ten years as recommended by the United Nations. The previous census took place in 2011. Information about the entire population is collected. It provides key statistical data and plays an important role in democratic processes, such as elections.

The stamp shows at its top a generic census-type graph. The date is constructed from census-related symbols.

Carnival (POFIS 1106)



The festival of Carnival follows Christmas and precedes Lent. It has a fixed beginning, starting after the Feast of the Three Kings, or Epiphany. It ends with Ash Wednesday, which is related to the date of Easter. Carnival can therefore end between mid-February and early March. Carnival festivities probably date back to the pre-Christian Slavic winter celebrations. They are similar to those in other Slavic countries. Folk etymology derives it from *carne vale* (farewell to meat). It refers to

the period of eating and merrymaking before the fasting season of Lent. Parties, the butchering and eating of home-bred pigs, and weddings were typically held during carnivals. The festival culminates on the last Tuesday of the pre-Lent season, locally referred to as Fat Tuesday and typically associated with excessive eating and drinking. The last three days before Lent (Sunday, Monday and Tuesday) have special local names (*ostatky*, *končiny*, *fašank*, *masopust*) and are used for various masked processions, parades, street performances, and a final Carnival party.

In addition to sheets of fifty stamps, the Czech Post also released the same stamp as a booklet. Its POFIS number is ZLS66.





New Issues – Slovak Republic Lindy Bosworth

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

20 October 2020

Art – Ladislav Vychodil (POFIS 724)



Ladislav Vychodil (1920-2005) is considered to be the founder of Slovak professional stage design. After he completed his study of painting and technical drawing in Prague and after a further short period of study at the School of Arts and Crafts in Brno (1938), he was, on the recommendation of František Tröster, employed by the Slovak National Theatre. Due to the socio-historical situation of the time, plus his tenacity and talent, Vychodil became the chief stage designer at the young age of 25. It was not only his works of art but also his work at the Academy of Performing Arts that had an immense influence on the development of Slovak stage design. He promoted Slovak stage design at international art fairs and was also part of the process of the establishment of an international scenography event – The Prague Quadrennial.

He was the designer of more than five hundred stage designs for both domestic and international dramas. Many of his designs, which are now housed in the art collections of Slovak and Czech institutions as well as in individual collections, document the variety of artistic approaches he applied to achieve his goals.

24 October 2020

Slovak and Maltese Viniculture. Joint issue with Malta (POFIS 725-726)



The Slovak viniculture stamp is devoted to Skalický rubín, a unique branded wine that received a protected Designation of Origin label in 2017. Vines have been grown in the area surrounding what is today Skalica from as early as the Great Moravian Empire. This has been confirmed by the discovery of viniculture knives from the 9th century that were found in a burial ground at Kopečnica. The first written mention of the local viniculture dates from 1450. It speaks about Dionisius of Secs, the Archbishop of the Esztergom Diocese and cardinal, who made the denuded and restored vineyards Novosády exempt from tithe.

Local wine production in Malta dates back over 2,000 years, during the time of the Phoenicians. They were actively involved in transporting wine and wine-making technology all over the Mediterranean.

The Malta stamp features Ta' Betta Wine Estates Ltd, a boutique winery situated in Girdgħi, within the limits of Siggiewi. This state-of-the-art winery consists of four hectares of land having some 15,000 vines surrounded by olive trees, fig trees, carob trees, and several indigenous Maltese floras. Ta' Betta Wine Estates is situated some 200 metres above sea level.

13 November 2020

Christmas Mail 2020 (POFIS 727)



The *Christmas Mail to Baby Jesus* organised by the Slovak Post is a major part of the most wonderful festivities of the year. Children may send their secret wishes, ideas for presents, drawings, or greetings to Baby Jesus at the address: Ježiško 999 99. Since the project was launched more than 1.7 million letters from children all around the world have been sent to Baby Jesus.

An actual reply from Baby Jesus plus a little surprise in the envelope never ceases to delight children. The Post chooses one young artist's drawing dedicated to Baby Jesus as the following year's Christmas postage stamp.

Christmas 2020 – A Traditional Slovak Blueprint (POFIS 728)



In the 20th century handmade blueprint garments began to be replaced by clothes mass-produced in textile factories. Nevertheless, about twenty rural blueprint workshops were still active in Slovakia as late as midcentury. The wearing of traditional clothing was still alive in a number of regions. Since the blueprint craftspeople adapted the products they made to each particular target group they were able to survive despite their higher prices. A state ban on the operation of freelance businesses in the 1950s sped up the demise of the blueprint craft in its natural environment.

After 1989 the market opened again up thanks to a change in economic conditions. Contemporary producers now draw support from the addition of Slovak blueprint into the prestigious UNESCO list of Intangible Cultural Heritage in 2018.

4 December 2020

Postage Stamp Day: Vladimír Machaj (POFIS 729)



Vladimír Machaj (1929-2016) was a professional painter, graphic designer, and illustrator. His illustrations in books for children and fairy tales have made him famous and brought him various awards. In 1996, forty years after completing his studies in applied graphic arts, he quite unexpectedly began to design postage stamps.

Machaj studied at the Academy of Arts, Architecture and Design in Prague from 1949 to 1956. He attended a specialised studio that focused on applied graphic arts, led by Antonín Strnadel. He also spent several semesters of study into postage stamp design during which he was supervised by Cyril Bouda.

After 1996 he created a collection of ten postage stamps as part of Slovak postage stamp design. His designs of a chamois, the European bison, a mouflon sheep, and forest berries were followed by more stamps inspired by efforts to protect nature and celebrate holiday greetings.

4 January 2021

Slovak Applied Arts – Roman Glass (POFIS 730)



In Roman times the so-called Amber Road, a long and important trading route that started in Roman Aquileia, stretched across the Záhorie region. It crossed barbarian territory near the confluence of the Morava and Danube. It then followed the Morava, heading north to the Baltic Sea, where large deposits of amber – a highly valued material for the manufacture of jewellery – could be found along the coast.

To protect Roman traders on their way through the Barbaricum, Romans made efforts to win favour with the local Germanic elites, in particular, through the giving of various gifts. It is then only logical that when the graves of the barbarian aristocracy were discovered in Zohor and Vysoká pri Morave that the finds included luxurious Roman goods – mainly table services with bronze, silver, and glass bowls.

Slovak Applied Arts – Gothic Goblet (POFIS 731)



As early as prehistoric times there was a marketplace on the crossroads of a trade route coming from the north towards a ford and a road running east to west alongside the River Danube. In the 1960s, thorough archaeological research was conducted in the area. This research has discovered a number of articles, including very expensive imported glass goblets. The surface of these thin-walled goblets was decorated with rows of glass drops reminiscent of raspberries. The glass drops were not mere decoration; they prevented these precious goblets from slipping out of the drinkers' hands.

Slovak Applied Arts – Golden Suzanne Collection (POFIS 732)



Jozef Staník (1908-1986) was born in Zlatno and worked in the local glass factory from the age of ten. He began his working life as an apprentice in the town of Radnice, near Pilsen, where he was taught by the old masters of Czech glass production. In 1952 he returned to the Zlatno glass factory which specialised in the production of glass for domestic applications. He implemented a new method of work and contributed to the installation of a cooling method which ultimately improved the quality of the products made in the Zlatno factory. He introduced a level of quality that was suitable for fine art.

He began to experiment with spiral-shaped stems and air ducts, with new shapes and colours. In the mid-1950s a Belgian expert visited the Zlatno glass factory and expressed admiration for the products made from sodium-potassium glass, which were filled with fragility, elegance, and charm. Watched by the Belgian expert Staník made the most beautiful of his products right in front of him, which he later developed into an iconic glassware set. He presented it to the management of the company.

The elegant shape of the goblets included a unique and extraordinary globe, which was part of the stem of the glass. After the globe was first gilded in Zlatno, there was a public debate over how it was formed in the stem. Some believed that real gold was hidden inside and were willing to break their goblet to get it.

29 January 2021

Personalities: Ladislav Grosman (POFIS 733)



He was born in 1921 in Humenné, eastern Slovakia. Several members of his Jewish family suffered during World War II. His parents and three siblings died when a transport train was bombed. After the end of the war, in the 1950s, he studied at the University of Political and Social Sciences in Prague. When he returned to Slovakia he worked at the Pravda Publishing House in the field of book culture and cinematography.

He wrote fiction. He drew his ideas from his homeland and the life of the common people of the Jewish community. He profoundly absorbed their tragic fate and depicted the characteristics of their way of life. He wrote his novella *Obchod na Korze* (The Shop on Main Street) in 1965 based on his short story *Pasca* (The Trap), which he had written three years earlier.

This novella was written in parallel with a screenplay for a film directed by Ján Kadár and Elmar Klos. *The Shop on Main Street* (1965) received an Oscar, presented by the American Academy of Motion Picture Arts and Sciences, for the Best Foreign Language Film. It told the thrilling story of a Jewish shop owner, the widow Rozália Lautmannová who was played by Ida Kamińska, and the confiscator of Jewish property, Tóno Brtka, played by Jozef Kroner.

2 February 2021

The Centennial of the Ordination of the First Slovak Bishops (POFIS 734)



When we discuss the ordination of the first Slovak bishops we are talking about those bishops who were ordained as early as the establishment of the common state of the Czech and Slovak peoples – the first Czechoslovak Republic. Historical records show that more Catholic bishops came from what is now modern Slovakia, who even then proudly considered themselves to be Slovaks. However, at that time Slovakia as such did not formally exist; it was part of Hungary. After World War I the European political, geographical, and power relationships underwent significant change. This change in the political map also caused problems related to the territorial and administrative division of Church provinces. Pro-Hungarian bishops were deported from the Czechoslovak Republic and the situation became serious.

A solution was only implemented after the establishment of official diplomatic relations between the Czechoslovak Republic and the Holy See. On 19 October 1920, after several compromises, the Cardinal Secretary of State, Caspari, expressed the intention of the Holy See to appoint Ján Vojtaššák as the Bishop of Spiš, Karol Kmeťko as the Bishop of Nitra, and Marián Blaha as the Bishop of Banská Bystrica. There were no objections to these proposals from the government and the general public greeted the decision with enthusiasm.

Articles Elsewhere

Roger Morrell

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

No. 33, 2020.

Sevenhuijsen, J. The German Question in South Moravia. (*A study of the conflict between Germans and Czechs during the formation of the new Republic in 1918/19 and its representation in philately.*)

Sevenhuijsen, J. Hradčany perforations. (*An overview of the perforating machines, and when the different perforation types came into use. Discussion of misperforation.*)

Petri, O. The bridge of Bechyne – Beching. (*The building of the bridge found on the 5 k B&M pictorial stamp.*)

Sevenhuijsen, J. Changing the date order in Hungarian postmarks. (*Reversing the date sequence in Hungarian datestamps used in the new Republic, with examples.*)

Anon. Jan Evangelista Purkyně. (A short biography of the gentleman who appears on the 1937 Czech stamp issue.)

Jonkergouw, M. Hradčany 200 haler – blue. (*A study of positional flaws on the two plates used for this stamp.*)

Petri, O. Prague 1945, a newspaper. (*Use of a blue 5 haler newspaper stamp on a thin newspaper of 1 May 1945 containing interesting historical news.*)

No. 34, 2020.

Sevenhuijsen, J. Starting problems for the Czechoslovak post in 1919. (*A review of the provisional postal arrangements, use of bisects, overprints, cash payments, etc.*)

Furfie, M. Use of postage due stamps in Slovakia, 1939-1945.

Stoop, H. Notes on Franz Kafka, 1883-1924. (*Commemorative philately of this German Czech.*)

Sevenhuijsen, J. The harvest from half a year of corona. (*The author's philatelic successes during half a year of the pandemic.*)

Stach, A. The true story of Pošta Československá 1919. (*Reprinting a short article on the overprinting story that was published in the Czechoslovak Specialist, September 1945, p.46, giving a revealing insight into the production and distribution of the stamps through the eyes of a direct witness, the well-known philatelist and trader Alfons Stach who emigrated to the USA in the 1930s.*)

Jonkergouw, M. Hradčany 300 haler – green. (*A study of positional flaws on the plate used for this stamp.*)

Forschungsberichte aus der Tschechoslowakei-Philatelie (Arbeitsgemeinschaft Tschechoslowakei)

No. 202, December 2019.

Osthues, W. (ed.). Specialities of the stamp issues of Czechoslovakia 1943-1983 from the collection of Georg Wilhelms, Erfstadt, Part 3. (*This part focuses on engravings, black prints and individual colour separations of some of the issues between 1968 and 1978.*)

Röhn, D, et al. Czechoslovak airmail 1920-1938 – a philatelic dialogue. (*Documented version of an online discussion forum on airmail, including examples and explanatory text.*)

Sevenhuijsen, J. Hradčany – private perforations. (*Translation of article reprinted from the Dutch journal no. 32, 2019.*)

Vrba, M. Hradčany – silver-grey. (*An investigation of the 120 h value in a silver-grey colour, and its forgeries.*)

No. 203, March 2020.

Röhn, D, et al. Czechoslovak airmail 1920-1938 – a philatelic dialogue. (*Continuation from the previous issue of documented version of an online discussion forum on airmail, including examples and explanatory text.*)

Norberg, M. The plate flaws of Czechoslovakia 1945-1992, part 19, the year 1974. (*A multicoloured flyspeckers' delight.*)

Blum, R. Art on stamps from the area of the former Czechoslovakia and the Czech Republic. (*Background notes on the items depicted on stamps.*)

No. 204, June 2020.

Chuboda, J. The perforation types and their variations in stamps of the First Republic. (*A review of perforation types between 1918 and 1935.*)

Norberg, M. The plate flaws of Czechoslovakia 1945-1992, part 20, the year 1973. (*Another multicoloured flyspeckers' delight.*)

Wewer, H. On the philately and history of examples of postal documents from the time of the Third Reich. (*Putting German and German-occupied territories postal history into the perspective of real history.*)

No. 205, September 2020.

Röhn, D, et al. Czechoslovak airmail 1920-1938 – a philatelic dialogue. (*Continuation from the previous issue of documented version of an online discussion forum on airmail, including examples and explanatory text.*)

Norberg, M. The plate flaws of Czechoslovakia 1945-1992, part 21, the year 1972. (*A further multicoloured flyspeckers' delight.*)

Kunc, L. Postmarks of the German fieldpost in post-war Czechoslovakia. (*Translation of a critique published in Filatelie concerning the use of excised German field-post cancels in the early days of the Second Republic.*)

Rundbrief (Arbeitsgemeinschaft Feldpost)**No. 140, 2020/3.**

- Robisch, H. Letters tell stories. (*Investigating the corn mill where an Italian internee in Austria was held during WWI, using the parish records of 1914-9.*)
- Roller, H. The Adelsberg Grotto – Postonja Caves. (*The story of the oldest underground post office in the world, including the Grotto's use as a military concert hall and Russian POW camp.*)
- Schilling, O. Questions on War Loans. (*Were they obligatory or not?*)
- Wirtl, W. The war of 1866 in Italy and the foreign postal arrangements. (*The scuffle between the new Kingdom of Italy and Austria-Hungary that led to the loss of Lombardy-Venetia.*)
- Robisch, H. Was it really war...? (*Austria-Hungary's invasion of Romania in 1916/7.*)
- Blirschbach, A. The Anglo-American intervention in East Siberia 1918-1920. (*Mail from prisoners and troops as the slow repatriation of Axis POWs took place.*)

Austria (Austrian Philatelic Society of GB)**No. 212, Autumn 2020**

- Brandon, K. Two letters from Austria to Nova Scotia. (*From Trieste in the 1830s, taking different routes.*)
- Jorissen, F. Falsely cancelled Slovenian and Illyrian reply-paid postal stationery cards of the 1876 issue.
- Anon. Centenary of the Salzburg Festival. (*Stamps and cancellations.*)
- Brandon, K. Dames of the Order of the Star Cross (*The ancient order of high-born ladies in the Holy Roman Empire, illustrated with mail from the early 19th century.*)
- Brooks, A. Naval incidents in the Adriatic, 1915.
- Brandon, K. Life on the Austrian Riviera. (*Postcards back home from those wealthy enough to travel.*)

Stamps of Hungary (Hungarian PS of GB)**No. 223, December 2020**

- Morrell, R. Timeline to Trianon, Part 8: 1 October 1920 to 31 December 1920.
- Bathard, J. Győr-Sopron-Ebenfurti Vasút (GySEV). (*The railway through western Hungary.*)
- Johnson, M. Hungarian stamps 1949-1956 – Socialist realism.
- Medland, B. A postcard from Keszthely, 1946.
- Morrell, R. The annual post-booklet.
- Morrell, R. A belligerent internee letter and some questions.

PDMSG Journal (Postage Due Mail Study Group)**No. 96, December 2020**

- Dorr, E. Findings on the PORTO postmark of the Budapest Main Office.
- Furfie, M. The Portorozh Agreement for reduced postage rates in Europe, 1922-1939, Part 1: Postage due mail 1922-1925. (*Convention rates during the inflation period including mail from and to Czechoslovakia.*)

Filatelie**No. 10/2020**

- Příkazský, M. District Stamps in the Period of the Protectorate of Bohemia and Moravia.
- Šolc, J. 1880 - 2020: Štefánik's year.
- Kolesar, E. Postage Due 1928 - easily available material for inquisitive collectors.

No. 11/2020

- Chudoba, J. Liberated republic 50 h green. Part 2.
- Helm, B. Baptism of the Kašperk Castle stamp – later, but still!
- Helm, B. Our pilots for World War II - we still owe them a lot.
- Helm, B. American Field Post No. 887 in Czechoslovakia.
- Gebauer, P. Slovakia 1938-1945 – Postal History.

No. 12/2020

- Jahoda, M. Introduction to Postal Hypomobile techniques in the Czech Lands.
- Zamrzlová, J. Revolutionary overprints of Protectorate stamps from the spring of 1945.

Library Additions
Lindy Bosworth

The Express Stamps: A History: An Original Study by Johan Sevenhuijsen and Mark Wilson FRPSL. CPSGB On-Demand 129 (2020). A4 20 pages.

Jubilee and Charity Issues of 1919 by Zdeněk Moliš; translated, edited and newly illustrated by Mark Wilson FRPSL. Legionářské Study Series. CPSGB On-Demand 133 (2020). A4 20 pages.

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Prague Motifs Miniature Sheet
(POFIS A1100)