



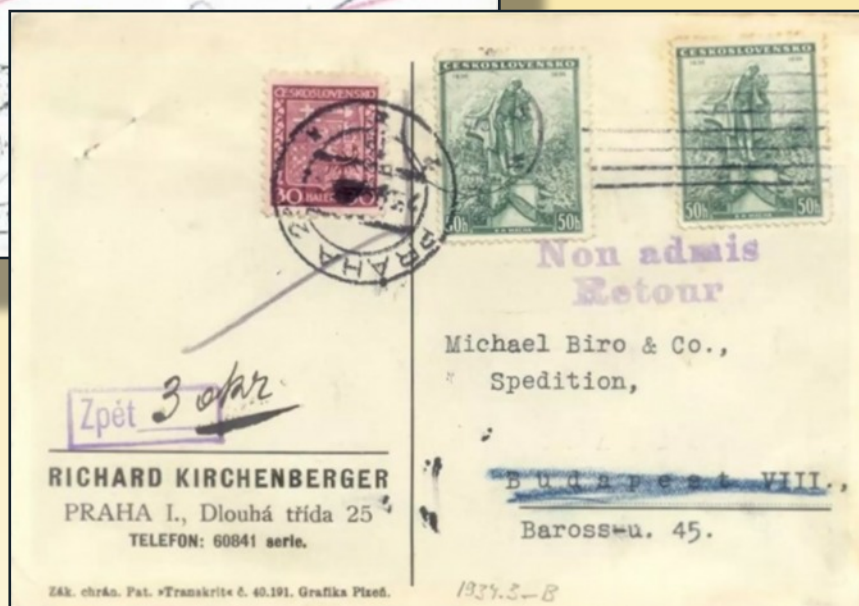
CZECHOUT

JOURNAL OF THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

VOLUME 44/1

MARCH 2026

WHOLE NUMBER 202



Postal Wars - who should govern the Slovaks?
(January Zoom - page 4)

Three new titles in our Print-on-Demand series

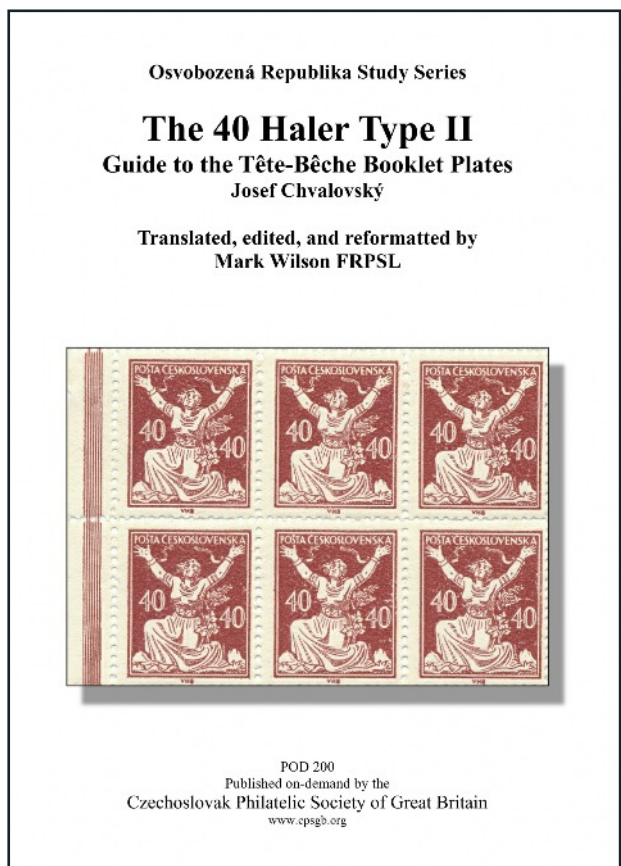
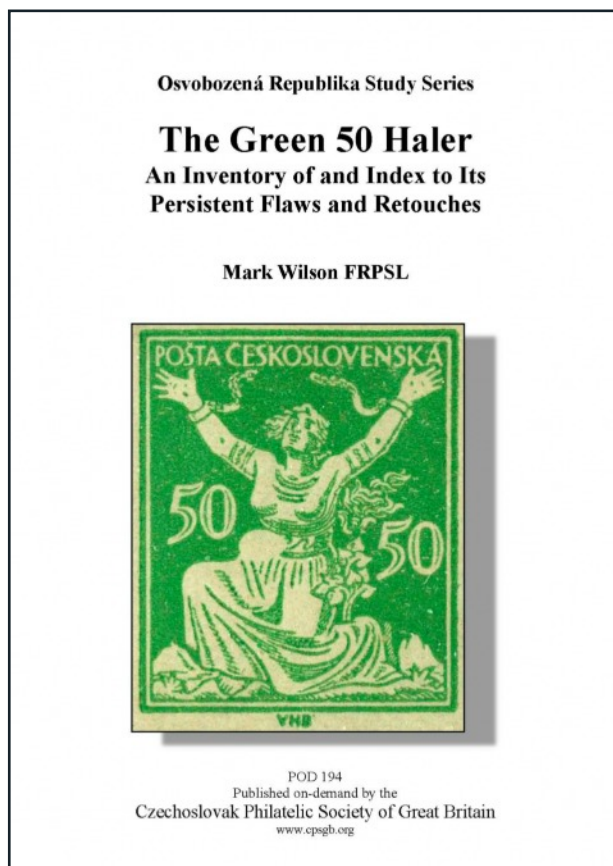
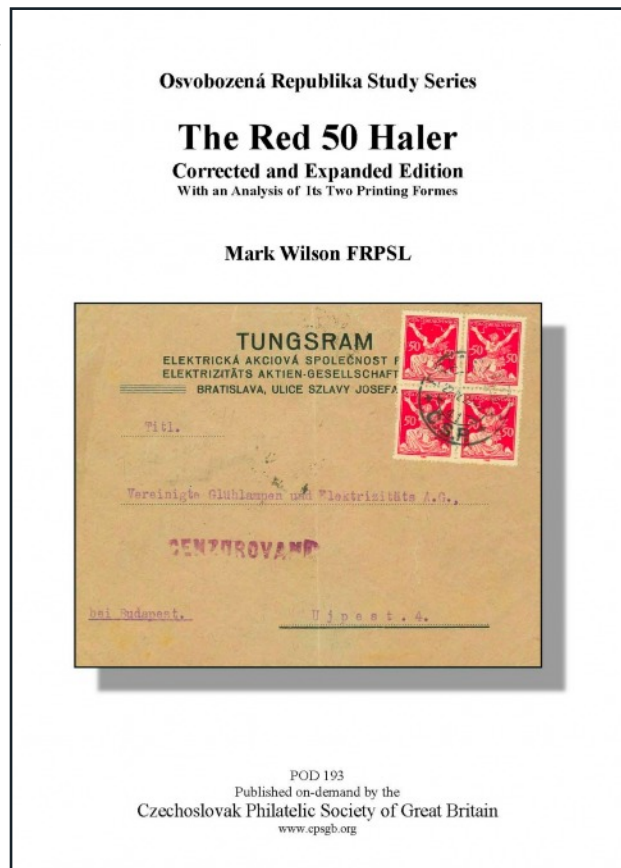
Three new titles in the series are ready to be printed. The final price will depend upon the number of copies initially ordered. The books, all focused on the Liberated Republic stamps, may be examined on the CPSGB website now: simply click its title to view a book.

POD 193: The Red 50 Haler, by Mark Wilson (Corrected and Expanded Edition 2025). 28 pages.

POD 194: The Green 50 Haler: An Inventory of and Index to Its Persistent Flaws and Retouches, by Mark Wilson (2025), 28 pages.

POD 200: The 40 Haler Type II: Guide to the Tête-Bêche Booklet Plates, by Josef Chvalovský, translated, edited, and reformatted by Mark Wilson (2026), 16 pages.

You may express your interest in a copy of one or all by contacting the treasurer, Yvonne Wheatley, at treasurer@cpsgb.org. Expressions of interest, with no obligation, should be made by 31 March 2026. You will then be sent a price so that, if you wish, you may place an order.



CZECHOUT

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Auction reminder

The next auction is planned for May of this year: new material is greatly welcomed – especially pre-1945. Please get in touch with Terry Hancock, the Auctioneer, at cpsgbauction@gmail.com if you would like to discuss your material.

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 Treasurer, Marisa Galitz at mmgalitz@gmail.com. Their publication the *Specialist* and our *Czechout* have little duplication in content. In addition, under an agreement the two societies have arranged for payment of your SCP subscription to our CPSGB Treasurer without your having to worry about foreign currency or sending it to the US. So why not have more fun? Become a member of both societies!

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News & Notices

New members

The Society extends a very warm welcome to four new members: **Pavol Bojnansky** and **Ivan Malik** from Bratislava in Slovakia, **Petr Flaska** from the Czech Republic, and **Michael Kudlac** from Walbridge, Ohio.

Congratulations

Congratulations to **Keith Brandon** who has been made a Fellow of the Society of Postal Historians. The honour is only bestowed on members who make regular contributions to that society.

January Zoom

Once again, our programme of Zoom presentations got off to a captivating start. An international audience of 22 members (there were four apologies as well, from Jeremiah Dyehouse, Pavol Bojnansky, Robert Henak, and Norman Hudson) listened attentively to **Jan Heijs**, the Chairman of the Philatelic Academy of the Netherlands, presenting a fascinating subject on which he is clearly an expert: *UPU Regulations of Offensive Stamps Leading to Postal Wars*.

Beginning with explanations, Jan ran us quickly through the significant parts of the complex UPU regulations: pictures on stamps must contribute to international understanding; 'subjectively interpreted offensive issues' should be avoided; and stamp issues should contribute to the maintenance of world peace. Additionally – in response to those postal authorities who delight in tempting collectors with pictures of penguins while their country consists of land-locked deserts! – the stamp's subject should be of 'major significance' to the member postal authority.

Flouting this advice (Jan pointed out that none of this is an enforceable requirement) can lead to so-called 'postal wars', where measures are taken by rival authorities to combat the perceived offence. The first example Jan showed us was from the US to Czechoslovakia in 1960, using three of the 'Champions of Liberty' stamps – these portrayed Tomáš Masaryk and the communists considered this an 'offensive' stamp. It was given a 'Not admitted' sticker and returned to the sender. Many of these disputes relate to the Cold War.

Another example was a letter sent to Czechoslovakia from Hungary in 1934 with a stamp inscribed 'Justice for Hungary'. This was considered to be a protest about territory lost to the Slovak part of Czechoslovakia when the country was established after WWI, and which had led to the Hungarian–Czechoslovak War in 1918/19. In retaliation, Hungary started to refuse mail from Czechoslovakia bearing the Arms stamps of 1929, whose design included the Slovak 'double cross' (see the illustrations on the front cover).

The rules setting out how a postal authority can protest about a stamp are straightforward: Once an authority has registered their protest with the UPU, setting out the reasons, the UPU will circulate all authorities and let them decide how they will act in response. That's all the UPU can do – they cannot declare a stamp invalid. To illustrate this, Jan showed us a UPU circular relating to a West German stamp marking 40 years of integration for 'expelled Germans' – these people had fled Soviet occupation in 1945 from territory that was part of Poland by 1985. Poland registered their protest, and a cover showed their 'return' marking quoting the relevant UPU circular, together with a violet handstamp applied in Germany declaring the return illegal.

Other postal elements can be affected, too – such as a cover from the US to Hungary in 1957 with a slogan postmark reading SUPPORT YOUR CRUSADE FOR FREEDOM. This was not long after the Soviet Army had crushed the Hungarian Uprising in 1956, so the communist authorities decided it was in support of the uprising. Postal stationery with a slogan included in the printed design can also lead to postal wars – such as a Polish postcard supporting Polish-Soviet cooperation that was rejected by West Berlin. Other counter-measures included blacking elements out before delivery.

Even the name of a country can cause problems: Greece objected to stamps with the name 'Republic of Macedonia' in the 1990s, and they handstamped covers with 'recognized by Greece as the FYROM' (former Yugoslav Republic of Macedonia) until the dispute was



A letter returned by Franco's Spain because of the Guernica stamp.

resolved and the country adopted the name North Macedonia. Similarly, stamps from Southern Rhodesia inscribed 'Independence' in 1965 were considered invalid by the UK government, which did not recognize Ian Smith's UDI, and letters carrying them attracted postage due charges (contrary to UPU regulations).

Examples were also shown of ways in which postal authorities have *prevented* postal wars, by putting covers that would inevitably attract counter-measures into covering envelopes marked 'post free' or franked with alternative stamps, or returning the cover to the sender in the country of origin asking for the contentious elements to be rectified, as otherwise the letter would not be delivered.

Two unusual examples shown included a letter from Czechoslovakia to Franco's Spain that was returned because it was franked with the 1966 Guernica stamp, and a cover from Bohemia & Moravia to Switzerland that was returned because it had the red 'Viktoria!! Deutschland siegt an allen Fronten für Europa!' handstamp.

Finally, Jan brought us right up to date with a cover rejected by the authorities in Ukraine in 2014 because it was franked with a Russian stamp showing the Crimea, from a set on the country's regions.

As one of the members commented afterwards, this was 'a brilliant talk about a very interesting subject'. If you missed it for any reason, you can see it on the Society's website at www.cpsgb.org/pages/zoom.htm: if you would like to further your study you can visit www.postalwar.info; invest in a copy of the catalogue compiled by Jan Heijs (www.postalwar.info/content/books.php); or contact Jan to ask further questions (heijsmo@xs4all.nl).

Tony Holdsworth

Joint Meeting of the Austrian and Czechoslovak Philatelic Societies York Stamp and Coin Fair, 17 January 2026

Undeterred by the miserable weather, thirteen members of the two societies were rewarded with the usual rich variety of presentations, with something for members of each society.

Following the welcome and introductions, during which **Yvonne Wheatley** thanked the Austrians for inviting us to join them (and was pleased to see more CPSGB members in attendance than last year – in addition, Garth Taylor had sent his apologies), and **Terry Hancock** invited members of the Austrian Society to make use of our library, now that their own has been closed, the presentations were as follows:

- Tony Holdsworth** • Mozart and Bohemia (see the article on page 16)
- Joyce Boyer** • The Winter Olympics – from the first official games at St Moritz in 1928, the first games held after WWII in 1948 (again, at St Moritz), and the first games held at Innsbruck in 1968, to the Paralympic Games held in Innsbruck in 1984, the first to be held in Austria.
- Andy Taylor** • Austrian stamps with a musical context – how to make more money from a strip of three! Starting with the 1991 Mozart bicentenary stamps, Andy pointed out that these were issued in a miniature block containing two stamps separated by a label – by converting the label into another stamp in later issues, the postal authorities were able to make more money from collectors.
- Lubomir Spacek** • An update on his study of the Prague pneumatic post (which he first presented to us at Leeds in August 2025). With a focus on postal history, this included the *second* earliest handstamp (the earliest is prohibitively rare and expensive!), and some unusual usages, such as a pneumatic post stationery card used for normal delivery, and vice versa.
- Richard Jagielski** • An absorbing collection of material Richard inherited from his father on the Austrian occupation of Poland. This included local issues, KuK overprints on Bosnia Herzegovina stamps, and a wonderful 'three nations crossroads' postcard, with Russian and Austrian stamps, and a German Ostmark Fund label.
- Keith Brandon** • Mail from the Mountains – cards and letters originating from post offices and postal agencies in the Tyrol at least 1500 metres above sea level. Keith explained that there is a variety of reasons for this service in such out-of-the-way places: hikers in hostels, tourists, inhabitants of an abbey, and travellers arriving at the top station of a funicular railway, for example.
- Richard Wheatley** • Inspired by a Yugoslav item bought at a stamp fair, Richard shared a collection of First Day Covers sent to Vienna from Czechoslovakia between 1948 and 1952, which had raised a query for him: what was the significance of the triangular handstamp on each of them? A handbook recommended by Joyce Boyer had provided the answer – they each related to different censorship authorities operating in different zones of occupied Vienna.

At the end of a busy afternoon, **Keith Brandon** (who had organized the meeting for us) thanked everyone for their interest – and for the good turnout!

Tony Holdsworth

A Continuing Query

In response to the request raised by Terry Harrison in his article on the Czechoslovak Military Field Posts in East Anglia (see page 13) Yvonne Wheatley got in touch with **Alan Mann**, who has done work on this subject, to try and find some answers. As is often the case, his answer poses even more questions!

I was in touch with Yvonne Wheatley recently regarding an enquiry concerning the Czechoslovakian Armed Forces in Great Britain during WWII. Yvonne very kindly sent me a page from a book produced by the late Richard Beith. You will see that he indicates that the field post office in Harwich between March and September 1943, was located at ‘Coniston’, Main Road, Dovercourt. How accurate the research was I am unable to ascertain, and sadly Richard Beith is no longer with us. As someone who was brought up in Dovercourt, I naturally made contact with a few of my friends who are local historians. They provided me with a programme from the 1951 Essex Philatelists Conference which was held at the Alexandra Hotel. In the programme a local philatelist gave a potted history of all the cancellation marks used in the town including those of the Czechoslovak Armed Forces. As it was only eight years after these forces were in the town you would have thought a local resident/philatelist would be more accurate, and they state that the field post office was located in Lee Road. Whilst Lee Road and the Main Road are not that far away from one another, there is a sufficient gap not to get them confused. So which one is correct? Was it that the Czechoslovak Armed Forces used two locations over that short period, or is one of the two incorrect? I am hoping that one of the specialist collectors of this type of material might be able to provide the answer. What do you think?

[If anyone has an answer to this mystery, or perhaps a photograph of the outside of the field post building, please get in touch via editor@cpsgb.org and I will pass the information on to Alan - and add an update to a future issue of *Czechout*.]

The Bill Dawson Memorial Award for Literature

For some while, the Society has benefitted from a legacy from former member Bill Dawson to encourage authorship of articles in *Czechout* to help maintain the standard of publication and its worldwide recognition. The biannual award is based on the best articles for the previous two years, and the prize is a philatelic book of the winner’s choice.

First the good news, as announced at the AGM, by a small margin the award for 2023/2024 went to **Yvonne Wheatley** for her article ‘The History of Czechoslovakia 1918–1992’, published in the March 2024 edition of *Czechout* (pages 17–24). Congratulations to Yvonne! As her prize, she says she plans to buy the new Volume 18 in the *Monografie československých a českých známek a poštovní historie* series, by Hartmut Lieberman. This is on Czech post-war postmarks from 1945 onwards.

Now the not so good news. For the last couple of award periods, rather than formally appoint a small number of judges, we have offered the wider membership the opportunity to vote for their favourites. The rules and voting guidelines are in the Society Handbook, but at the end of the day all you have to do is to scan eight issues over the past two calendar years and decide which three you like best – and then put them in order. Simple! Despite putting the invitation to vote into the Newsletter, along with several subsequent reminders, the response from members has been poor. This is of no help to *Czechout*’s editor to guide where members’ interests lie and what subjects to focus on. It’s almost as if *Czechout* disappears without trace... It’ll be another year before we make the request for votes for the 2025/2026 award, and the Committee hopes for a much better response next time!

Census Appeal on ‘O.T.’ Overprints Used on Cover from James Buckner

Calling all collectors with covers franked with 20 haler or 30 haler ‘O.T.’ stamps (POFIS OT2, and OT3; Stanley Gibbons N333, and N334; or Scott P15, and P16). I am conducting research on these stamps and their uses and want to know how many might be in collector hands. *Monografie* Volume 4 mentions that such frankings are rare, but I wonder how rare they really are? So, I am looking for information to fill the blanks in this table:

	Covers franked with one 20 haler ‘O.T.’ Stamp	Covers franked with multiple 20 haler ‘O.T.’ stamps	Covers franked with one 30 haler ‘O.T.’ stamp	Covers franked with multiple 30 haler ‘O.T.’ stamps
How many?				

In addition to the requested information, if possible, I am hoping that you can scan a copy of any covers you may have them sent to me at wellseats@hotmail.com. Thank you in advance for your assistance with this census.

40 Haler Chainbreaker Postal Stationery Cards - some further examples

Further to the article by Peter Williams in the December issue of *Czechout* (pages 10 to 13), **Garth Taylor** has come up with some additional examples, this time of used cards.



Garth says he hasn't measured the size of the type - and points out that the '0 h' variety was not mentioned by Peter as being included in the *Specializovaná příručka pro sběratele československých poštovních známek a celin* catalogue, published by the Union of Czech Philatelists.

Another Cover with a Story

Roger Morrell

Here's another item with a nice (or perhaps 'not so nice'?) story behind it. It's one of those folded typewriter cards, although this one comprises simply stiff paper, but the heading is essentially a full-width engraving of the factory. It's been sent on 25.IV.1923 at the distant postcard rate from the factory of K. V. Skuherský, furniture maker, based in Hradec Králové, to a customer providing quotations for supply of goods. The customer's address part has been folded over and stuck down leaving the factory image.



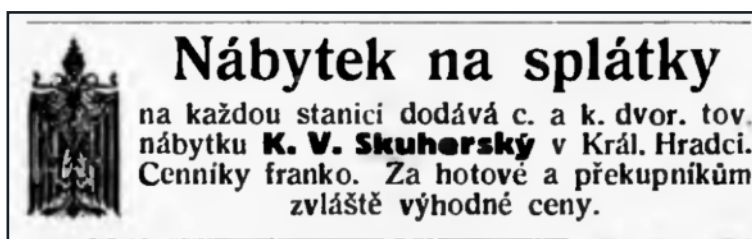
This factory was sufficiently well known to have an entry in the Czech-language Wikipedia [https://cs.wikipedia.org/wiki/K._V._Skuhorsk%C3%BD,_tov%C3%A1rna_na_n%C3%A1bytek] which can be translated as follows:

The founder of the factory was Karel Vojtěch Skuherský (b. 27.11.1865, Hradec Králové, d.7.1.1930, Hradec Králové). He was the son of the Hradec Králové merchant Karel Skuherský and his wife Žofia, née Rajská. He attended the Hradec Králové grammar school, but his father designated him to take over his factory in the future. He learned gilding. He was then employed in Brno and Vienna, where he attended a business school, and in large department stores in Dresden, Wrocław, Berlin, Hamburg, etc. In 1895, after his father's death, he took over a small factory in Hradec Králové founded in 1860 (becoming K. V. Skuherský, furniture production and warehouse on Svatojanské náměstí), which he expanded with his diligence so that he could proceed with the construction of a factory at no. 440-441 (today's Škroupova Street).

Production range

The Skuherský company, which employed 205 workers in the 1930s and built 26 houses in the city, was not only a furniture manufacturer, but a highly appreciated and high-quality brand. Its beautiful bedrooms, elegant and modern dining rooms and living rooms, couches, cute individual pieces of furniture and practical, contemporary kitchens were known not only in our country but also abroad. This was confirmed in 1910 by the appointment of K. V. Skuherský as a Knight of the Order of the Holy Sepulchre and the award of the Golden Cross of this order, as well as various awards from international exhibitions (a gold medal and a cross of honour from the International Exhibition of Arts in the Economy in Brussels in 1906). That same year, at a meeting of the city council, he was allowed to use the factory in Block VIII,

the construction of which began in 1909, and the following year the adaptation of house No. 285 to a warehouse was allowed. Since 1921, the factory has had the most modern wood drying facilities. It was first boiled, which leached out various harmful substances. It was then dried with graduated heat up to 95° C.



A 1910 newspaper advertisement for the company.

Presentation activities at various exhibitions were a matter of course: for example, from 30 July to 30 August 1899 at the Landscape Exhibition in Červený Kostelec, and from 22 July to 19 August 1934 at the Podkrkonoše Exhibition of Czech Resistance, Work and the Uniqueness of the Region. Sales were also supported by the sale of furniture on instalments.

Social problems

However, a major problem was poor communication with the workforce, which went on strike many times, and the competition was thus taking over the company's existing and new customers. The longest strike, in 1921, lasted 12 weeks. At that time, the workforce did not ask for anything other than the recognition of a generally valid collective labour and wage agreement. The legitimacy of the demands is also confirmed by the fact that 25 apprentices and 3 foremen participated in the strike in solidarity. However, the entrepreneur reacted by placing a notice behind the glass of his shop window, announcing which workers he would re-hire and giving an ultimatum that anyone who did not start work by 27 September would no longer be hired. By publishing these names, he wanted to cause a split among the strikers, which he partially succeeded in doing. Nevertheless, in the end, the company had to give in and accept the strikers' conditions. On 6 November 1933, another one-hour demonstration strike took place. To these problems, let us add that the owner of the company demanded such high rent from the workers in his houses that many had to give them up, simply unable to earn enough and make a living.

After the death of the founder

The company suffered a loss when its founder died on 7 January 1930, but the company continued to develop successfully under his successors. The new head of the company, K. V. Skuherský, was appointed chamber councillor that same year. In 1934, a conveyor facility was in operation. The universal moving assembly line was the only one in the world at that time. The plant was not paralysed even by a fire in the engine room on 22 February 1937. It survived the German occupation and immediately after liberation came under national administration. Its owner was brought before the people's court for his Protectorate activities. In 1946, it was also decided that its facilities would be focused exclusively on the production of office desks. Two years later, by decree of the Minister of Industry, the company was incorporated into United Industrial Plants, a national enterprise, and thus ceased to exist.



However, the square of buildings built for the factory and showrooms are still there. The bird's-eye view from Google Maps shown above is at roughly the same orientation and inclination angle as the view on the card,



and the matching roof-lines can be made out, although the tall chimney is no longer there. Extra blocks have extended the living accommodation on the far side of the square. The buildings in the foreground were clearly not built by 1923 (or is there some artist's licence?). At street level, the buildings are now a mix of shops and flats (left).

Express stamps – some new discoveries

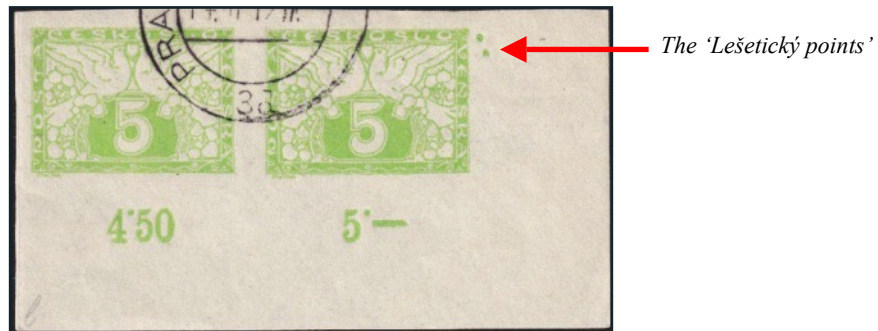
Johan Sevenhuijsen

In 2020, Mark Wilson and I published the study *The Express Stamps: A History* (a title in the Society’s Print on Demand series – see www.cpsgb.org/pod-link/129.html). In it, we aimed to consolidate all available knowledge on (primarily) the production of these stamps. At the time, this knowledge was fragmented, originating from several different sources. We tried to connect all the dots using the available material and, in the process, made some educated guesses.

Of course, we understood that newly discovered material could further complete the story, validate our hypotheses, or even reveal errors in our conclusions. Recently, new findings have come to light, offering a fresh perspective on several aspects of our study.

Pattern 1 was indeed the first one printed

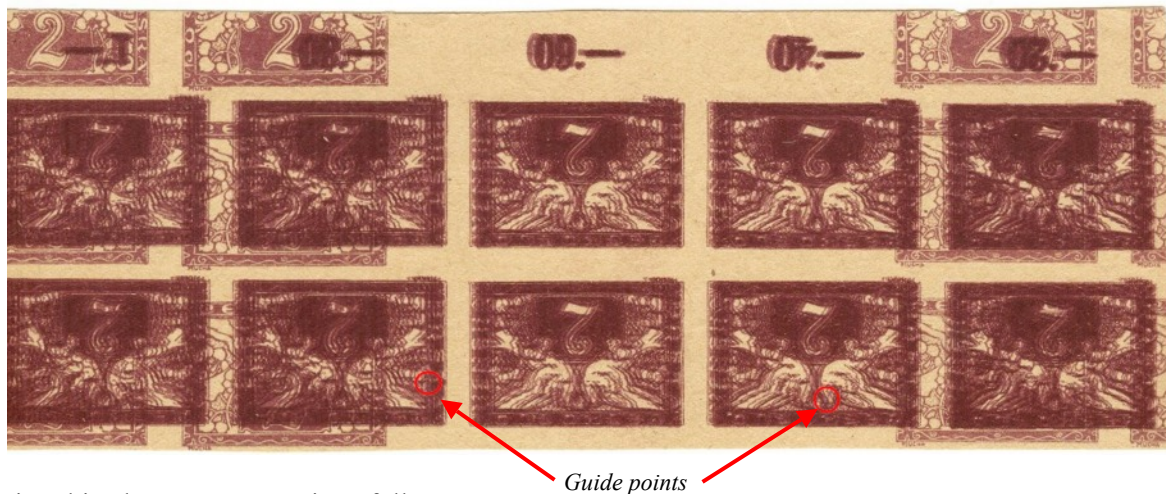
First of all, a pair of 5 haler stamps was found, positions 99 and 100 of plate 2, which show the ‘Lešetický points’ next to position 100. The exciting thing is that the stamps were cancelled 14.II.19 in Praha, so just a few days after the official first date of issue (10.II.19). They were cancelled to order, probably for a collector collecting used stamps. This discovery underpins the case made in our study that the stamps showing these ‘Lešetický points’ were the first printed. We can now confidently say that the sheets of stamps with ‘pattern 1’ were indeed the first ones printed and distributed.



Corrected arrangement in the second 2 haler printing

Also, in a recent auction held by the Prague firm Flaška, three pieces of Makulatur prints were offered showing gutters from printing sheets with Express stamps. They were acquired and studied by Miloslav Marčan, who brought his findings and preliminary conclusions to our attention. These new discoveries shed light on the arrangement of plates on the printing sheets for the first printings.

The first piece of Makulatur shows a horizontal gutter between two plates of 2 haler stamps.



Studying this, the arrangement is as follows:

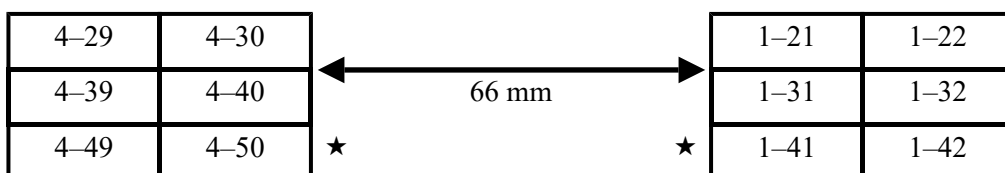
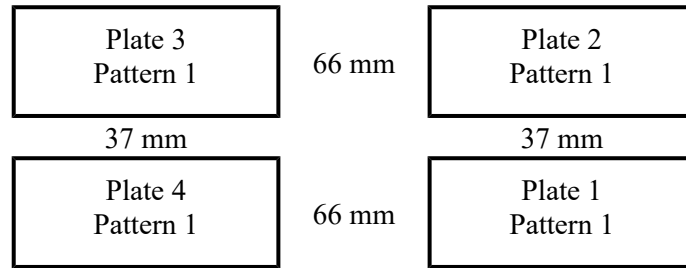


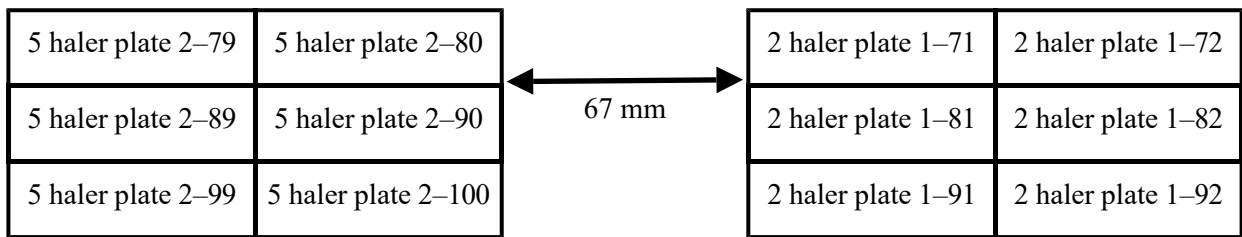
Plate 4 is on the left side and plate 1 is on the right side. Both plates show the guide points connected with pattern 1 (encircled in red). This gutter pair must therefore originate from what we called the **second printing** of the 2 haler stamps in our study. But in the study, we supposed plate 4 was placed to the right of plate 1. There was no hard evidence for that when we published it, but we supposed that to be the case because of the known arrangement in the following, third printing. This piece of evidence sets us right. The correct arrangement of the plates in this second printing, according to the evidence now available, was in fact:



New printing discovered

The second piece of Makulatur print discovered by Miloslav brought a significant surprise. It reveals a gutter between a 5 haler plate on the left and a 2 haler plate on the right, clearly from the lower part of the printing sheet, as indicated by the very wide margin at the bottom. This piece is shown below.

The arrangement shown is:

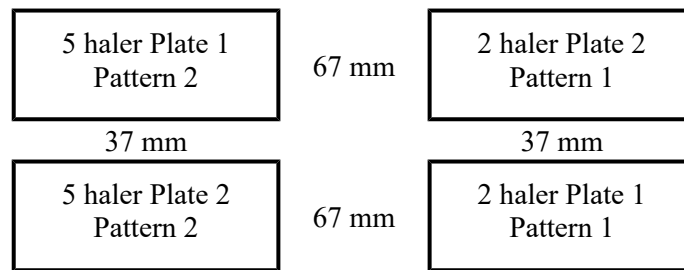


There are no ‘Lešetický points’ next to position 100 of the 5 haler, indicating that this plate must have pattern 2 (which lacks guide points). Pattern 3 is clearly associated with the third 5 haler printing, in which the 5 haler plates are positioned on the right side of the printing sheet.



Regarding the 2 haler plate 1, its pattern cannot be determined by this part of the sheet. However, on the same Makulatur piece, an inverted print of plate 2 appears, showing a guide point belonging to pattern 1 (indicated in red). On this piece of (circumstantial) evidence, we assume that plate 1 also follows pattern 1 in this printing. The stamp pair shown at the beginning of this article clearly indicates that the 5 haler stamps did contain the 'Lešetický points' in the first printing. This means that this piece of Makulatur must originate from a newly discovered printing where the 2 haler plates 1 and 2 of pattern 1 were combined with the 5 haler plates with pattern 2.

This new printing likely occurred directly after the printing involving the four 2 haler plates discussed above. It is probable there was more need for 5 haler stamps than were available from the first printing, so plates 3 and 4 of the 2 haler were removed from the printing form and replaced by the 5 haler plates (plate 1 over plate 2). On the basis of this one piece of evidence, the arrangement for this **newly discovered printing** must thus have been:

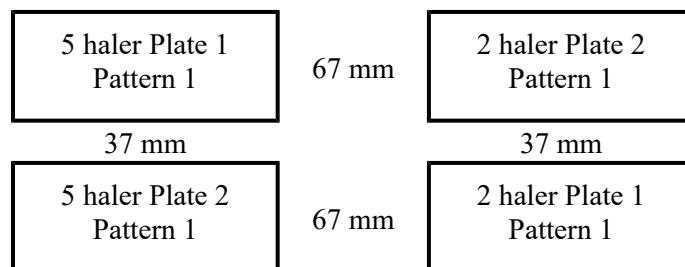


At this point, with Mr Lešetický absent due to illness, the printers did not bother to place guide points and 'Lešetický points' (which did not serve a practical purpose anyway) next to the 5 haler plates. Meanwhile, the 2 haler plates remained in place, still retaining their points.

Arrangement of first printing

The third piece of Makulatur shows 5 haler plate 1, pattern 1 (with 'Lešetický points'), positions 68 to 100, above plate 2, position 8–10. The measured distance between both plates is 37 mm. Here an enhanced cutout from this piece is shown, with plate 1, position 100 above and plate 2, position 10 below. This is the first direct evidence seen for the arrangement of the 5 haler plates in the first printing.

Bearing in mind that all sheets of the 2 haler plates 1 and 2 with guide points and 'Lešetický points' show the same arrangement (pattern 1), the complete arrangement of the plates in the first printing is now also clear. Plates 1 and 2 must have been in the same place in this printing as well, and the arrangement must have been:



This demonstrates how new discoveries can shed fresh light on events that occurred more than a century ago. We always welcome your thoughts and further contributions to our studies. My sincere thanks go out to Miloslav Marčan for sharing his discoveries and for his contribution to this article!

This article previously appeared in POŠTA ČESKO-SLOVENSKÁ, Autumn 2025, the journal of the Vereniging voor Tsjechoslowakije-filatelie in the Netherlands, and appears here by kind permission of the author. It is also available on Knihtisk, a website specializing in the study of all aspects of the first Czechoslovak republic's typographic stamps (www.knihtisk.org/09-group/group.htm).

Czechoslovak Military Field Post in East Anglia

Terry Harrison

After the fall of Czechoslovakia and France in 1939/40 large numbers of the Czech armed forces managed to escape to Great Britain where they regrouped and trained in order eventually to take part in the liberation of Europe. The Czechoslovak Air Force personnel were absorbed into the RAF, and the ground troops were organized into an independent Czechoslovak brigade of about 6,500 men.

Over the next four years the Brigade was based in various parts of the country as follows:

Cholmondeley Park, Cheshire	July – October 1940
Leamington Spa, Warwickshire	October 1940 – May 1942
Ilminster, Somerset	May – August 1942
Lowestoft, Suffolk	August 1942 – May 1943
Dovercourt, Essex	May – September 1943
Desborough, Northamptonshire	September 1943 – May 1944
Galasheils, Selkirk	May – August 1944
Bridlington, Yorkshire	August 1944 prior to embarkation

The bases relevant to this article have been identified using **bold type**.

Mail handling for the Brigade was controlled centrally by a Field Post Office commanded by an officer with past experience of working in the pre-1939 Czechoslovak postal service. Prior to 27 October 1941 all outward mail was passed to the local civilian post office for cancellation and onward despatch. From that date the Czechoslovak Field Post was allowed to cancel British stamps on outgoing mail from their camps.

By their transient nature Field Post Offices do not include a location in their cancellers so confirmation of location at the time of posting will only be made by cross-referencing the postmark date with the list of locations of the Brigade.

The press photographs illustrated in Figs. 1 and 2 show some of the equipment used by the Field Post Office and all of this would move from place to place as the Brigade relocated around the United Kingdom.



Fig. 1 – the Czechoslovak Field Post Office in operation in Leamington Spa.

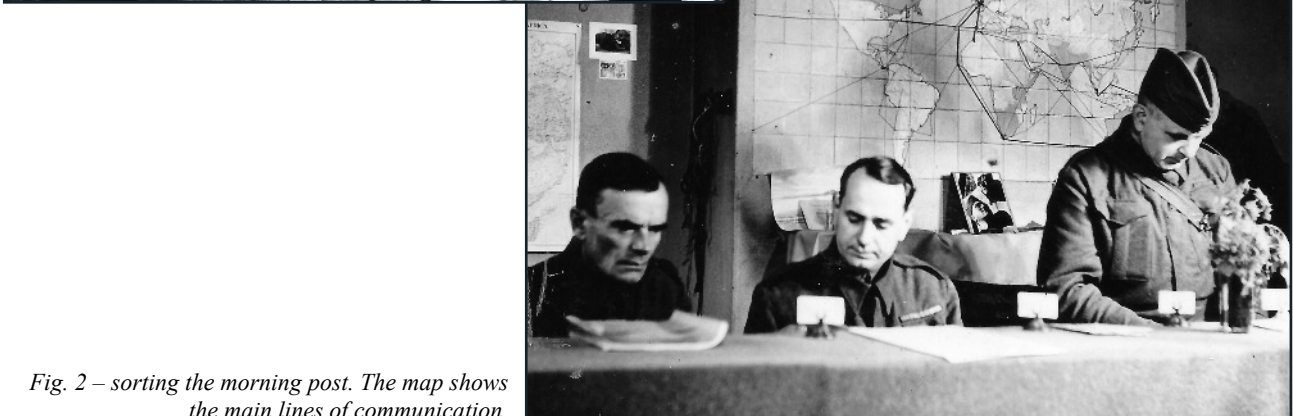


Fig. 2 – sorting the morning post. The map shows the main lines of communication.

In August 1942 the Brigade moved to the area around Lowestoft and the Field Post Office was located in Colville Road, Oulton Broad.

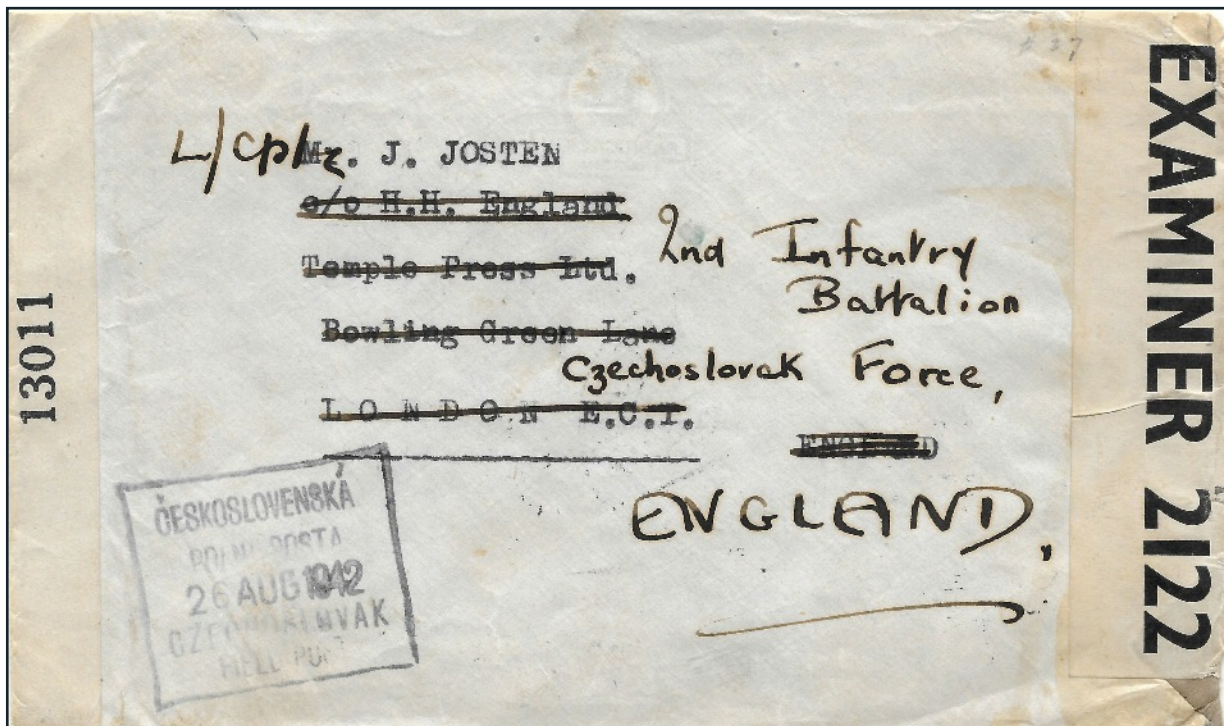


Fig. 3 – incoming letter from Quito, Ecuador to London. Redirected to Lowestoft where the Czechoslovak Field Post dual-language cancel was applied. The cover has been censored by both US and UK examiners.

The 2nd Infantry Battalion was based at The Orphanage, Somerton Avenue, Lowestoft.

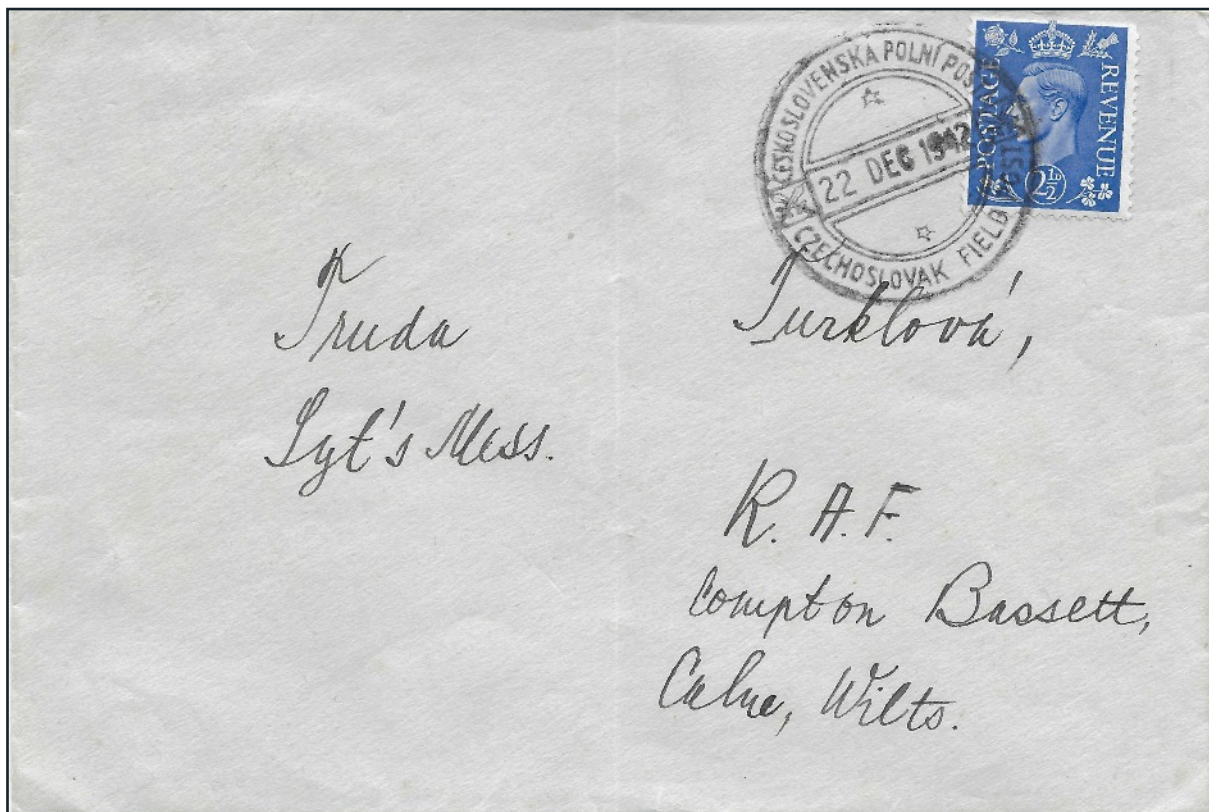


Fig. 4 – letter addressed to the Sergeants Mess, RAF Compton Bassett, Calne, Wilts. Showing a dual-language circular datestamp '22 DEC 1942' first used in August 1942.

From May to September 1943 the Brigade was located around Dovercourt, Essex with the Field Post Office based at 'Coniston', Main Road, Dovercourt.

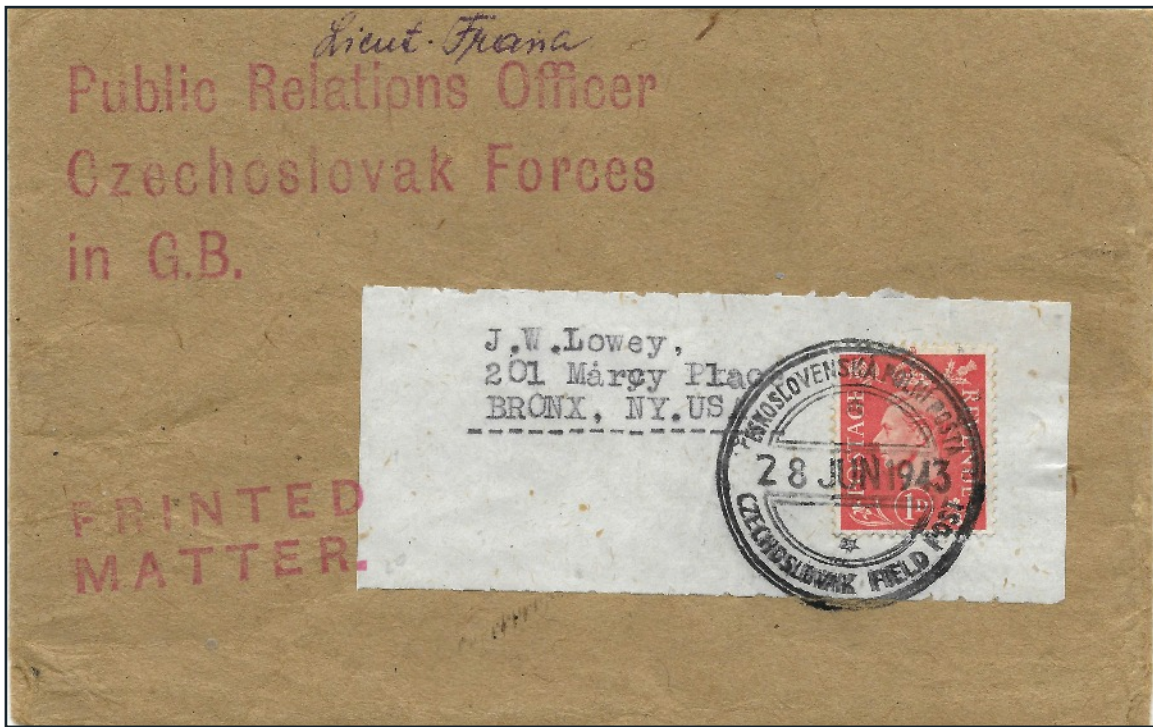


Fig. 5 – wrapper from the Public Relations Officer, Czechoslovak Forces in G.B. to Bronx, USA. Cancelled with the dual-language circular datestamp for 28 June 1943.



Fig. 6 – postcard from Dawlish showing a 2-ring Czechoslovak Field Post receiving mark for 22 November 1943. Addressed to 2nd Armoured Regiment HQ, based at 'Ardeola, Micheldeah, Dovercourt'.

A Request

Any help in identifying the exact locations of the Field Post Office in Dovercourt and Lowestoft either by map or photograph would be gratefully received (see page 6 for a query related to this request).

References

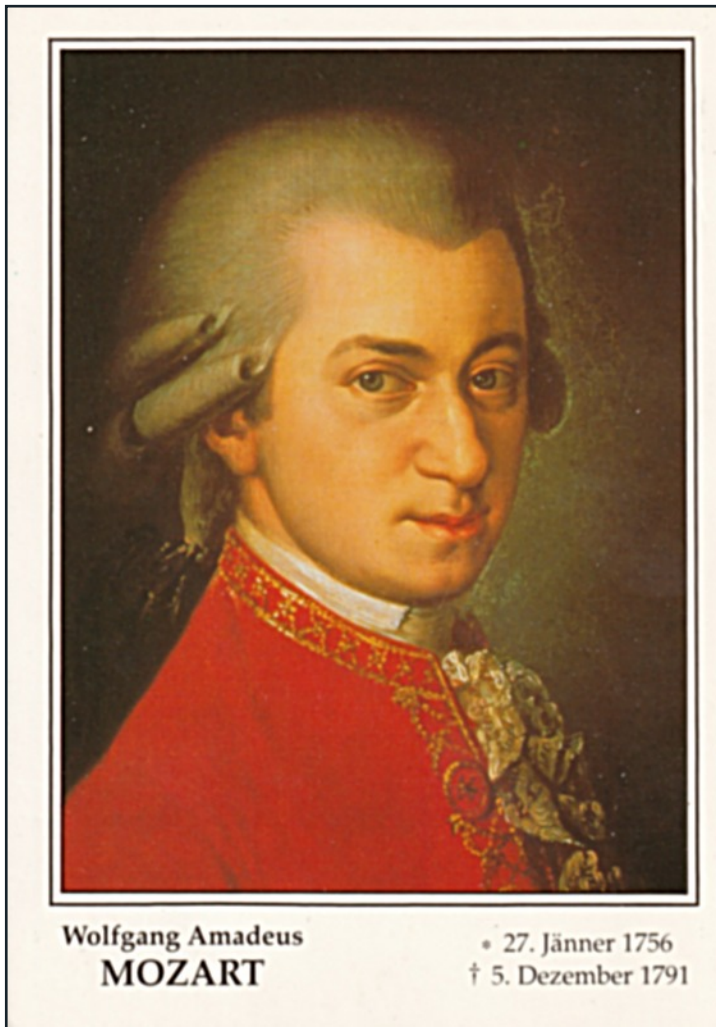
Beith, R., *Czechoslovak Forces in the United Kingdom from 1940, a historic and philatelic study*, Czechoslovak Philatelic Society of Great Britain (2017).

Leamington History Group, *The Free Czechoslovak Army* (www.leamingtonhistory.co.uk/the-free-czech-army/)

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Mozart and Bohemia

Tony Holdsworth



Above – believed to be the most faithful portrait of Mozart – even though it was completed in 1819, 28 years after his death – the painting by Barbara Krafft was based on a portrait of the Mozart family by the Austrian artist Johann Nepomuk della Croce in 1780/81.

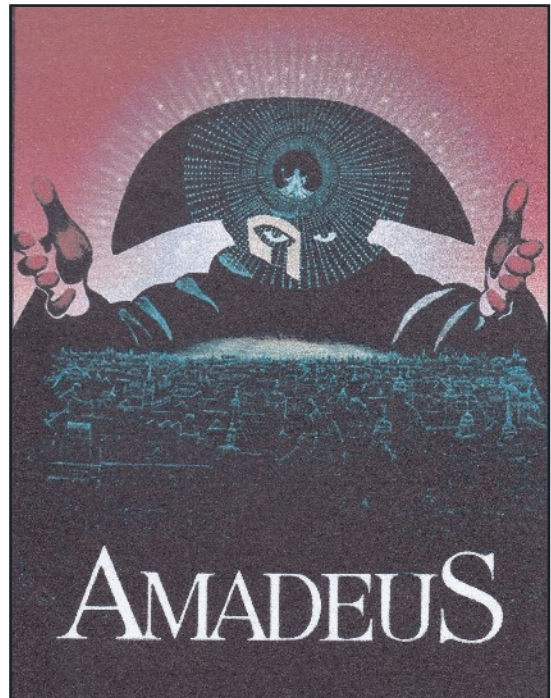
Paraded around Europe as a child prodigy by his father, Leopold, Mozart was brought up in an atmosphere of tension between the necessity to follow the musical conventions revered by the family's rich, aristocratic sponsors, and the desire to break new ground at a time of musical and philosophical innovation. This definitely led to his membership of the Masonic movement, and may well have been something that attracted him to the people of Prague – in their turn, they had become a centre for enlightened thinking and frustrated Bohemian nationalism.

Mozart visited Prague on just five occasions. The first was in January 1787 – he stayed at U Zlatého Anděla (the Golden Angel Inn), returning to Vienna the following month. His 'Prague' Symphony No. 38 received its premiere in Prague on 19 January. He had come prepared: *Le nozze di Figaro* had been performed to great acclaim at the National Theatre (now the Estates Theatre) during the winter season, and the new symphony had been completed especially for this trip.

For the second visit to the city, Mozart brought with him his latest masterpiece – *Don Giovanni*. He arrived in early October 1787 and stayed until mid-November, the length of the stay no doubt influenced by the difficulties in staging the opera, which was finally premiered (again at the Estates Theatre) on 29 October. Its reception by the Prague public was, again, rapturous: the *Prager Oberpostamts-Zeitung* reported that 'Connoisseurs and musicians say that Prague has never heard the like'. During this visit he stayed with his

Born in Salzburg in 1756, Wolfgang Amadeus Mozart was not strictly German or Austrian, even though he spoke German and his birthplace became part of the Austrian Empire in 1805. He *certainly* wasn't Bohemian. So why would he have (allegedly) said '*Meine Prager verstehen mich*' (My Praguers understand me)? Much of what is known about his appearance and character in the popular imagination comes from the work of two Czechs: Barbara Krafft, the painter of the best likeness of Mozart, was born in Iglau/Jihlava, while Miloš Forman, the director of the sensational 1984 *Amadeus* film, was born in Čáslav, near Kutná Hora. And it's almost impossible to visit Prague and *not* become aware of the abiding connection between the historic city and this colossus of classical music.

Filled with imaginative speculation about the relationship between Mozart and Imperial *Kapellmeister* Antonio Salieri, *Amadeus* was a huge success, winning eight Oscars and grossing over \$90 million. Directed by Czech film director Miloš Forman (who emigrated to the US in 1968), the poster (below) was designed by another Czech-born American, Peter Sis.



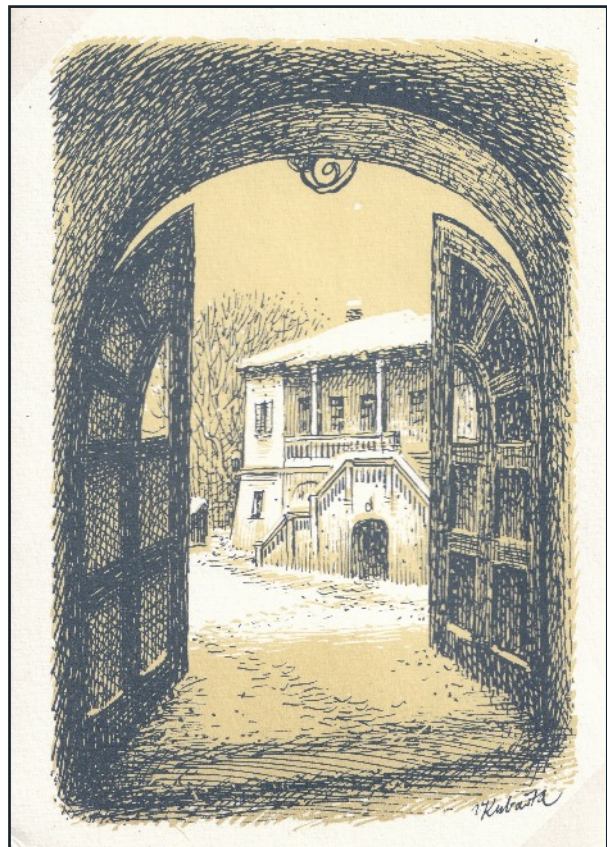
The Golden Angel Inn (right) is a familiar landmark close to Prague's Powder Gate – when Mozart stayed there it was called the New Inn.

The postcard has a cameo portrait of Josef Häussler, who was known in Prague's taverns from the end of the 18th century until far into the 19th century as a virtuoso and highly imaginative harpist. His encounter with Mozart, who composed a piece for him, made him a legend. The lithograph is by Vojtěch Kubašta, a Czech architect and artist, and a pioneer in the creation of pop-up books! The card was posted on 7 June 1999 to Betty and Bob Lipman in Simi Valley, California, and is franked with the 8 Kč value in the Cities series (POFIS 16 – Olomouc). The writer has been enjoying the architecture and the food in Prague and is 'off to the Mozart concert tonite' [sic]!

friends, the composer František Dušek and his wife, Josefa Dušková (a talented singer), at their home, the Villa Bertramka.

The third and fourth visits took place in 1789, during Mozart's journey to Berlin and back. Prague was not a particularly significant point on his itinerary, except that he managed to agree a commission for the opera *La clemenza de Tito* and met with Josefa Dušková (with whom it has been suggested he was having an affair).

The final visit, in August 1791, was for the premiere of *La clemenza de Tito*, which had been written to accompany the celebrations for the coronation of Leopold II as King of



Above left – the cover of a pack of ten postcards published in 1991 by the Mozartova obec (Mozart Community). Printed in a range of pastel shades on heavy, hammer-effect cardstock, the illustrations are lithographs by Vojtěch Kubašta. Above right – a view of the Villa Bertramka through its imposing gateway.

Bohemia. By now, however, Mozart was in serious financial difficulty and his health was failing – on 5 December he died from unknown causes (though the popular notion that he was poisoned is extremely unlikely).

The story of the Villa Bertramka is a complex one – in 1925 it passed (through inheritance) to the Salzburg Mozarteum. This led to the foundation of the *Mozartovy obec v Československé republice* – the Mozart Community in the Czechoslovak Republic – which achieved early success in acquiring the Villa as a museum and concert venue. Under German occupation during WWII, however, it was renamed the ‘Bertramhof’ and efforts were made to give it a purely German focus. After the war, restrictions continued under the communist regime until, as late as 1984, it was decided that it should have been confiscated, as the Salzburg Internationale Stiftung Mozarteum is a ‘German’ organization! The Mozart Community was forced to ‘donate’ the Villa to the state in 1986. The legal battle that ensued was not resolved until July 2004, when the Constitutional Court of the Czech Republic in Brno instructed the state to return the Villa to the Mozart Community.

The stamps issued by Bohemia & Moravia in October 1941 to mark the 150th anniversary of Mozart’s death (POFIS 68–71) were the second stamps to bear his portrait – Austria had included him in their 1922 series featuring famous composers. Printed in sheets of 50 stamps, each with a *se-tenant* label, the stamps bore a portrait of Mozart alongside an illustration of a contemporary *fortepiano*, and the Estates Theatre with two bars of music from *Don Giovanni*.



Franked with the complete set of Mozart stamps, this heavily philatelic cover was sent registered post from Prague to Eduard Peschl in Passau on 28 November 1941 – assuming it weighed no more than 20g, it should have been franked 1 K 20 (postage to the Reich) + 3 K registration fee, a total of 4 K 20, rather than the 4 K 60 applied. The sender also had to pay the ‘charity’ donation towards supporting ‘German culture’, which doubled the price. The stamps are cancelled with a commemorative handstamp marking a ‘Book exhibition leading to a new Europe’.

The back of the envelope is printed with the sender’s address: Siegfried Kluge, Dresden N 6, Königsbrücker Str. 53. According to the Saxon State Archives (www.archivportal-d.de) Dresden Police Headquarters’ archive holds a document on Siegfried Waldemar Kluge that ‘includes among other things ... Various charges of suspected fraud in the stamp trade for selling counterfeit stamps, e.g., the “Rumburg Edition”, non-delivery of ordered or already paid-for stamps, and dubious advertising ... Confiscation of the transit permit for the Protectorate of Bohemia and Moravia ... Reference to a conviction for undermining the war effort (1944)’.

Eduard Peschl was a brewer (the family brewery, Peschl-Brau, was acquired by Aldersbach brewery in 2008) and a keen philatelist, contributing regularly to *Deutsche Zeitung für Briefmarkenkunde*, and was a recognized expertizer.

For Mozart’s birth bicentenary, and to mark the Prague Spring International Music Festival, a set of six stamps was issued (POFIS 887–892) in May 1956. Designed by Karel Švolinský, they feature: a portrait of

Mozart on the 30 haler value; Josef Mysliveček, a Bohemian composer and friend of the Mozart family on the 45 haler; Jiří Benda on the 60 haler, a Bohemian composer whose work had influenced Mozart's operas; the Villa Bertramka on the 1 K; František Dušek and Josefa Dušková on the 1 K 40; and the Nostic Theatre (now the Estates Theatre) on the 1 K 60.



Sent registered post from Karel Vanel in Prague to John G. Lesta in Long Island, US, these two first day covers carry the full Mozart set of 1956 between them.

Each cover has additional stamps on the reverse (reduced, above) to make up the postal rate – which presumably was 3 K 60 (the first above is franked 3 K 65). They arrived on 24 and 28 May 1956 and both carry a very faint censorship mark (arrowed in red). The handstamps on the front of each read *Mezinárodní hudební festival Pražské jaro* (Prague Spring International Music Festival), while the FDC cachet also reads *1956 Mozartův rok Československá pošta* (1956 Mozart's year – Czechoslovak post). The cachets (also designed by Švolinský?) show Mozart's portrait and the composer conducting – presumably the premier of *Don Giovanni* at the Estates Theatre on 29 October 1787 (as inscribed beneath the illustration of the theatre on the 1 K 60 stamp).

The next Czechoslovak philatelic item to feature Mozart was the rather low-key design (a portrait by Švolinský – right) issued in 1981 as one of a set marking celebrities' birth anniversaries (POFIS 2481) – the 225th in Mozart's case. For his death bicentenary in 1991, in a set which also marked anniversaries for the Hussite Bethlehem chapel and the paddle-steamer *Bohemia*, his portrait was set alongside the Estates Theatre, re-opened in 1990 after major reconstruction work (POFIS 2969). The theatre was where Mozart conducted the premiere of *Don Giovanni*, and most of the opera scenes from Forman's *Amadeus* were shot here.



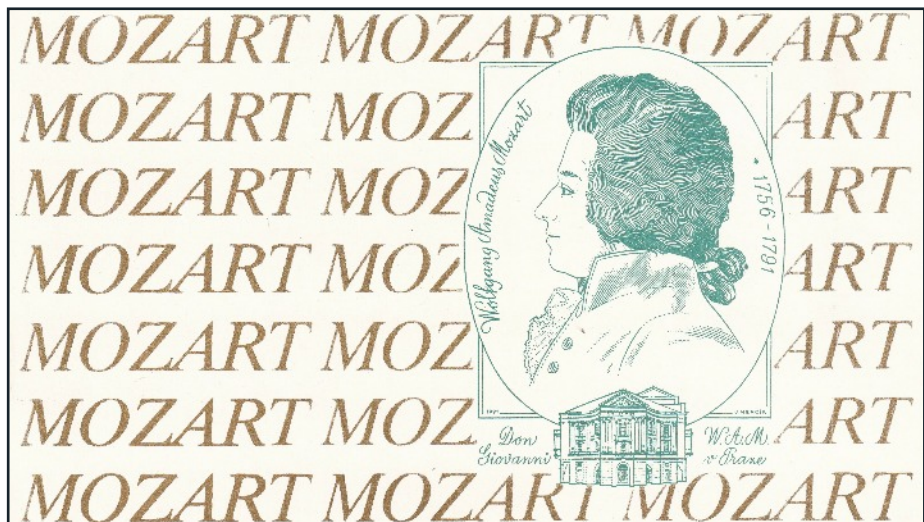
A card (left) and a cover (below) created for the Nordpost International Exhibition that was held in Hamburg in 1991. Both feature cachets taken from the Kubašta lithographs – the caption above the lower one translates as 'Mozart's Workroom in the Villa Bertramka, Prague'. Both souvenir covers were posted to Prague 1 poste restante, one from Jihlava and the other from Znojmo. Neither place has a specific connection to Mozart, though both hold music festivals which frequently feature his works. The 1 Kčs stamp was designed by Pavel Sivko and engraved by Bohumil Šneider.



An unofficial booklet (left) was produced by TÚS (Tiskové Užítkové Služby – Printing Utility Services), Prague, containing ten copies of the 1991 Mozart stamp. It was printed in a run of 200,000 copies. On the back it says the Estates Theatre was built at the expense of František Nostic-Rienecku, to a design by Antonín Haffenecker, and lists its important premieres.

Another unofficial stamp booklet was produced by the online magazine and philatelic resource centre, *Japhila* (right). The text inside reads:

- 1st Czechoslovak exchange club for collectors of complete sets, with world wide activity
- Philatelic management, advertising and marketing
- Wholesale, sales and intermediary activities in philately and postal services



- Automated postage stamp catalogue JAPHILA II for personal computers of IBM standard
- Intermediary services for installment sales and leasing of computer and office equipment, special philatelic needs
- Desktop Publishing and other printing services – catalogues, bulletins, stamp booklets, overprints on postal stationery

On the back cover is an advertisement for Léčiva, a Czech-based pharmaceutical company.



The cover of the booklet issued in 2011 by Česká pošta.

In 2011 Czech Post issued a booklet containing six self-adhesive stamps (NVI 'E' – POFIS 0695) strikingly designed by Marina Richterová (above – www.galeriekrause.com/artist/marina_richterova.html). With the same design as the booklet

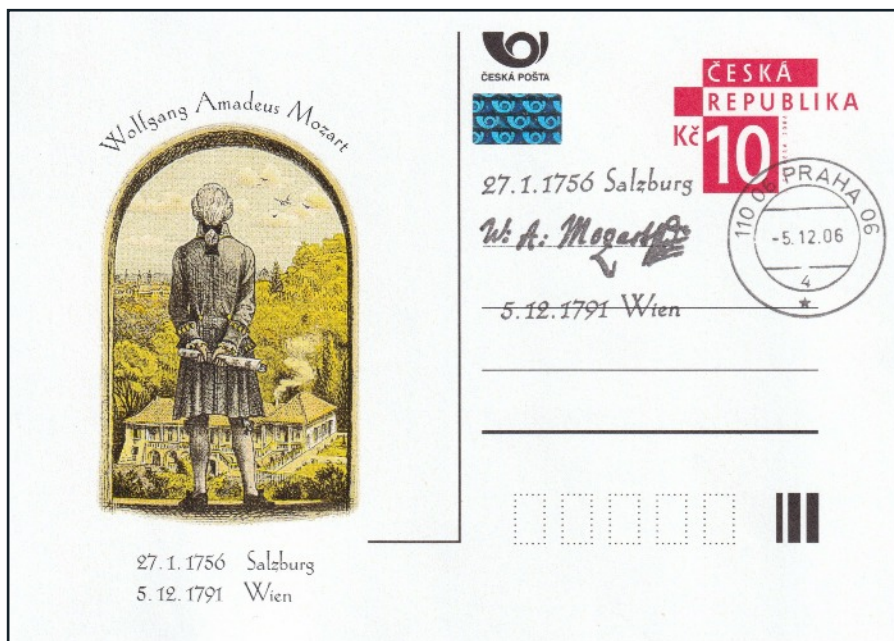


cover, the stamp includes a dramatic illustration of Mozart conducting the premiere of *Don Giovanni*, with the original score and the Estates Theatre in the background. Marina Richterová was born on 21 June 1962 in Moscow. She has lived and worked in Prague since 1983. In 1990 she graduated from the art academy in illustration and graphics. Her design for the miniature sheet celebrating Shakespeare, issued by Czech Post in September 2023, won first prize at the 54th Asiago International for Philatelic Art (as reported in *Czechout* in December 2024).

For the serious thematic collector, two less obvious stamps include Mozart's name – POFIS 1497, issued in 1966 to mark the 70th anniversary of the Czech Philharmonic Orchestra (left), and POFIS 2742, marking the 40th anniversary of the Prague Spring Music Festival in 1986 (right).



Working with Česká pošta, NEWSPHILA zapsaný spolek (www.newspbila.blogspot.com/) has been producing a range of commemorative postcards since 2006. These are available to purchase from their e-shop on the Delcampe site. Since 2008 these have been published under the PRESSFIL brand – each postcard has a print run of 1000 copies.



Issued 5 December 2006 to mark the 215th anniversary of Mozart's death – catalogue number 53/06 PR – this card has an illustration by Vojtěch Kubašta (again!), showing the composer looking out over the Villa Bertramka, with a rolled manuscript in his hands (presumably *Don Giovanni*?). The machine cancellation, - 5. 12. 06 together with the motif containing the birth and death dates and the composer's signature (as shown here) was applied to 150 copies of the card.



To mark the 200th anniversary of the death of Vaňhal, the card above (catalogue number 38/13) was issued on 15 August 2013. Next to the posthorn indicium is a portrait of Vaňhal from an engraving by Carl Traugott Riedel. Jan Křtitel Vaňhal (1730–1813) was a Czech composer and instrumentalist, much respected by Mozart. In Vienna in 1784, Mozart played first violin in a quartet with Karl Ditters von Dittersdorf (second violin), Joseph Haydn (viola), and Vaňhal ('cello).

The commemorative postcard above right (catalogue number CDV Pre. 39/16) was issued on 1 September 2016 to mark the 225th anniversary of the coronation of Leopold II as King of Bohemia, together with the premiere of Mozart's *La clemenza di Tito*, in 1791. The portrait of Leopold II next to the indicium is from a painting by Heinrich Füger (1751–1818).

For tourists, Mozart is a popular theme when visiting Prague. There are plenty of sites associated with the composer and there are online guides to help identify them. These two postcards from the 1970s clearly have the tourist in mind. They were published by Kincl and Hauner, a Czech publishing house well-known for souvenir postcards and books featuring landmarks like the Charles Bridge and Prague Castle.



The artist is Jindřich Čech, a graphic designer and illustrator known for posters and LP sleeves. Why this postcard includes the date '1788' is a mystery – Mozart visited Prague in 1787 and 1789, but *not* in 1788! The card on the right shows the Estates Theatre with a group of opera singers presumably in a production of *Don Giovanni*. The text below is the original title of the opera in Italian – though it should be 'ossia'.

So what explains this 'love affair' between Mozart and Prague? According to Hugh Ottaway (*Mozart*, Orbis Publishing, London 1979), when the composer arrived in the city in 1787 'He was acclaimed like a popular hero, and everywhere he went, *Figaro* overtook him ...'. Ottaway believes that 'the long and frustrated tradition of Bohemian nationalism' was an important factor in this 'overwhelming enthusiasm'.

Articles Elsewhere

Roger Morrell

Tschechoslowakei Philatelie (ArGe Tschechoslowakei Germany)

No. 226, December 2025 (in German)

Last, W., Internet site 'Czech-Slovakian cancellation 1918–1939' of Jacques Hermann. (Readers can find this at www.czech-cancellations.com/, or via the link on the CPSGB website, and explore for themselves!)

Beneš, F., 80th anniversary of the liberation of the Theresienstadt Ghetto and the Small Fort, Part 2. (Includes translation of article previously published in 2011 in *Filatelie* on forgeries of the parcel stamp.)

Vindobona Vereinsnachrichtung (journal of the Vindobona Philatelic Club of Austria)

No. 3/2025 (in German)

Hamilton, W., Major presentation on September 1st by Adriano Bergamini and guided tour of the Austrian Parliament. (Society report on presentation entitled 'Austrian Post in Hungary 1850–1867'.)

Gatterer, J., 1848, the Revolution in Vienna: political, post-historical and personal fates and consequences.

Goller, A., A true one-of-a-kind – a first day item like no other. (Use of newspaper tax stamps on two French newspapers on 1 March 1853.)

Mayr, M., The beginnings of the Gössling post office.
 Kroiss, P., 125 Years of postage due stamps, issue 1899/1900.
 Lürßen, B., The ‘Universal Republic of Kugelmugel’, a philatelic attraction in the (Vienna) Prater.

Austria (Austrian Philatelic Society of GB)

No. 233, Winter 2025

Brooks, A., Austro-Hungary’s Invasion and Occupation of Montenegro 1914–1918.
 Taylor, A., The 2025 Ulm philatelic event.
 Moser, H., Postal reform May 2025: Changes to the labelling on domestic letters at post offices, postal partners and self-service stations (keeping up with the times?).
 Germann, J., When Austria had a navy (an introductory article).

Stamps of Hungary (Journal of the Hungarian Philatelic Society of GB)

No. 243, December 2025

Lauer, R., The Serbian occupation of Baja in Southern Hungary, 1918–1921.
 Weise, M., The story of the lucky number stamps, part 5, Török A. & Co. (more lottery ‘stamps’)
 Morrell, R., Sending money through the Austro-Hungarian post, Part 1.

The London Philatelist, (journal of the Royal Philatelic Society London)

No 134, Jan-Feb 2025

Kunc, L., Czechoslovakia 1918–1928: Postage stamps used as revenues

The News of Hungarian Philately (Society for Hungarian Philately, USA)

Vol. 56, No. 3, July–Sept 2025.

Kohalmi, Cs.L., Professor Alan Soble (1947–2025), Philosopher, Author, Philatelist, and Friend (obituary).
 Sevenhuijsen, J., Out-of-the-ordinary Hungarian cancels (includes pre-1918 Slovak).

Rundbrief (ARGE *Feldpost*, Austria)

No. 156, 2025/3 (in German)

Breitwieser, F., The information bureau of the Red Cross 1914–1918. (Postal stationery enquiry cards and responses.)
 Kobelbauer, H., Some early documents about the Polish Legion. (Setting up and FP numbers.)
 Kalis, K., General Major Theodor Edler con Lerch. (A Pressburg-born Austro-Hungarian soldier who led a group training skiers in Japan before WW1 and returned to the War Ministry in 1913. He has several statues in Japan!)
 Laux, F., A fieldpost card from eastern Anatolia. (An Austrian cable railway group in the Ottoman army.)
 Jansen, J., And life goes on. (Fieldpost cachets and cancellation on an application for lottery tickets.)
 Schilling, O., The Italian army in Albania during WW1. (Troops and their movements against Austro-Hungarian forces.)
 Kalis, K., The attack by Italian fast motor torpedo boats on 10.12.1917 in Trieste harbour. (Naval fieldpost cards immediately following two Italian boats entering Trieste harbour in thick fog and managing to torpedo and sink the battleship SMS *Wien* in retaliation for an Austro-Hungarian attack on forts in the Piave river estuary.)
 Wirtl, W., Klagenfurt in the years 1918 to 1920. (Describes the Yugoslav/Austria conflict and plebiscite.)

Filatelic (POFIS, Czechoslovakia)

No. 10 October 2025

Beneš, F., A sheet between the first and second republics. (How the 1943 London Exhibition souvenir sheet was printed and using varieties to identify how your sheet was imposed – Part 2.)
 Příkazský, M., Bizarre postal stationery. (Investigation into a rare postal stationery card offered for auction and then withdrawn, that might not be all it seems.)
 Anon, Winners of the *Praga Ars Philatelica* international competition for the world’s most beautiful stamps.
 POFIS, Czech Republic 2025 catalogue of special prints. (Pull-out 16-page supplement.)

No. 11 November 2025

Anon, Jubilees – this year and next year. (To honour 75 years since the founding of *Filatelic*, and 60 years since the establishment of the Czechoslovak Union of Philatelists, a reprint of an article by Václav Nebeský on Jaroslav Lešetický, a founding father of Czechoslovak philately, whose 160th birth anniversary occurs in 2026.)

Anon, Two greats of stamp production and their mushrooms. (Looking forward to anniversaries of both Slovinský and Jirka next year, this article arises from their collaboration over the years and focuses on mushrooms on stamps, and how they relate to the Czech love of mushrooms foraging.)

Urminský, A., The dramatic story of Mucha's painting in Piešťany. (How a postcard helped police recover a Mucha original stolen from a dining room at the spa.)

Kramar, J., Jewish letter-collection office in Prague.

No. 12 December 2025

Sevenhuijsen, J., Mucha's Hradčany – an overview of the printing plates used for stamps and postal stationery.

Jeník, M., Fiscal stamps – a little theory and definition of terms (including different ways of cancelling fiscal stamps).

Colonel Vuchterle Lubor Kunc

Colonel Josef Boris Vuchterle (1891–1923) was one of the first Czechoslovak legionaries in Russia. He joined the Česká družina unit in Kiev in August 1914, when working there as an accountant. He was a member of Česká družina for the entirety of its existence, from 1914 to 1916. After its dissolution, he became an officer of the 1st Rifle Regiment of the Czechoslovak Legion in Russia. Vuchterle participated in the legendary Battle of Zborov on 1 July 1917, followed by the journey through Siberia to Vladivostok Harbour.

General Maurice Janin, the Supreme Commander of the Allied Forces in Russia, appointed Vuchterle to the post of Allied Forces Commander at Vladivostok (1919). His Majesty King George V awarded Vuchterle the Distinguished Service Order in 1919. In 1920 Vuchterle was appointed Chief of the Czechoslovak Military Logistics Mission in Canada, in order to organize the legionaries' transports from Siberia through the country. His headquarters was located in Vancouver, British Columbia.

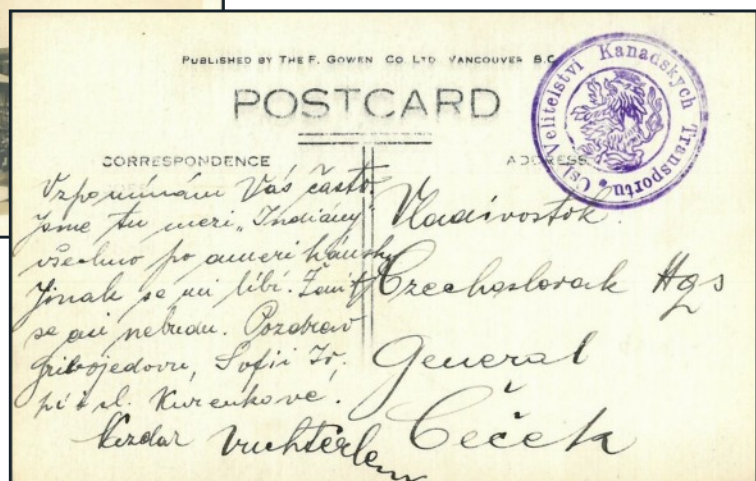
He organized two transports through Canada: the 26th legionary transport (23 May to 17 July 1920) and the 29th legionary transport (6 June to 20 July 1920), evacuating the soldiers of the 7th and 9th Rifle Regiments. Vuchterle joined the 29th transport, acting as its commanding officer. The transport used three ships: SS *Dollar*, SS *Valencia* and SS *Belgic*. The ships left Vladivostok on 6 June, arriving at Vancouver on 21 June 1920. The transported soldiers were accommodated at the Valcartier Camp in Quebec for a few weeks, before continuing their journey to Europe. They reached the German harbour of Cuxhaven on 20 July 1920, and continued by train through Prague to Olomouc and Opava, the location of the regiments' new garrisons.

Vuchterle lived in Prague from 1920 to 1923. He was the deputy commander of the Legionary Liquidation Authority and, after the dissolution of the organization, led the Legionary Department at the Ministry of National Defence. He was recommended for the rank of General, but before all the administrative steps had been taken he died on 21 December 1923 due to his war injuries, at the age of 32.



A postcard written by Vuchterle to General Stanislav Čeček in 1920 showing the Vancouver hotel, with an arrow indicating Vuchterle's room.

General Čeček was the Supreme Commander of Czechoslovak Forces in the Far East and Vuchterle's friend since 1914, when both men served in the Česká družina unit. The handstamp is inscribed 'Czechoslovak Canadian Transport Command'.





New Issues – Czech Republic Tony Holdsworth

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

26 November 2025

Personalities: Eliška Junková – miniature sheet (POFIS A1334): stamps – NVI ‘A’ (POFIS 1334); NVI ‘E’ (POFIS 1335)



Eliška Junková, born Alžběta Pospíšilová, (1900–1994) was a Czech racing driver who competed in Bugatti cars. She started as a co-driver with her husband Čeněk Junk and later drove herself. In the early 20th century, she was the fastest woman in the world and, as the only woman in the history of the Grand Prix, she managed to match the best drivers in the competition. Her greatest achievements included becoming the first woman to win the international Zbraslav–Jíloviště Hill Climb race in 1926, winning the First German Grand Prix in 1927 at the Nürburgring, and finishing fifth in the Targa Florio race in 1928. The miniature sheet (see back cover) presents a stylized scene from a period car race. In 1970 she was the inspiration for the founding of the Český automobilový klub žen (Czech Women’s Automobile Club), which is still active today.

Works of Art on Postage Stamps: Vyšehrad Madonna – 152 Kč (miniature sheet, POFIS A1336)

The Vyšehrad Madonna is a famous Gothic painting that was created in the 14th century. It depicts the Virgin Mary and Baby Jesus, who are depicted in a calm and tender pose. The painting is known for its subtlety, harmony of colours, and spiritual depth. To design the miniature sheet, the graphic designer (Tomáš Říha) used three selected elements, supplemented with an ornament from the altar on which a copy of the painting is housed in Vyšehrad’s Basilica of SS Peter and Paul. The original was removed from the Basilica and placed in the National Gallery in Prague. The painting has been called ‘Our Lady of the Rain’ since 1638. When a severe drought hit the country and the crop was threatened, one of the Canons of Vyšehrad had a strange dream. In this dream he was advised to carry the icon of Our Lady of Vyšehrad in procession to the church of the nearby Emmaus Monastery and pray for rain. Shortly after the procession set out for the journey, and before it reached the monastery church, it began to rain. And it rained heavily for three days. The procession was repeated whenever severe drought occurred, with up to 20 thousand people taking part.



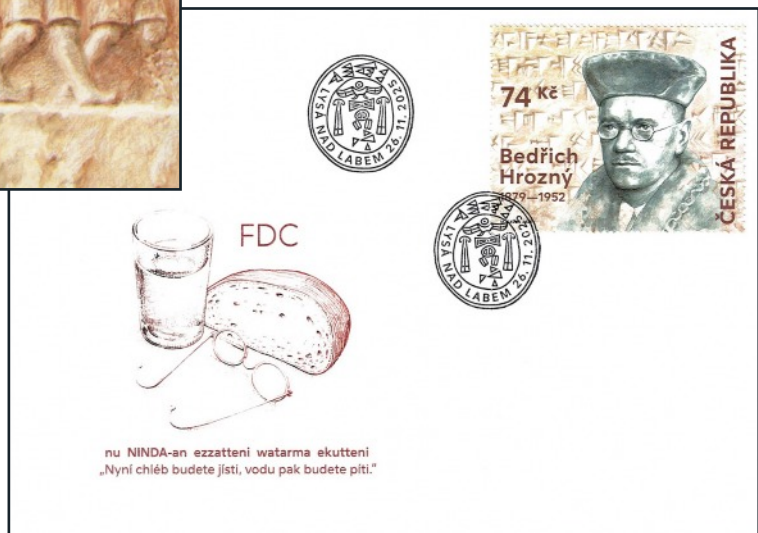
Czech Footprints in the World: Bedřich Hrozný – 74 Kč (miniature sheet, POFIS A1337)



Bedřich Hrozný (1879–1952) was a Czech cuneiform writer and orientalist who deciphered the language of the ancient Hittites, publishing his findings in 1917. He founded and directed the Seminar for Cuneiform Research and the History of the Ancient Orient at the Faculty of Arts of Charles University in Prague. He worked as a university teacher, historian and archaeologist. In 1926/27 he was Dean of the Faculty of Arts of Charles University, and in 1939/40 Rector of Charles University.

The stamp carries a portrait of Professor Hrozný wearing the rector's gown of Charles University, set against a background of Hittite cuneiform script. For the miniature sheet, the graphic designer Mikuláš Kavan has merged cuneiform text from a clay tablet with a depiction of the rock relief of gods in the Yazılıkaya sanctuary, which was at Hattusa,

capital of the Hittite Empire (now located in Anatolia, Turkey). The cuneiform motif is based on an authentic fragment of a tablet in which Professor Bedřich Hrozný discovered the key to deciphering the Hittite language – a portion of the first deciphered sentence appears in a segment of the stamp.



The First Day Cover features an illustration of bread, water, and Hrozný's glasses – the first sentence he translated from the Hittite language is inscribed beneath it in Hittite and Czech: 'Now you will eat bread, and will drink water'. The cancellation features Hittite hieroglyphs and cuneiform, and is a stylized Hittite royal seal.

2025 Women's Floorball World Championship – NVI 'E' (POFIS 1338)

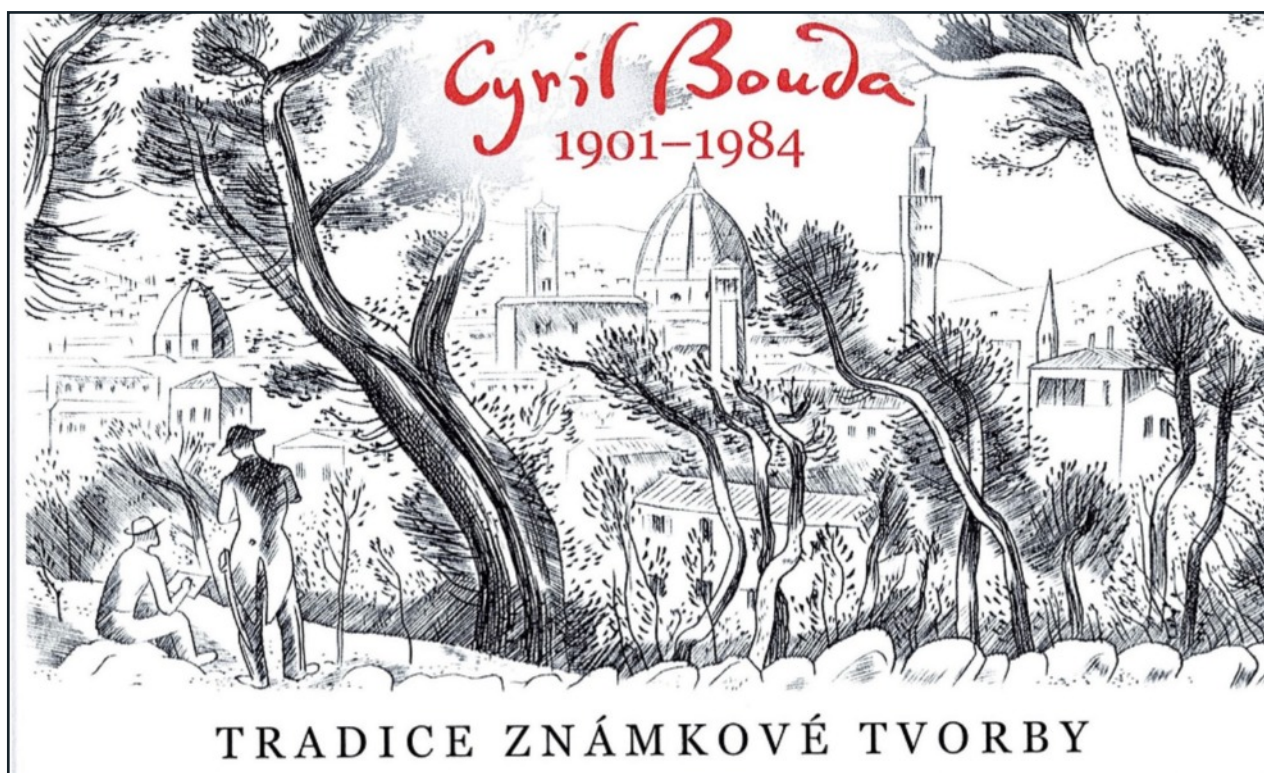
The Czech Republic hosted the 15th edition of the Women's Floorball World championships, which took place in Brno and Ostrava between 6 and 14 December 2025. Since the first championship tournament in 1997, the sport has been dominated by Sweden – in 2025, however, the Czech Republic were beaten in the final by Switzerland. Floorball is a form of floor hockey, played indoors using sticks that resemble a shorter version of those used in ice hockey, and a hollow plastic ball with holes. The design of the stamp, by Alan Záruba, follows the official style sheet for the competition, including both the colour scheme and the typography. The image of an imaginary floorball player was created using AI-based graphic tools. The addition of a stylized heartbeat reflects the energy and competitiveness of the tournament.

20 January 2026

Tradition of Stamp Design: Cyril Bouda – NVI ‘B’ (POFIS 1339)

Cyril Bouda (1901–1984) was a Czech painter, graphic artist and illustrator, known primarily for his book work. He studied under Max Švabinský at the Academy of Fine Arts in Prague, and later worked as a teacher at the Czech Technical University and Charles University. He created hundreds of illustrations for Czech literature and designs for postage stamps. He was one of the most important Czech graphic artists of the 20th century.

The stamp shows a black-and-white portrait of Bouda together with the motif of his 1941 copper engraving *The Fruit Grower* (also used for POFIS 1870, issued by Czechoslovakia in 1971). The booklet combines eight stamps with coupons depicting four Czech towns (Žatec, Domažlice, Beroun, Frýdek-Místek), that originally appeared on the first day covers for the Historic Town Anniversaries stamps of 1965. The booklet cover (below) shows a detail from the 1935 copper engraving *Florence from the Boboli Gardens*.

**Bechyně Bridge – NVI ‘B’ (POFIS 1340)**

Nicknamed Most Duha (the Rainbow Bridge), the Bechyně Bridge was built between 1926 and 1928 to span the Lužnice river, in the South Bohemia Region. Its unique reinforced concrete arch supports a crossing for combined road and rail traffic. When trains are crossing the bridge, road traffic from the south is stopped using a level crossing without gates, while vehicles travelling in the opposite direction are not affected by rail traffic. The bridge was declared a national cultural monument in 2014. The stamp shows a train hauled by one of the two remaining electric Class 113 locomotives that have been retained to operate on line 202 from Tábor to Bechyně.



New Issues – Slovak Republic Tony Holdsworth

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

23 January 2026

Sport: The Olympic Winter Games in Milan and Cortina d'Ampezzo (POFIS 855)



Right – the maximum card issued with the stamp
(catalogue number 154 NL 855/26).
Below – the commemorative handstamp featuring
snowboarding.



This is the third time that the Olympic Winter Games have been hosted by Italy. Cortina d'Ampezzo first held the Games in 1956. It was intended to be the venue for the Olympics back in 1944 but that plan was thwarted by the war. It was in Cortina that figure skater Karol Divín came in fifth place and thus became the first Slovak sportsman to earn points in an individual event at the Olympic Winter Games.

Fifty years later Turin welcomed the Olympians. Radoslav Židek won silver in Bardonecchia in the snowboard cross, on its debut as an Olympic discipline; it was the first medal from the Olympic Winter Games for independent Slovakia.

The Games are scheduled to take place from 6 to 22 February. Taking part in the games will be 2900 athletes, 1362 of whom will be women (47 %). These Olympic Winter Games will be the most gender-balanced event in its history. The Olympians will compete in 8 sports, 16 disciplines and 116 events. While ski mountaineering is to make its Olympic debut at the Games, the programme also includes several new disciplines within existing Olympic sports. Milan is set to be the central venue. It is where the opening ceremony will take place and will also host most of the 'ice' competitions: figure skating, ice hockey, and short track speed skating. The male Alpine skiers and ski mountaineers are to compete in Bormio, while the female Alpine skiers will be in Cortina d'Ampezzo, which will also host the bobsleigh, curling, luge and skeleton competitions. The well-known resort of Anterselva is the venue for the biathlon. Livigno will experience the snowboarding and freestyle competitions and the Val di Fiemme region will be home to the cross-country skiing.

The official motto of the Games of the XXV Olympiad, held in Milan and Cortina in 2026, is 'IT's Your Vibe', an expression of the desire to celebrate the energy and passion of the event, and links between athletes, officials, fans and volunteers.

Sport: The Paralympic Winter Games in Milan and Cortina d'Ampezzo (POFIS 856)



Left – the maximum card issued with the stamp (catalogue number 155 NL 856/26).



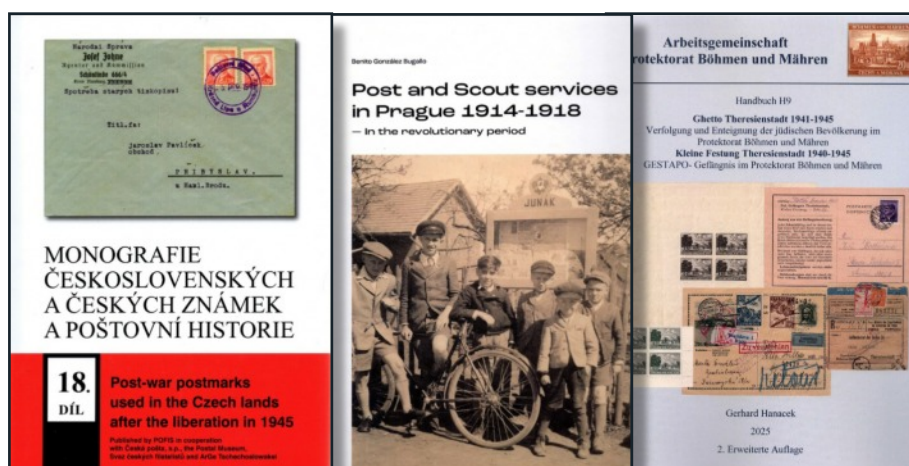
The para athletes will compete in Milan, Cortina d'Ampezzo and Predazzo in the 14th Paralympic Winter Games. From 6 to 15 March, more than 600 athletes will take part in 6 sports (para Alpine skiing, para Nordic skiing, para biathlon, para snowboard, wheelchair curling, and para ice hockey) and 79 medal disciplines. In Milan, Slovakia will defend the 6 medals won at Beijing 2022, 3 gold and 3 bronze medals. All of them were won by para Alpine skiers. Again, this year two Slovak visually impaired athletes, Alexandra Rexová and Miroslav Haraus, will be competing, along with their guides.

For the second time in Slovakia's history they will compete in two collective sports – para ice hockey and wheelchair curling. The para ice hockey players were again successful at the qualifying tournament and after Beijing 2022 they are again amongst the top eight teams in the world. For the fourth time in a row the wheelchair curling mixed team has managed to qualify for the Games. They narrowly missed out on a medal at the previous Games, and are depicted on the stamp. After a gap of 12 years, the Slovaks will be competing in both the snowboard and the Nordic skiing competitions.

Library Update Terry Hancock

Work continues on converting material where possible to digital format to allow for better access/storage. The library listing is also in the process of reformatting. A quick reminder that there is a good range of duplicate *Monografie* books currently available on the website Market page (www.cpsgb.org/pages/market.htm).

There have been several new additions to the library including:



● *Monografie 18 – Post-war postmarks used in the Czech lands after the liberation in 1945* by Hartmut Liebermann. This is the first *Monografie* to be published in an English-language version: it's a truly comprehensive survey running to several hundred pages.

● *Post and Scout services in Prague 1914-18*, by Benito González Bugallo. A lavishly illustrated tome covering the entire wartime period, not just the early revolutionary phase.

● *Theresienstadt Ghetto 1941-1945*, by Gerhard Hanacek. Published in German in conjunction with the Bohemia & Moravia ARGE, it covers in detail the material from the recent Zoom presentation in October (see www.cpsgb.org/pages/zoom.htm).

Membership Benefits

Meetings	Four London meetings in 2026, two joint meetings in Yorkshire, and five Zoom meetings.
Newsletters	Members receive regular newsletters with updates on Society business.
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> and Print-on-demand titles 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 & Market Page	Regular auctions, with a varied range of reasonably priced items, together with a Market Page, are both accessible through the Society website (www.cpsgb.org/pages/auction.htm and www.cpsgb.org/pages/market.htm).
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.

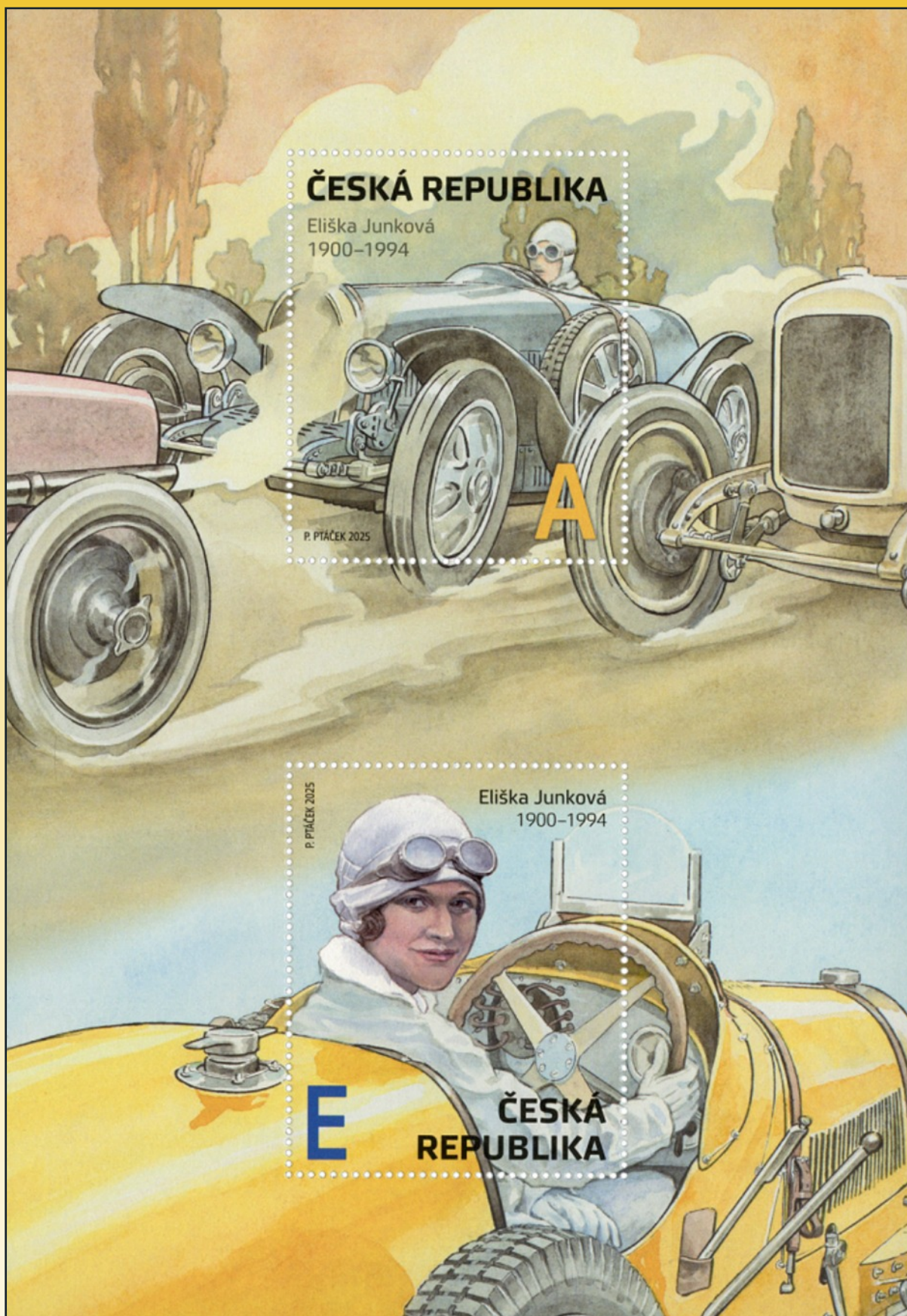
Payments

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

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

Life President & Treasurer	Yvonne Wheatley FRPSL, Weltevreden, 7 Manor Croft, Leeds, LS15 9BW. 0113 260 1978 president@cpsgb.org treasurer@cpsgb.org
Chairman, <i>Czechout</i> Editor, Press Officer, & Assistant Webmaster	Tony Holdsworth , 4 Glenshiel Road, Eltham, London, SE9 1AQ. 07962 170586 chairman@cpsgb.org editor@cpsgb.org press-officer@cpsgb.org
Vice-Chairman & Secretary	Peter G Williams , 33 Barcheston Road, Knowle, Solihull, B93 9JS. 01564 773067 vice-chairman@cpsgb.org secretary@cpsgb.org
Membership Secretary & European Representative	Hans van Dooremalen FRPSL, Hoofdstraat 101, 5121 JC Rijen, Netherlands. +31 161 232809 membership@cpsgb.org
Market Manager, Webmaster, Publications Officer, & North American Representative	Dr Mark Wilson FRPSL, 370 Lofgrin Road, Sequim, Washington, 98382 USA. +1-540-550-1940 market@cpsgb.org publications-officer@cpsgb.org na-rep@cpsgb.org
Librarian, Auctioneer, & Distribution Manager	Terry Hancock , 6B South Pallant, Chichester, West Sussex, PO19 1SY. 07876 496563 librarian@cpsgb.org auctioneer@cpsgb.org distribution-manager@cpsgb.org
Programme Secretary	Jan Jirmasek , 36 Scholars Court, Harrison Drive, Cambridge, CB2 8EF 07312 868 593 programme-secretary@cpsgb.org
Competitions Secretary	Roger Morrell , 39 Claremont Road, Teddington, Middlesex, TW11 8DH. 020 8287 0828 competitions@cpsgb.org
Advertising Manager	Richard Wheatley FRPSL, Weltevreden, 7 Manor Croft, Leeds, LS15 9BW. 0113 260 1978 advertising-manager@cpsgb.org



Eliška Junková – the first woman to win a Grand Prix
(POFIS A1334 – page 26)