AUSTRIA

Edited by Andy Taylor

Editorial 148

By Andy Taylor

I learned with deep regret of the death on 14th October 2004 of Ministerialrätin Dr. Christine Kainz, Honorary Life Member of the Austrian Philatelic Society. She was born on 12th January 1927 in Vienna, and was one of those who tried to save St Stephens from destruction by fire in 1945. After graduating as a historian from the University of Vienna, she joined the "Generaldirektor's Office" of the Österreichische Post on 1 April 1950, taking responsibility for the internal journal "die Postrundschau". Many of her articles were later collected in a book "Postkaleidoskop", published in 1990 as part of the "500 years of Post in Europe" celebrations. I remember visiting the old Post Office at Kub; it had three copies of the "Postkaleidoskop" - we astonished them by buying them all!

Dr Kainz took charge of the Official Library on 1 May 1950, and completely reorganised it, expanding its scope to include specialised literature; in 1957 it became the Information and Documentation Department. Twice she served as P.A. to Generalpostdirektor Dr Schaginger, at the 1964 UPU and the 1965 CCIR Congresses. She gave many lectures, and wrote numerous articles for various Festschriften and publications, including 20 authoritative articles in Wurth's Yearbook and several in Die Briefmarke. Many of us have copies of her "Österreichs Post vom Botenposten zum Postboten".

Although formally retiring at the end of 1992, in a letter to us in 1994 (she always wrote to us in English) she said "I am still working some hours every day in postal history, and a lot of people have orders for me - not only the Director General". These calls on her time, not least from me, continued right to the end.

Christine Kainz did have a non-philatelic side to her life. In recent years she journeyed to several foreign countries; she was very interested in Owls; and she advised me on how to make goulaschsuppe!

She was a true friend to Philately and to all of us - her knowledge will be greatly missed. Her meticulous approach to detail and to the verification from primary sources of statements and assertions have set a standard that all should strive to emulate. I have been privileged to have her assistance in my work - indeed without her unstinting efforts in bypassing bureaucracy and locating archives, most of what I have published in recent issues of Austria would never have been written. Recently, the Society had invited her as an Austrian Honorary Life Member to join us in the Griechenbeisl during the now-traditional Wienfest weekends, and I am sorry that she will not be with us in this or future years.

The Austrian State gave formal recognition to her work: the President awarded her the "Goldene Ehrenzeichen" and the "Große Ehrenzeichen für Verdienste um die Republik Österreich". She was buried at Klamm; a Requiem Mass at the High Altar was planned for 14th November in St Stephens. But her greatest honour - and I think pleasure - came from the recognition of her untiring helpfulness shown by philatelists, who nicknamed her "Christl von der Post".

This table (from the PMI index) lists her contributions to "Die Briefmarke"

Title	Ref
"Post-Gebühr bar bezahlt" (Kleber 1937; Wien)	Brfm. 79/234, 27-28; 79/240, 60
Ein Streifzug durch die Geschichte des österreichischen Poststempels	Brfm. 87/1, 26-29
Im Zweifelsfalle ohne "u" (K.u.k. oder k.k.)	Brfm. 87/3, 34-35
Erinnerungen an den "Bezirksstempel"	Brfm. 88/1, 31-33; 88/3, 25
Alte Stempelmaschinen im Postanweisungsdienst	Brfm. 88/7, 20-24
"Tag der Briefmarke" 1991 (histor. Betrachtung)	Brfm. 91/6, 36-38
Mechanisierung vor 90 Jahren: "Versuchsweise Verwendung einer Maschine ..."	Brfm. 93/10, 9-12
Nach Kriegsende 1945: Postdienst mit der CSR	Brfm. 97/8, 13

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In my footnote to J G Cottrell's article on "The Austrian Musical Heritage" in the last issue, I said I had adapted it from his presentation. That conveys a misleading impression: my input was to rearrange John's display to fit the pages better; his was the concept, the words, and the pictures.

The 1867 Newspaper Postage Stamp:
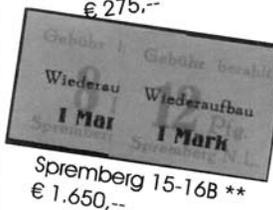# the "Violet Mercury".

by A Taylor

I have been asked to expand the part of my 2001 article on Newspaper Postage Stamps that dealt with the 1867 issue (alias the "Violet Mercury"), with as much detail as is now available to me on subtypes, papers etc. It incorporates material from my free translation and adaptation of "Die Zeitungsmarken 1867: Violetter Merkur" by Ing. Johann Klauninger in "Die Briefmarke", Feb-April 1988, including the concept of the Fault Location Grid, and the division of Type III into 4 subtypes. Additional information is from 'Austria' 136 pp36-42; Ferchenbauer's "Österreich 1850-1918" pp467-481; the APSofNY Bulletin in the 1950s; and Chapter 10 of "Österreich-Ungarn: 125 Jahre Ausgabe 1867" by Puschmann et al (APS Lib 240). It is interesting to note how similar the texts of the various sources are... I suspect they all derive from the works of Müller, especially "Die Postmarke" 1936-37. See also Kropf "Die Postwertzeichen der Oesterr.-ungar. Monarchie usw", Prag 1902 pp92-93!

Contents

Overview

The 1867 Newspaper Postage Stamp was sold in complete sheets of 100 to registered newspaper publishers to pay the special reduced rate; the cost per sheet of 100 was 1.05 Gulden until 15 December 1867, 1 Gulden thereafter. It was issued in Hungary on 1 June 1867; elsewhere when the 1863 issue was used up. It was demonetised in Hungary on 31 July 1871, elsewhere on 30 September 1900.

The stamps of this issue may be classified into Types: stamps of Type I were issued in 1867; Type II in 1873; Type If in April 1876; & Type III in late 1876. They are also divisible into coarse and fine printing. There were three kinds of paper, and two different watermarks. All these are discussed below.

History

Until 1867, Hungary, like the other Crown Lands of Austria, was ruled from Vienna. The official language was German, and there was no essential difference between the position of the Austrian and the Hungarian areas. Through the "Ausgleich" (settlement) of the year 1867, Hungary became an independent state, part of the "Austrian-Hungarian monarchy". Only in certain areas (eg concerning the ruling dynasty, foreign policy, or the Army) did the two parts remain united. In 1868 a second Ausgleich joined Croatia-Slavonia to Hungary.

Among other things the postal system in Hungary became independent, run by the newly created Hungarian Ministry of Trade: it took over the postal system in Hungary, Transylvania, the Temeser Banat and the Wojwodschaft of Serbia on 1st May 1867; followed by Croatia-Slavonia on 1st April 1868 and the Military Frontier on 1st May 1871.

Since the Hungarian postal system had to be organised completely from scratch, and as Hungary had no facilities to print postage stamps, it was arranged to produce a common issue (postage stamps and newspaper stamps) for both postal administrations. The State Printing Works in Vienna delivered Hungary's requirements to the Hungarian Ministry of Trade, and charged only the printing costs, not the nominal value. Neither state was disadvantaged by mis-franking, since the currencies and thus the sale price of the stamps as well as the sales regulations in both countries were identical.

Stamp design & issues

The official language in Hungary was Hungarian; however on the pre-Ausgleich stamps the value was in German, namely "Kreuzer", while the Hungarian designation is "Krajczár". Further, the design of the current newspaper stamps was the Austrian Double-Eagle, unsuitable for use in the independent Hungarian Postal Administration since Hungary had its own coat of arms. A change was therefore required in the design of the stamp, so that they were suitable for use in both Austria and Hungary. This produced some difficulties, particularly as the manufacture of the stamps was extremely urgent: the negotiations were only begun in April 1867 while the Hungarian Ministry of Trade were to take over the Hungarian postal system on 1st May 1867. The only design requirement was that they were suitable for use in both Postal Administrations: so they picked the Mercury Head already used for the first newspaper stamp issue. The new design has a Mercury Head facing left, which is housed in a coloured field overlaid with two white circular lines, all placed within a rectangular frame of "Greek Key" ornaments. The stamps have neither inscription nor value indication.

The original design of the stamp originates from an unknown graphic artist at the State Printing Works in Vienna. From the graphic, the Waldheim Drawing (or Xylographic) Institute in Vienna produced a master die carved from wood, with which the first trial prints were made as singles in black. These trial prints deviate from the final design, because the design was repeatedly re-engraved and the die so obtained used as the master die. There exist further trial single prints in black of the printing dies of the subtypes Ib and Ic as well as in violet of those of subtype Ic.

Also known are sheet-essays in subtype Ib in the original violet colour on white paper, and machine proofs and other printers waste, some in black, some violet, on white or coloured paper in subtypes Ib, Ic, Ie, & IIa. In general, trial prints of the 1867 newspaper stamp are rare. The one illustrated here is, I believe, of Type If, on off-white paper; the (((to the left of the head are present on the original.

The stamps were manufactured in typography. The first trial prints were presented by the State Printing Works in May 1867 and quickly approved; the stamps were printed with great urgency so that they could appear on 1st June 1867. However the new stamps were issued on this day only in the areas coming under the administration of the Hungarian department of Commerce, while elsewhere the old stamps were used until they ran out before the new were issued.

The first issue on 1st June 1867 (according to the ordinance of 25th May 1867), was valid in the Hungarian Postal Area until 31st July 1871 - that implies that in Hungary only types Ia, Ib & Ic were issued. Hungarian cancels after this date (eg 1875, as illustrated) would have been applied by the delivery office. The stamps were valid in Austria until 30th September 1900 (according to the ordinance of 2nd March 1900).

The stamps were sent from the Central Postal Administration in Vienna to the Postdirektionen, who issued them only to those Post Offices that had newspaper publishers in their district. The stamps were sold (for cash!) only to these publishers, to pay for postage at their reduced rate – which they could do only at their "home office".

Up to 31 December 1867 the tariff charged to newspaper publishers per copy was 1.05 Kreuzer, from 1st Jan 1868 1 Kreuzer. As with previous issues, these newspaper stamps were delivered to the post offices in half printed sheets (2 x 100 piece horizontally adjacent). The nominal value of a single stamp was equal to the tariff: 1.05Kr (therefore 1 Gulden 5 Kreuzer per quarter printing sheet) to 31st December 1867; thereafter 1Kr (so the sheet price was 1 Gulden).

The system was set up for postal subscriptions. Until 1860, the address label and stamp were stuck directly on the newspaper; this was then banned although examples are recorded in the literature from as late as 1870, and the example below is a Serbian-language newspaper "Srpski List" dated 3 October 1881.

If only one copy of a newspaper was being sent to a subscriber, it was to be posted in a "Band", with the address and a Newspaper Stamp on it.

Above: Wien to Hall in Tirol; arrival cancel 26.11.1882

There are three Dittersbachs in Bohemia; this has a cancel "DITTERSBACH b. BÖHM KAMNITZ" on the back & as the last line of the address underlined in blue crayon; but "DITTERSBACH b. FRIEDLAND" cancelling the stamp!
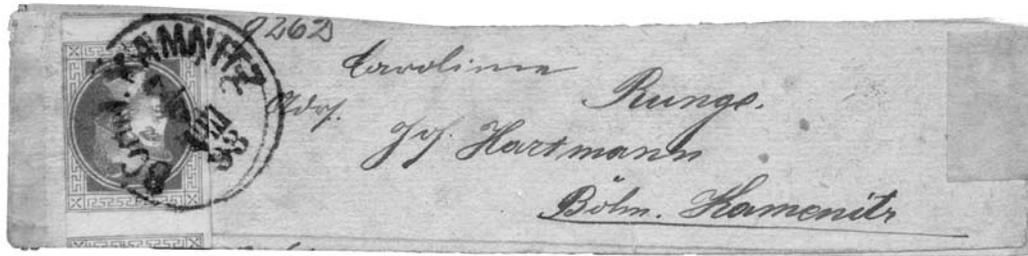
Posted in 1893 to Böhm. Kamenitz

If several copies went to the same office for delivering to different final addresses, the publisher was to put the stamped Bands in an outer packet addressed to the delivery office. (Hence the system that in general the stamps were cancelled at the place of delivery.) If however several copies went to the same final address, they went in a packet with the newspaper stamps on the outside: see later illustration of 37- and 52-stamp wrappers!

Mostly one finds single frankings; nevertheless medium & large connected units (used on parcels of newspapers) have survived. Multiples of types I and II (pairs, threes, fours and larger) are far rarer than for type III. The only gutter pairs known are horizontal in type III. Only a few unused copies are known of the earliest stamps, ie type I in coarse print. Mixed frankings with the 1863 issue, or with the 1871 Hungarian issue, were permissible at certain dates but are not found; with the ½Kr green newspaper stamp of 1880 they are common;
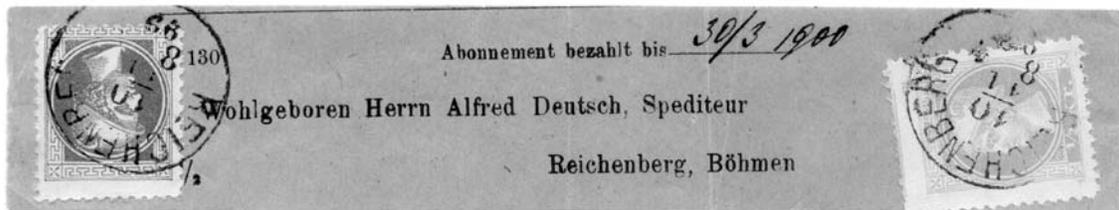
with the 1899 newspaper stamp in Heller they are rare but known. Mixed Types are rare; mixed colours less so. Usage as normal postage stamps, or as newspaper tax stamps, was nearly always invalid, but nevertheless is found.

3 strips of 10, 1 strip of 7 stamps. Cancelled Wien 27.7.1894.
Column 1 row 4 is a Type IIID.

The precise number issued is unknown. According to Müller, one can estimate from the remainders of the year 1873 a total issue close to 2,070,000,000 pieces for the entire monarchy up to 1900. Remainders were available (at 2 Heller each) up to the closing of the Collectors Counter in 1919 and were sheets in type III of the last printings, on the thinner, smooth paper. Therefore unused pieces of types I and II as well as the type III on thicker, rough paper are rare; in blocks even rarer. Similarly one can estimate a sale of 1,150,000 pieces in Hungary.

Manufacture of the printing plates

The process used for the manufacture of the printing plates was more troublesome than was really necessary. Instead of using the wooden die as the master, they used it as a matrix, and cast a new working die. This new die was now re-engraved, particularly the head, which had not been successful in the wooden die - unfortunately, in some parts with such lack of success that the re-engraved version was less like the design than the original! This re-engraved die served then as the master die and was used for the manufacture of the printing clichés by the ordinary galvanoplastic processes. If this master die became unusable through any circumstances, they went back to the wooden die and repeated the entire process. This was because of the long period of issue (it was 33 years in use), so that as well as the wooden die there were three master dies made from it; consequently one can distinguish three types of this issue. Stamps of type I were issued on 1 June 1867; of type II in mid-1873; and of type III at end 1876. Type I were also issued in fine printing for a brief period around April 1876 (perhaps the type II cliches had been condemned (or had rusted) and the type III master was being made?).

The printing plates for this issue contained 400 clichés, in four blocks of 100 pieces. Above and below each block of 100 were marginal bars, which had different forms. The separation of the stamp images for each plate is tabulated below in millimetres; V & H mean vertical & horizontal. In all types, inaccurate insertion of the clichés produces oblique or out-of-line images. The vertical separation between the individual quarter-sheets is not ascertainable, since initially sheets were issued with 200 pieces (two horizontally-adjacent blocks of 100); and later, under the ordinance of 22nd December 1883, in quarter printing sheets of 100.

Type	2.00		2.75	3.00	3.25	3.50	3.75	4.00
Ia				V H	V H	H	V	
Ib					V H	V H	H	H
Ic				V	H			
Id				V H	H	V		

Type	2.00	2.75	3.00	3.25	3.50	3.75	4.00
Ie		V	V H	H			V
If			V	V			
IIa		V	V	H	H		
IIb			V	V H	H		
IIIa	H		V H	V H	V H	V H	V H
IIIb					V H	V H	H
IIIc							
IIId							

It may well be true that the top and bottom pairs of plates were tête-bêche, but as no printing sheets of 400 have survived we cannot be sure.

Paper

These stamps were printed on machine-made paper. Until about 1880 this was supplied by Papierfabrik Schlögmühl, and after that by Neusiedler Papierfabrik. The original paper was soft, rough and about 0.09-0.11mm thick; and sheet-watermarked as described below. In 1868 the finish changed from rough to smooth, reverting back in 1869. In 1870 the thickness was increased, but in 1877-78 they reduced it again, introducing a thinner, smoother and rather brittle paper which is only found in Type III stamps. The change of supplier in 1880 from Schlögmühl to Neusiedler was followed in 1881 by a smoother finish.

In 1884 the watermark was changed, as described below, and during the interval a printing of Type III was issued on a thicker (0.08-0.10mm) yellowish paper which seems to have been unwatermarked.

A rare paper variety is laid (gestreiftartige) paper, which has a ribbing visible on the surface, usually in a vertical direction. The inter-rib spacing is somewhat less than 1mm; approx. 22 ribs in 20mm. More frequently occurring varieties are rippled (geriffelte) and "meshy" (maschige) paper.

The paper of this issue had the sheet-watermark horizontally in the middle over two sheets of 100 pieces:

ZEITUNGS - MARKEN

The letters were 23-24 mm high in double-lined Roman characters similar to these; the E, N, M, A, R, & K had internal lines. The total length of the watermark was approx. 445mm. Since the word was present five times on the watermarking roller of the papermaking machine, one can find minor, unimportant differences between the individual letters. In 1884 a change in the

watermark occurred: the size and width of the letters remained very similar, but their form changed, the internal lines being removed. The total length of the new watermark was approximately 440mm.

ZEITUNGS · MARKEN

Gum

The gum for the stamps was initially more or less yellowish, being of animal origin as for the preceding issues; later, especially with the stamps on thin paper, it was almost pale. With this thin paper the gum often made it more or less saturated and glassy, so that the stamp design comes through on the reverse.

Coarse vs Fine Print

Coarse

So great are the differences between the coarse and fine printing ([1]) in the stamps of this issue that it is widely assumed these must come from different plates or master dies. Not so: the coarse and fine printings differ because of differences in the setup of the typography printing process. The stamps were printed from 'plates' comprising 4 sets of 100

Fine

individual clichés held within a frame. The plate was placed face-up on the bed of the press; above it were two rollers, a smaller one for the ink and a larger one for the paper. As the plate was traversed forwards and backwards, both rollers rotated. The plate was inked by the smaller roller, the skill of the printer ensuring that neither too much nor too little ink was applied. Meanwhile the paper was gripped to the larger roller, which as it rotated pressed the paper on to the just-inked plate, causing the image to be printed. This roller was steel, covered by a 'make-ready' to allow the raised parts of the plate to press into the paper without creating indentations in the roller. The coarse prints were made by printing on a soft base: the printing machine's counter-roller had been covered with felt. The result was that when printing, the higher parts of the cliché were pressed heavily into the paper, and all the lines of the design thickened, some even flowing together. With this setup, the felt covering of the cylinder became harder and harder, particularly where it sat in contact with ink

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[1] In German these are called "grober Bart" and "feiner Bart" after the appearance of the Imperial Beard on the definitive issue.

when the machine was idle, or a machine cycle occurred with no sheet of paper being fed. In this way very inadequately printed pieces arose, in which sometimes whole parts of the design were missing or filled with colour. Frequently, the centre is finely striped instead of full-colour: the structure of the felt underlay showing through the image. It has been suggested that, as with the postage stamps, the printers may have glued pieces of paper to the counter-roller to compensate for worn clichés; and circles of felt aligned with the intended position of the head in the stamp design, to emphasise it as a way of imitating embossed printing. Both could fall off, with obvious possibilities for imperfect printings.

These double-images are caused by the felt underlay shifting

The paper has also contributed much to the characteristic appearance of the coarse prints. The paper initially used was rough and soft, which strengthened the coarse appearance of the prints. Apart from these main differences, the printing of this issue is quite defective, particularly with type I, but also with type II. Especially striking is a characteristic printing error from type I stamps in 1872, at which Mercury's helmet extends backwards in a bowl shape. The more or less ruled or striped centre is found particularly in type II, as is an apparent double print caused by inaccurate preparation.

Helmet elongated; even more elongated; and truncated.

The coarse print was superseded in approximately mid-1874 by the fine print. With this, the counter-roller had been covered with paper, and on this harder base the lines could not print thickened, so that fine prints emerged.

Consequently type I during its first period of issue (which extended to mid-1873) and the first printings in type II occur only in coarse print, while later printings in type II as well as all printings of type III are in fine print. Type I was reused for a temporary issue in 1876 during the manufacture of a new plate, which fills the gap between types II and III. In summary:

Type	Coarse	Fine
I	✓	✓
II	✓	✓
III	✗	✓

The difference between coarse and fine print in these newspaper stamps is much more marked than in the ordinary stamps produced at the same time. Their design was not engraved deeply, so that often the recesses of the cliché filled with colour and during printing on a yielding base transferred their colour to the paper, producing the smeared prints of type I and the first printings of type II. When the harder base was introduced, the print became finer, but also the deeper recesses of the cliché no longer printed, so that the appearance of the stamps became entirely different. If one puts side by side stamps of the same types in coarse and fine print, it scarcely seems possible that they come from the same plate. For this reason a fourth type is recorded in many catalogues, which appears between types II and III. However what actually happened at this time, between types II and III, resulted in a new issue of type I, subtype f (in the second half of 1876). Since these new issues in fine print look completely different to the stamps of type I coarse print which appeared before type II, it can easily be seen how it could be taken as a separate type.

Some authors have identified a "transitional print" as a stage in the changing of the printing process.

Transparent prints are only found on the thinner, smooth paper of the later printings of type III. Apparent double prints, which are rare, occur through a double strike of the printing plate on the paper (mostly in type III), inexact preparation (types I and II) or loose clichés. Break-through or transparent prints are not found with stamps in coarse print on thicker, rough paper. Offprints (more commonly machine offprints, rarely sheet offprints) occur in all three types, for type III however mainly on the thicker, rough paper. Type I is also known in an extremely rare variety with tête-bêche sheet offprint.

Other oddities include the rarely-occurring "Balken" ("beams"), horizontally and/or vertically, which look similar to those found on the 1850 postage stamps, but with a thickness of approx. 1.5mm. They occur between two stamp images, and in types I and II also between stamps and marginal rules (Randleisten). They are produced by the paper grippers on the watermarking or printing machines.

Coloured dots at the vertical sheet margin with a distance to the stamp of 5-10mm are called pin-points (Nadelpunkte) and occur through the inking of needles which were placed, mostly two on each page, at the outer edge of the printing plate to facilitate the exact alignment of the sheets. Paper faults occur with all types, though most frequently with the thicker issues of type III. During the printing the paper is pushed together, and the print goes over the fold; when the stamp is gummed the fold reopens. These folds have various widths and locations.

Printing errors

These exist in many varieties, because of the diverse subtypes, different printing processes, and the large numbers issued. The best known of these are:

1. Coloured dots anywhere on the stamp, caused by dirt on the paper; not the same as the bad-printing dots in types Ia to Ie.

2. Worn clichés: a large variety of interrupted or displaced frame edges, notches, and broken lines can be found in all three types.

3. Missed printing, line-thickening & blotches of colour caused by paper faults such as wood inclusions.

4. Missed printing caused by dirt on the paper such as lumps, threads etc.

5. Errors in the coarse printing because of defective preparation often produce apparent changes to parts of Mercury, eg beard, neck hair, throat, nose, helmet, wings and mouth.

6. Edge effects on pieces from the outer marginal rows & columns. The colour roller met the clichés located here first, and the outer edge of the image was thickened and smeared with surplus ink. This is found above, below, on the left and on the right as well as in all types.

7. Hollow-prints, also called dry-prints, were produced when insufficient ink was applied.

Examples of printing errors, with enlargements of the error.

Black dot to left of top right rosette
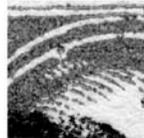
Black dot at 11 o'clock in white circle around head

Large lump of dirt behind neck

Marginal copies and marginal rules

The provision of marginal rules above and below the printing plate helped to protect the plate against damage during printing. They were somewhat shorter than the full width of the 10 or 20 clichés, and occur in different manifestations. Nine types are listed in this article; other sources give 8, 10 or 12! All can be found both above and below the stamps.

The left and right edge of the printing plate had no marginal rules. Left- and right-margin copies have a border of at least 4 to 6 mm; copies with 8, 10 and more mm occur but are far rarer. Marginal copies are relatively more frequent with the last printings of type III than other types.

These are illustrated as below the bottom stamp of a sheet, but all also occur above the top one. 'Type A' etc is the rule type, followed by the stamp types it occurs in. All spacings in millimetres. I, II, III are the stamp types; c & f = coarse & fine. The drawings are NOT to scale; nor is the stamp of the type the rule is found with!

Type 'A' - in all

Single thick bar.
Stamp-to-bar: Ic 2.00-4.50; If 6.50; II 3.00-9.00; III 4.25-6.25
Thickness: Ic, If, II 3.00; III 3.00-4.50

Type 'B' - in Ic

Single thick & thin bars. Subtype B1 (on the left) has the thin bar nearer the stamp; B2 the thicker.
Stamp-to-first-bar: 2.00-4.50
Inter-bar spacing: 0.75-1.00
Thickness of bars: 0.40 and 4.00

Type 'C' - in II

4 thin bars, 1 thick bar
Stamp-to-first-bar: 2.00-4.50
Total thickness of the 4 thin bars: 1.50
Thin-bars to thick-bar spacing: 0.50
Thick bar: 1.50-2.00

Type 'D' - in Ic

3 thin bars, 2 thick bars
Stamp-to-first-bar: 2.00-4.50
Total thickness of the 3 thin bars: 1.50
Thin-bars to thick-bars spacing: 0.25
Nearer thick bar: 0.25; Spacing between thick bars: 0.75
Farther thicker bar: 1.80

Type 'E' - in Ic

4 lines of various and usually different thicknesses
Stamp-to-first-bar: 2.00-4.50
Total thickness of the thin bars: around 4

Type 'F' - in II

Thin bar between 2 lines
Stamp-to-first-line: 3.00-9.00
Thickness of thin lines: 0.25
Thickness of bar: 0.50
Overall width of bars & lines: 2.50

Type 'G' - in II

Two lines between two thin bars
Stamp-to-first-bar: 3.50
Thickness of the thin bars: 0.60

Type 'H' - in II & first issue of III

Nine thin lines (sometimes only 8 visible)
Stamp-to-first-line: II 3.00-9.00; III 4.50-6.25
Overall width of lines: 3.50

Type 'I' - in II

Two thin bars
Stamp-to-first-bar: 3.00-9.00
Thickness of the thin bars: 0.90
Spacing between bars: about 1.25
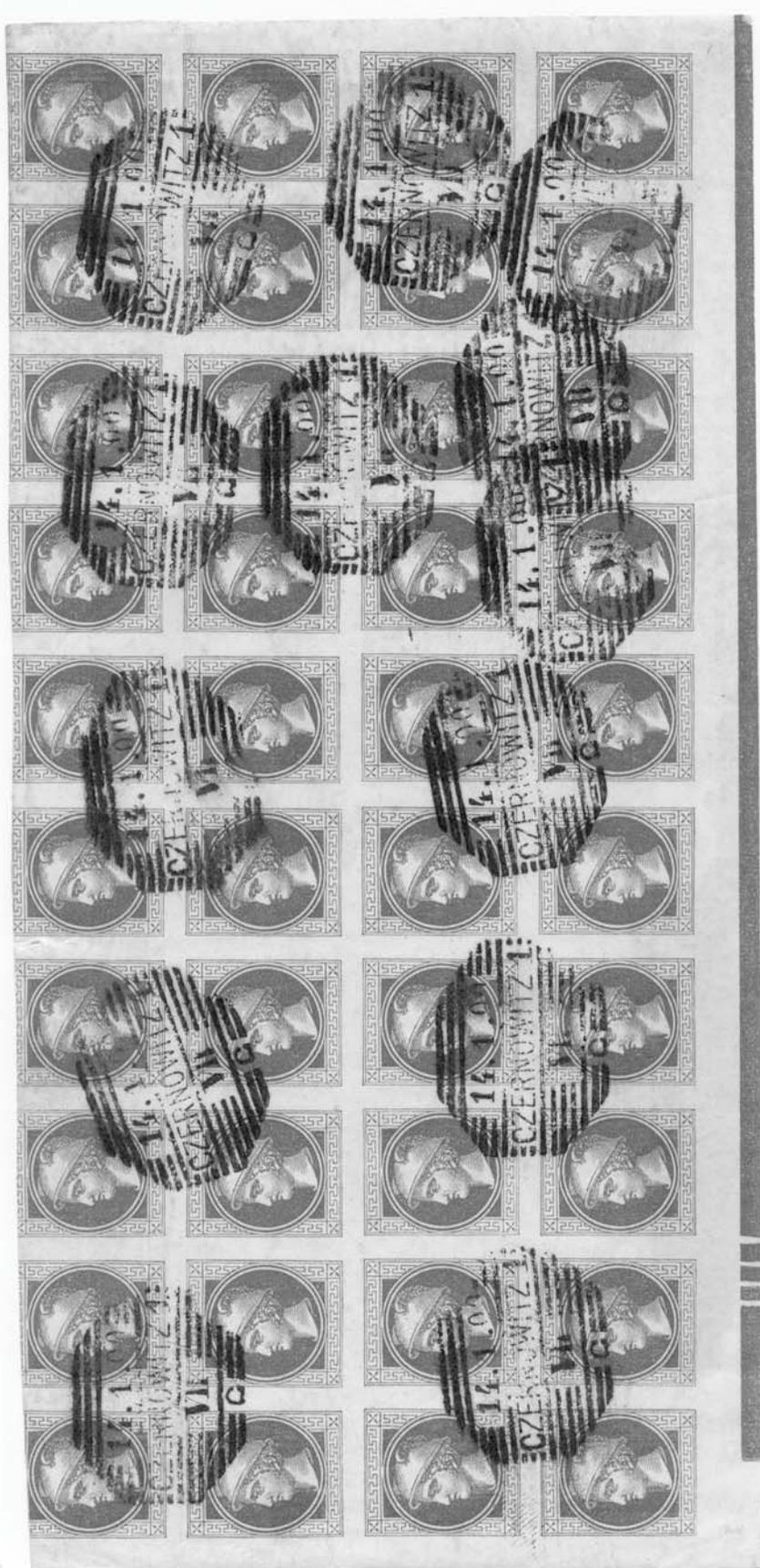
Type "A" bottom marginal rule

Block of 40 Type III cancelled at Czernowitz in Bukowina

Note the 4 plate-number lines; the wider side margins, and that the rule is shorter than the row of clichés

The last issue of the newspaper stamps had plate numbers: white strokes scratched in the (type A) rules, so that it could be easily ascertained which quarter of the printing sheet a single counter sheet originated from. These plate numbers were composed of 1, 2, 3 or 4 white strokes and were scratched mostly on the bottom left or right. Pieces with these plate numbers occur only with type III on thin, smooth paper and are not frequent.

Colours

The 1867 newspaper stamp is doubtless the Austrian stamp which displays the most and the most striking colour variations. [Incidentally, **none** of them are the Blaßviolett (pale violet) specified in the decree for this issue!] Apart from the fact that the violet used for the first printings had a greater or lesser tinge of mauve, during the numerous printings of the 33 years of issue of this stamp considerable colour differences came into being. The mauve changes easily under the influence of the light and forms all possible shadings, from brownish-lilac through grey-lilac and grey to pale-grey. Stamps with the original colour are extremely rare, but are sometimes found stuck on folded newspapers and so protected; or an offprint may have the original colour on the underside. The colour itself may have altered before or during printing, or may have partly dissolved during the gumming process.

Since there is an immense number of intermediate stages between all colours, an arrangement of all occurring shades is impossible. Through the studies of several philatelists (Dörfler, Koller, Weilguni, Psota, Rend) one can list the individual main colours in their chronological order. The most exact listing of the light-induced shadings and discolourations of the violet, which agrees also with today's colour tables, originates from Ignaz Dörfler in the year 1919. "*In various manuals and catalogues one sees listed shades of reddish-violet, lilac, violet-brown, pink etc. Either these listings are wrong"*, states Klauninger, "*or the shades have been produced by additional chemical treatment - lilac did not exist as a pure colour* (^{2}) *at the time these stamps were manufactured, although amongst the many shadings lilac is found as a mixed colour, eg in lilac-brown, black-lilac, etc. Furthermore, washing the stamps repeatedly in water produces over 30 subspecies!*"

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[2] H. G. White points out that "in 1856, Perkin discovered Mauve" which was the first synthetic dyestuff, and suggests that Klauninger has mixed up lilac and mauve, and also confused himself over the difference between the meanings of "colour" as "appearance" and as "the ink which creates an appearance". Both lilacs and mauves could be made from other pigments before 1867: see Titian!

Only the principal colours can be listed here (^{3}). Puschmann gives a list of the first known usage of many colours. The bracketed colours are produced by exposure to light.

Type I coarse: brown-lilac, grey, dark-grey, lilac-brown, reddish-violet, (blue, light-blue), grey-violet, violet.

Type I fine: grey-lilac, light-grey, light-grey-violet.

Type II coarse: violet, black-violet, grey-violet, violet-blue, slate-blue; violet-grey, purple-violet.

Type II fine: violet, dark-brown-violet, black-violet, (slate-blue), grey-violet, violet-grey, grey, grey-lilac

Type III fine: grey-violet, violet-grey, brown-violet, wine-red, reddish-violet, violet, reddish-lilac.

So photosensitive are these stamps, that one author goes so far as to recommend not examining them under strong light, nor sending them to exhibitions. If you do decide to exhibit, mount them under protective film and ensure the frames are covered up outside opening hours. Artificial light is as damaging as sunlight.

Cancellations

The cancellation of the newspaper stamps was for this issue, like all the preceding, as a rule a matter for the delivery office - and therefore does not indicate the place of sale. In Hungary the newspaper stamps of this issue were sold alongside the simultaneous stamp issue of the independent Hungarian postal administration. They were therefore simultaneously the first newspaper stamps of the independent Hungarian post. They were only valid there to 30 June 1871; on 1 May 1871 Hungary issued its own newspaper stamps. Mixed frankings between 1867 and Hungarian newspaper stamps are not known. In Hungary only stamps of type I in coarse print were placed on sale; however stamps of the other types cancelled in Hungary are known, since the newspaper stamps were valid also on Austrian newspapers sent to Hungary and were cancelled on arrival. The same momentous changes occurred to the types, designs and colours of the cancellations on newspaper stamps as on postage stamps - see Müller, Klein etc.

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^{3} The translations agree with the 34th Michel Farbenführer.
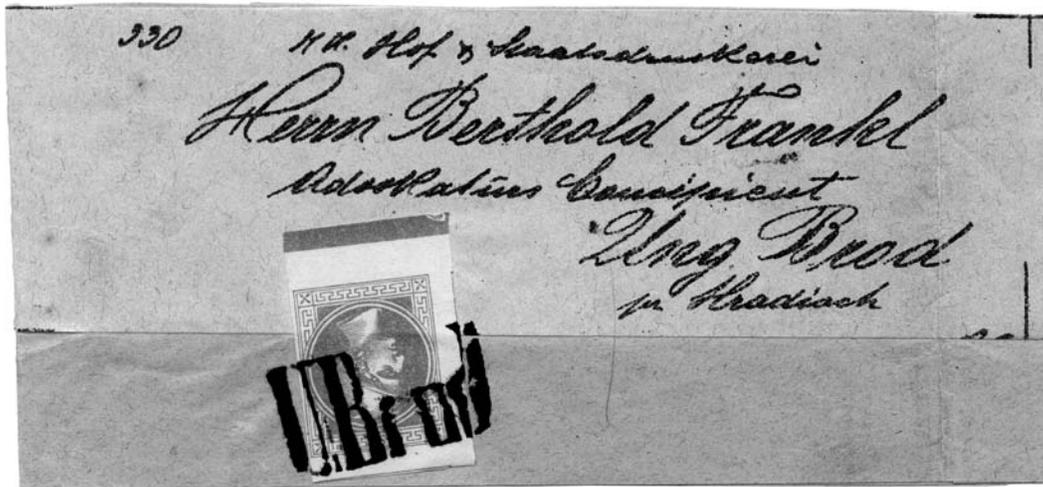
Unusual cancellations (such as the unrecorded type aLo U:Brod above from Ungar. Brod / Uhersky Brod in Moravia) occur because the Newspaper Duty was frequently separate from other activities in the receiving Post Office, so used its own cancellers. This example is from PROSSNITZ, and is a straight-line canceller first used in 1815! Oddities can be also found when an undeliverable newspaper is returned to its publisher.

A single uncancelled stamp may be a "springer": that is, a stamp which has fallen off its newspaper in transit and thus escaped the canceller at the destination office. These are usually partially gummed, and their value is seriously diminished if this is disturbed.

| Weyer (Ober-öst) | Hohenmauth (Bohemia) | Weitz (=Weiz: Steirmark) | Bruck im Pinzgau (Salzburg) |
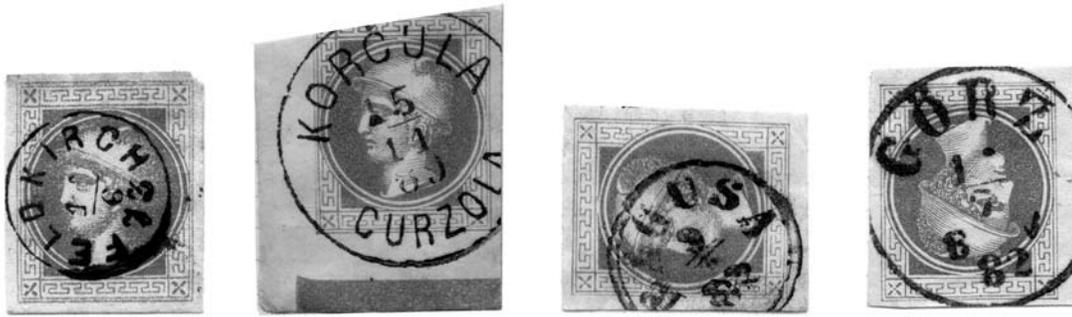
Feldkirch	Korčula	Ragusa	Görz
(Kärnten)	(Dalmatia)	(=Dubrovnik: Dalmatia)	(Küstenland)

Perforations

Newspaper stamps issued by the Austrian postal administration were intended for use by publishers of newspapers and therefore were always distributed imperforate. This was done for a simple reason. The larger publishers, particularly those of daily newspapers, used address labels which were laid out in a column. A vertical strip of stamps was pasted on the sheet which was then cut horizontally into individual pieces, each becoming a franked address label. These were slightly taller than the stamp and separated the stamps between the design if they had been properly pasted on. Often they weren't, and as a result many "cut into the design" stamps occur. Perforated stamps actually would have been bothersome. This consideration for the larger users by the postal administration of course inconvenienced the smaller ones who pasted stamps individually.

Herrn Robert Funke jun.

Hallein.

19-65n

Band sent to & cancelled at Hallein. Type IIID stamp. Top & bottom perf 11.

It is rather surprising that no-one thought of privately perforating these stamps until 1867. The use of such aids to facilitate the separation of stamps was never prohibited, but it was never expressly permitted either. Privately separated stamps began to appear in 1888 and therefore are found only on Type III on thin, smooth paper. These privately perforated or pierced stamps show a great

variety, though all of them are line perfs. Expertly perforated or rouletted stamps are found, as well as crude methods like sewing machine perforations. These perforations were applied either all around the stamp, or on two sides only. The large publishers perforated the stamp sheets vertically; then it was easy to tear them into strips, paste these on the label sheets, and then cut the whole thing as described above.

The Fault Grid

A "fault raster" or grid is used to indicate the position of faults; it is 20 vertically by 16 horizontally, so that for example "03/10" means the 3rd field vertically, 10th horizontally ([4]). See illustration. Note that the letters A, B, C... used to link the lists of each type's major features with the illustrations for the subtypes may or may not refer to the same feature in different types [eg IA happens to be the same feature as IIA; but IK and IIK are different]. Similarly the subtype differentiating features have been given numbers, which may or may not refer to the same feature in different subtypes – eg, IA and IIA refer to the same feature, whereas IK and IIK do not.

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[4] NB! This is the opposite to the UK Ordnance Survey system, known to generations as "into the house and up the stairs" - take care!
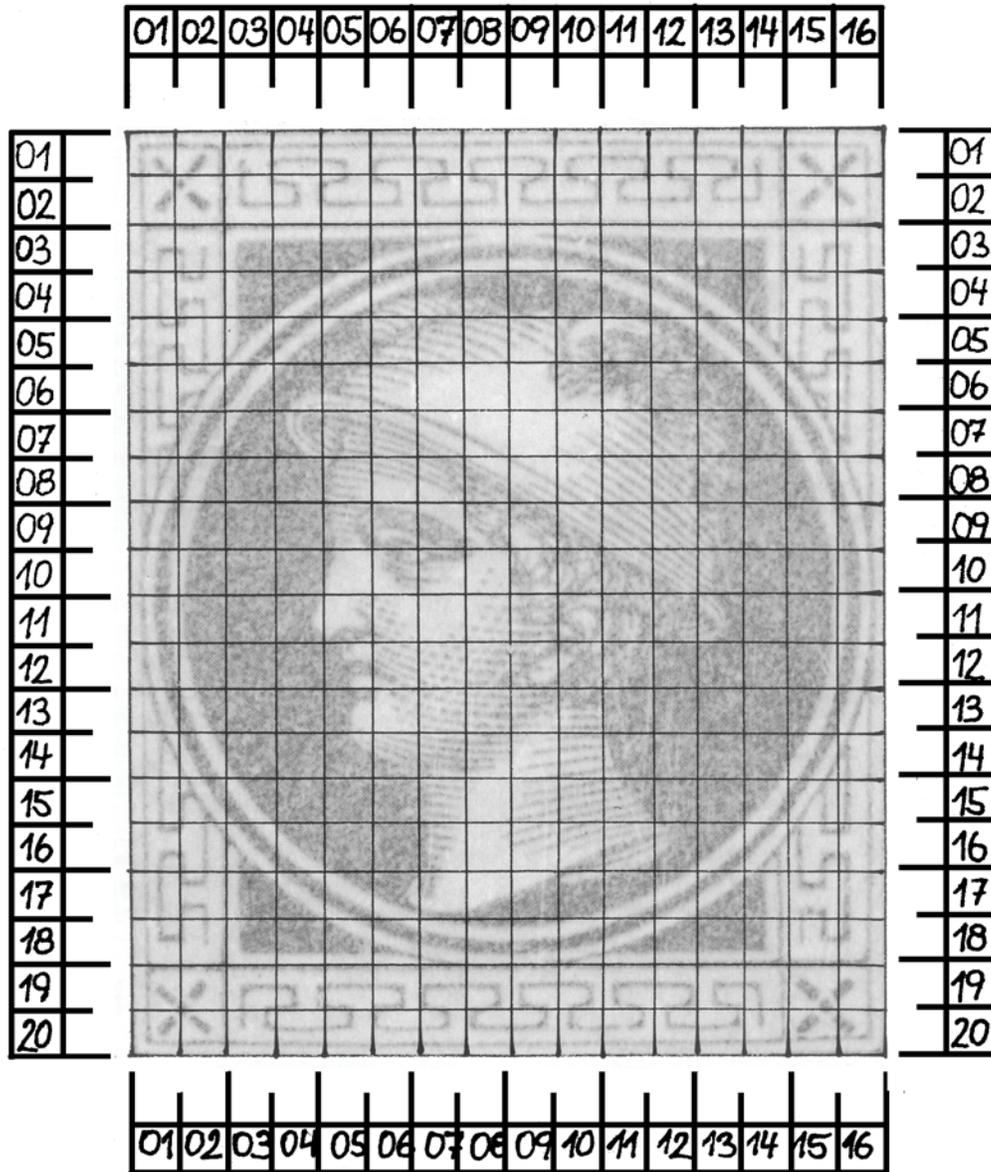
The distinguishing features of each Type & subtype

TYPE I

A   The two triangles above the outer white circle touch each other (sometimes only just).

B   The front helmet border above the forehead is composed of 3 lines, of which the middle one is dotted.

C   The shading of the helmet above the forehead consists in parts of points.

D   The head stands out only weakly.

E   The hair is indistinct.

F   The ear is drawn correctly.

G   The eye looks forwards.

H   The shading of the forehead and the hair flow together

I   At the right wing on the helmet, the first pair of the six little lines have flowed together to two blotches.

J   The rosettes in the corners are uneven.

Types Ia - Ie are in coarse print

K   Coarse print: At the throat, head and helmet no particular delimitation between the rear part and the background. The design dissolves gradually into the background.

Subtype Ia: 1 June 1867 to end 1867.
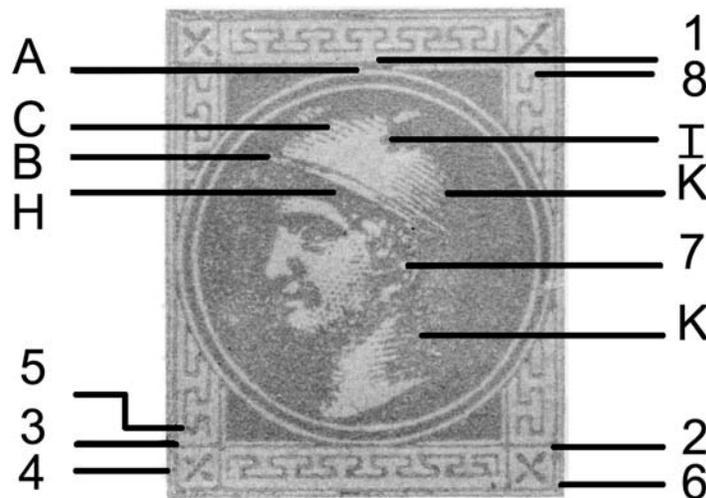
1   The top border of the outer white circle protrudes into the white line above the triangles (03/08-09).

2   Break in the last meander at the bottom right (19/13).

3   Break in the internal frame line at the bottom left (18/01).

4   Coloured dot between the outer frame lines at the bottom left (19-20/01).

5   Coloured dot in the last meander at the bottom left (18/01).

6   Coloured dot in the bottom right frame corner (20/16).

7   Coloured dot in the ear (10/10).

8   The top of the top right meander (03/16) slopes "top left to bottom right"; its direction if extended would intersect the meander's final line (03/15)

Feature 2   Feature 3

Subtype Ib: 23 April 1868 to 1872.

1   The top border of the outer white circle protrudes into the white line above the triangles (03/08-09).

2   Coloured dots in the inner frame above on the right (02/12), (04/14), & (05/14).

3   The end of the meander at the bottom right is extended (18/15) almost to the rosette's bounding box.

4   The top of the top right meander (03/16) slopes "top left to bottom right"; its direction if extended would intersect the meander's final line (03/15)
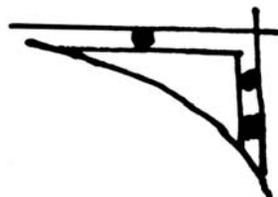
Feature 2   Feature 3

Subtype Ic: 30 March 1870 to 1872.
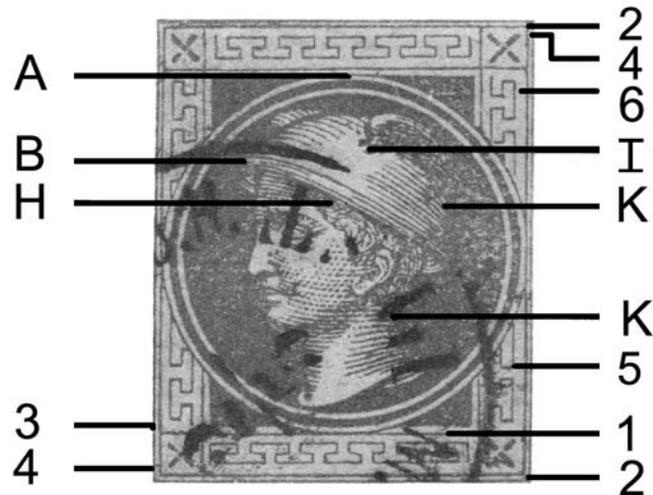
1 The white line between the centre and the lower frame, over the entire width, is clearly broadened (18/03-18/14).

2 Coloured dots in the top right and bottom right outer frame corners (01/16) & (20/16).

3 Coloured dot between the outer frame lines at the bottom left (20/01).

4 Breaks in the outer frame line at bottom left (18/01) and at top right (01/16).

5 Break in the meander's corner at the bottom right (16/16).

6 The top of the top right meander (03/16) is horizontal; the end of the meander's final line (03/15) rises above that level

Feature 3
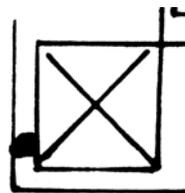
Subtype Id: 11 February 1872 to mid 1873.
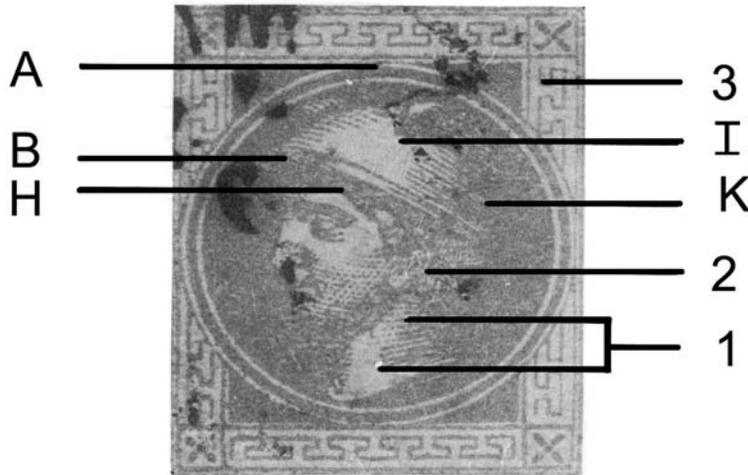
1   The left edge of the shading of the throat is delimited by a slanting row of points (14-16/08-09).

2   Point in the ear (11/10).

3   The top of the top right meander (03/16) is horizontal; its direction if extended would touch the end of the meander's final line (03/15)

Feature 1   Feature 3
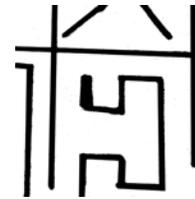
Subtype Ie: 3 July 1872 to 1874.

1   Break in second left meander's corner in the bottom meander (20/06).

2   Meander end shortened at bottom left (20/03).

3   Point in the ear (11/10).

4   The top of the top right meander (03/16) is horizontal; the end of the meander's final line (03/15) rises above that level

Feature 1

Subtype If: April 1876 to 1878.

Type If is in fine print

L   Fine print: The rear part of helmet, head and throat is delimited by the background. The clear throat border arises because the shading does not reach the right border, creating a white border line. The rear throat border (on the right) appears very curved.
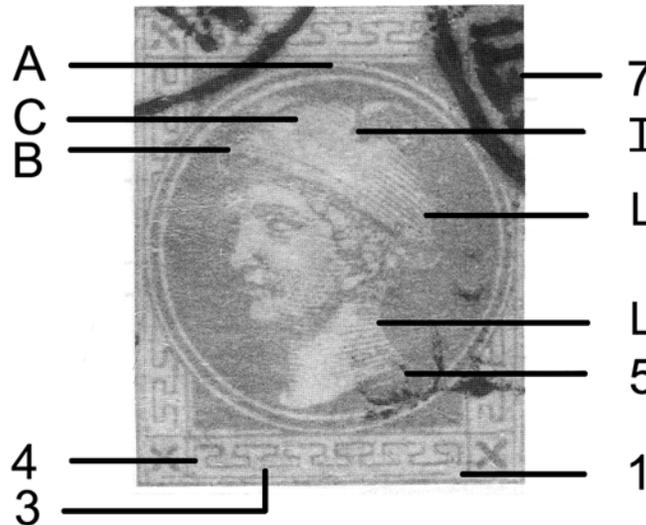
1   Break in the inner line of the outer frame at the bottom right (20/14).

2   Break in the inner line of the rosette frame at the bottom right (20/15).

3   Break in the meander's corner at the bottom left (20/06).

4   Meander end shortened at bottom left (20/03).

5   Throat (on the right) has sharp tip (16/12).

6   Rear throat shading removed or indistinct (16/11).

7   The top of the top right meander (03/16) is horizontal; the end of the meander's final line (03/15) rises above that level

Feature 1 Feature 6

The distinguishing features of TYPE II

A   The two triangles above the outer white circle touch each other (sometimes only just).

B   The front helmet border above the forehead is composed of 3 lines, of which the middle one is dotted.

C   The shading of the helmet above the forehead consists in parts of points.

D   The head stands out clearly.

E   The hair is drawn clearly.

F   The ear is composed of two handle-shaped lines, of which the outer is somewhat thicker.

G   The eye looks upwards.

H   The forehead shading is separate clearly from the hairline by a white line.

I   At the right wing on the helmet the six little lines are clearly individually recognisable.

J   The rosettes in the corners are uneven.

K   The right wing is delimited with a clear white border line.

L   The outer shading lines of the chin are parallel to the chin's border.

M   The rear part of helmet, head and throat is delimited by the background.

Type IIa occurs in both coarse & fine prints; IIb only in fine.

N   **Coarse print: The shading on the cheek is composed of larger, coarser points. The throat is not so sharply delimited as with the fine print.**

P Fine print: The shading on the cheek is composed of smaller, finer points. The throat is delimited sharply by the background.

Subtype IIa-coarse: mid 1873 to mid 1874.
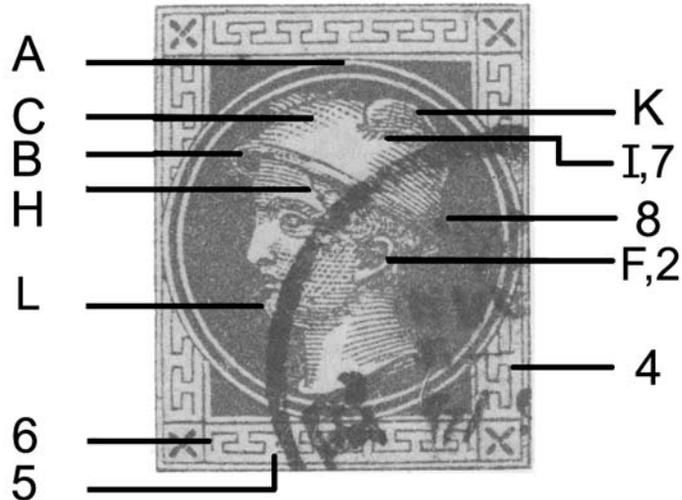
1 [Ref 'H' in illustration] The shading of the forehead is separated from the hairline by a white line (08/07).

2 Inside the ear is usually a fleck of colour (11-12/09).

3 The neckline is less clear (16/11).

4 There is a break at the bottom right corner of the meander (16/16).

5 There is a break at the bottom left corner of the meander (20/06)

6 The meander end is shortened at the bottom left (20/03).

7 The helmet wing's six little lines are thick (06/10).

8 The helmet's rear is indistinct

Subtype IIa-fine: mid 1874 to the beginning of 1876.
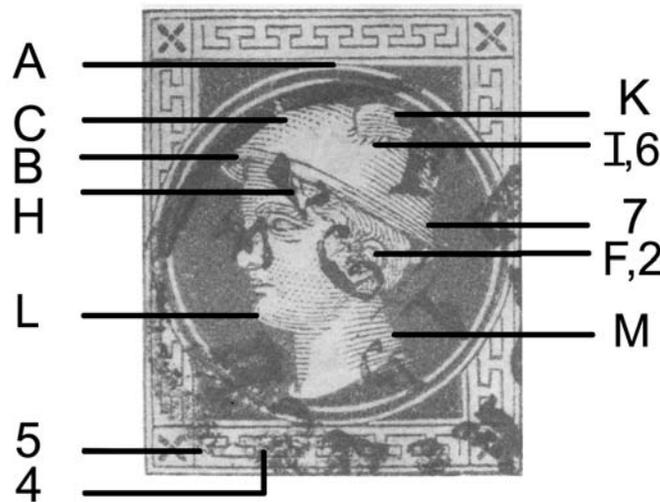
1 [Ref 'H' in illustration] The shading of the forehead is separated from the hairline by a white line (08/07).

2 No fleck of colour inside the ear

3 The neckline is clear (16/11).

4 There is a break at the bottom left corner of the meander (20/06)

5 The meander end is shortened at the bottom left (20/03).

6 The helmet wing's six little lines are thick (06/10).

7 The helmet's rear is sharp

Subtype IIb: mid 1874 to the beginning of 1876.

Occurs in fine print only
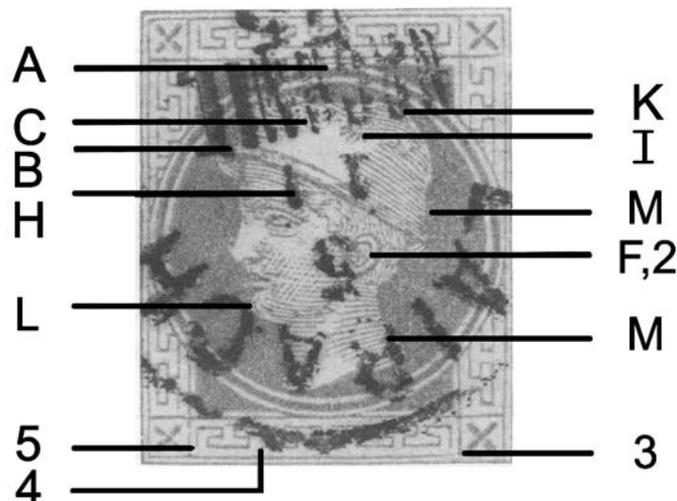
1 [Ref 'H' in illustration] The shading of the forehead is separated from the hairline by a white line (08/07).

2 No fleck in ear

3 There is a break in the inner line of the outer frame at the bottom right (20/14).

4 There is a break in a corner of the meander at the bottom (20/06).

5 The meander end is shortened at the bottom left (20/03).

Feature 3
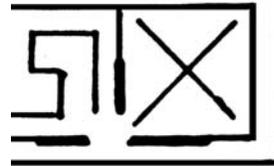
The distinguishing features of TYPE III

☞ Type III only exists in fine print!

What follows uses Ing. Klauninger's IIIa, b, c, d classification, as it is both consistent with that used for types I & II, and more detailed. Note that Ferchenbauer is different, and other catalogues (and articles, especially older ones) **differ from both of these!**

Klauninger	Ferchenbauer	Puschmann
IIIa	**III**	**III**
IIIb	**IIIa**	**IIIa**
IIIc	**nsc**	**IIIz**
IIId	**nsc**	**nsc**

"nsc" means "not separately classified by this author".

A There is a gap of 0.5 mm to 2.5 mm (03/08-09 to 03/07-10) between the two triangles above the outer white circle, so that it connects with the white horizontal line.

B The front helmet border above the forehead is composed of only 2 lines; neither is dotted.

C   The shading of the helmet above the forehead consists entirely of strokes.

D   The forehead shading is separated from the hairline with a line of colour.

E   On the right wing, the six little lines are clear & individually recognisable.

F   The ear is drawn properly.

G   The eye looks forward, and has a small horizontal line in the middle.

H   The rosettes in the corners are finely and exactly drawn.

I   The rear part of helmet, head and throat is delimited clearly against the background.

J   The side meander end lines are shortened above and below.

K   Lower meander bowed (20/03-20/13).

Subtype IIIa (the main type): end 1876 to 30.9.1900
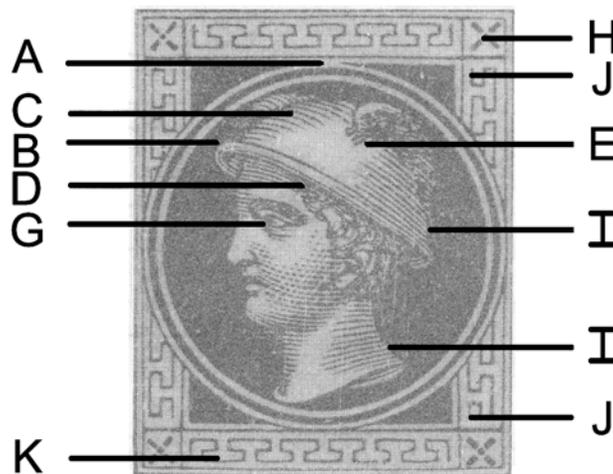
All type III features as listed above. This is Ferchenbauer's Type III.

Subtype IIIb: 1889.
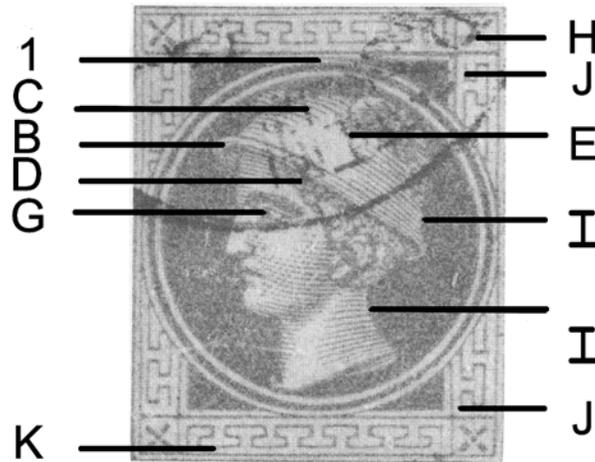
1   All type III features as listed above, except that **there is no gap between the two triangles above the outer white circle**. The type exists only on thin, rather transparent paper. It is Ferchenbauer's Type IIIa. Puschmann illustrates a gradation of "triangle gap" from "fully open" to "closed".

Subtype IIIc: beginning of 1877 to mid 1881.
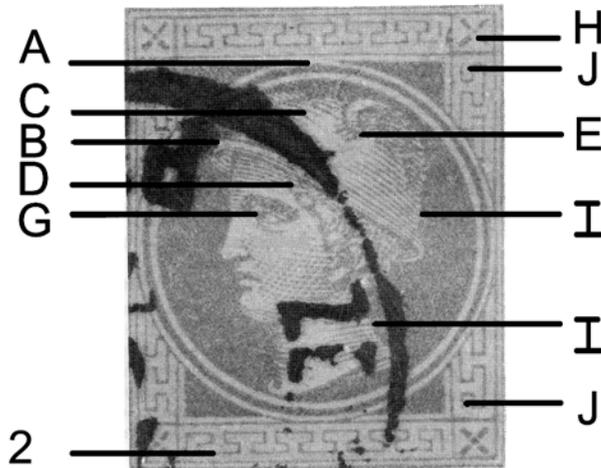
2   All type III features as listed above, except that the lower meander is straight (20/03-13). Not given a separate subtype by Ferchenbauer; others have called it IIIz.

Subtype IIId: beginning of 1882 to end of 1899.

3   All type III features as listed above, except that there are 2 points in the top right rosette (01-02/16). Not given a separate subtype by Ferchenbauer.

Mixed clichés

Mixed clichés occur within a Type (eg a pair with Ia & Ib, or IIa & IIb) but mixtures of Types (eg Ia & IIa) are not known. The illustration below shows some IIId in strips of IIIa. This closeup of the top right corners shows the IIId "extra point in rosette" in the left-hand stamp.
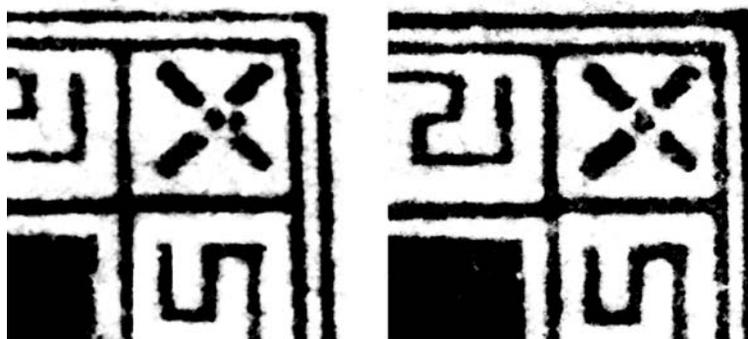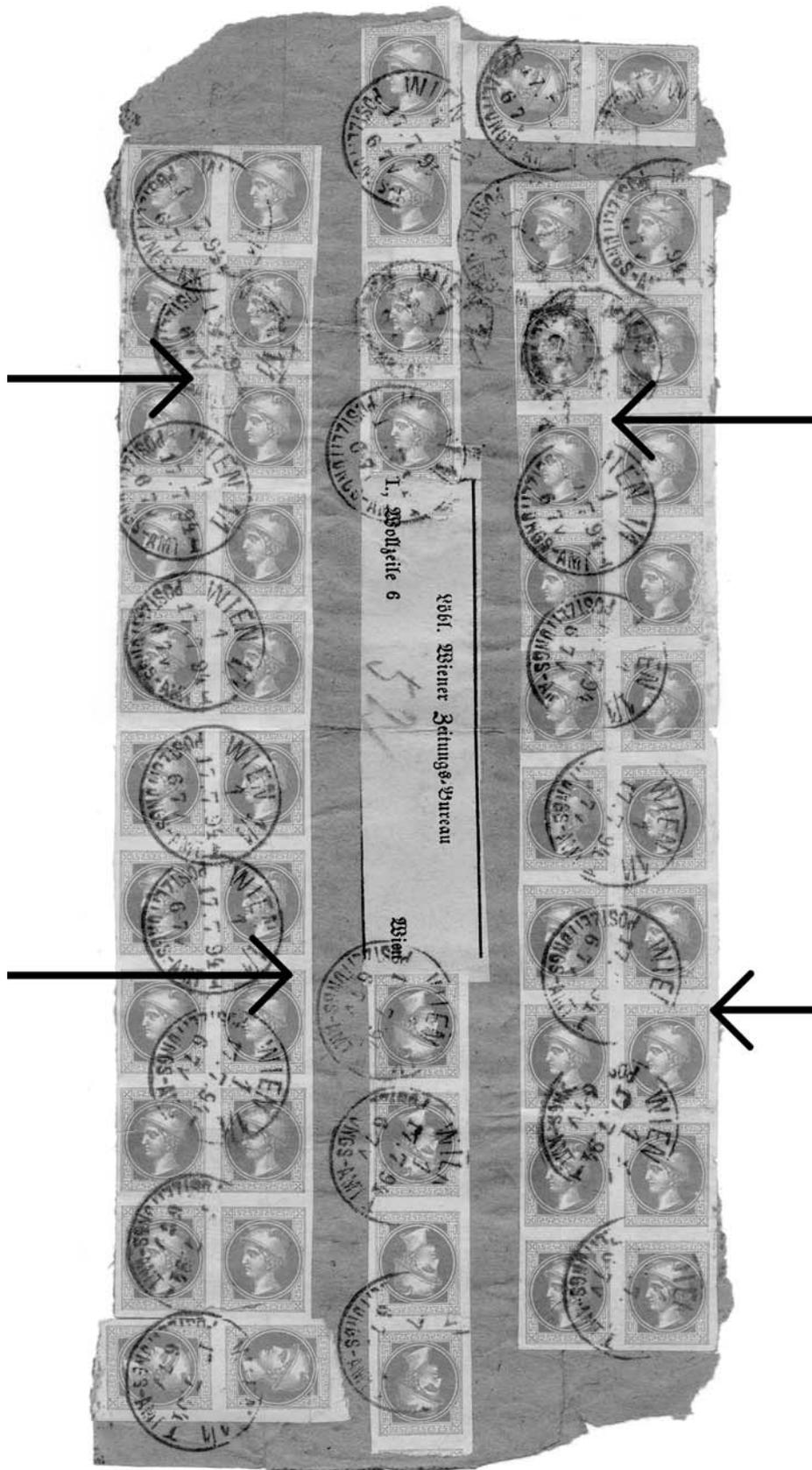
Parcel wrapper cancelled in Vienna on 17.7.1894, with fifty-two type III Newspaper Stamps. The four with arrowed corner rosettes are type IIId.

Appendix 1 - Overview of type usage

Year	Ia	Ib	Ic	Id	Ie	If	IIac	IIaf	IIb	IIIa	IIIb	IIIc	IIId
1867	X												
1868		X											
1869		X											
1870		X	X										
1871		X	X										
1872		X	X	X	X								
1873				X	X		X						
1874					X		X	X	X				
1875								X	X				
1876						X		X	X	X			
1877						X				X		X	
1878						X				X		X	
1879										X		X	
1880										X		X	
1881										X		X	
1882										X			X
1883										X			X
1884										X			X
1885										X			X
1886										X			X
1887										X			X
1888										X			X
1889										X	X		X
1890										X			X
1891										X			X
1892										X			X
1893										X			X
1894										X			X
1895										X			X
1896										X			X
1897										X			X
1898										X			X
1899										X			X

APPENDIX 2 - TABLE OF PLATE FAULTS

All given in terms of the Fault Grid: see above. Klauninger's arrangement of Type III errors into 2 columns has been kept, although I do not understand it.

Description of error	Type I	Type II	Type III	
a: Coloured dots				
Outer frame	01/02	01/01	01/01	10-11/16
	01/13	01/10	01/14	18-19/09
	01/16	03/01	04/17	
	02/01	04/01	02/16	
	05/01		06/16	
	17/16		08/16	
	20/05		11/01	
	20/16		13/01	
			13/16	
			20/01	
			20/09	
			20/15	
			20/(17)	
Corner rosette	19/15-16			01-02/02
				02/01-02
Outer frame corners	01/16	01/01	01/01	
	20/16		01/16	
			20/01	
Inner frame	16/02		03/02	
			03/04	
			03/12	
			14/01	
			18/13	
Meanders	19/04		01/05	02/08-09
			02/09	01/09-10
			03/02	
			06/15	
			16/17	
			20/07	
			18/02	
Outer circle		03/08	07/02	03/08-09
			08/01	18/08-09
			08/16	
			10/16	
			11/16	
			18/05	
			04/05	
Inner circle			04/11	03-04/08
			03/09	10/01-02

Description of error	Type I	Type II	Type III	
			04/10	
			04/12	
			05/13	
			06/14	
			07/15	
			08/15	
			09/15	
			10/16	
			05/12	
			07/14	
			06/03	
			15/03	
			16/04	
			17/05	14/02
Ear			12/09	
Chin			13/05	
Helmet border			07/04	
Helmet wings			05/10	
b: Coloured lines				
Meanders			15/01	19-20/13
			19/05	
			20/03	
			01/05	
Ear			11/10	
Inner circle			04/07	
Meander/Inner frame			05/14	
Chin			13/05	
c: Coloured flecks				
Outer frame	03/01	03/01		
	16/01	01/06-08		10-13/01
	20/01			
	03-04/01			
(Outside)			(21)/16	
Inner frame			02/07	
			18/14	
			19/10	
Meander	03/01		06/15	06-07/02
	19/04		07/16	01-02/11
			18/01	
			18/02	
			06/02	
			08/01	
Meander/Inner line			02/07	

Description of error	Type I	Type II	Type III	
Inner circle			14/02	
			04/07	
Ear				12-13/10
Chin	14/08			
Helmet wings			06/10	
Coloured flecks caused			05/01	11-12/12
by wood inclusions			06/10	07/10
d) "Colour-holes" - white flecks				
Background	18/03	04/13	03/12	15-16/06
			04/13	13-15/11-12
			05/04	07-08/01
			06/05	17-18/12-13
			07/03	
			11/13	
			12/05	
			14/11	
			16/12	
			17/08	
			18/13	
Middle ring			04/05	08-10/01-02
Helmet wings	05-06/11-12		06/12	06-07/12
Helmet border				06-07/03
Meander/outer frame	01-02/06-05		19/06	
e) Missing lines				
Helmet border				08-10/13
Outer frame line				01-05/01
Outer frame inner line	03-05/01	03-05/01		
Outer frame corners			20/01	
			01/01	
			01/16	
f) Double printing				
Complete stamp			01/20-01/16	
Outer frame outer line			01-20/01	01/01-16
			01-20/16	20/01-16
				01/03-16
g: Notched Lines				
Outer frame			01/03	20/07-08
			04/01	18-19/09
			10/01	
			20/01	
			20/02	
			20/04	

Description of error	Type I	Type II	Type III	
Inner frame			11/01	02-03/08-09
h: Broken Lines				
Outer frame outer line	01/01	20/04	01/01	01/01-02
	01/13	19/16	01/03	01/02-03
	01/16		01/05	01/14-15
	20/01		01/09	01/15-16
	20/04		01/13	05-07/01
	20/07		01/14	19-20/01
			01/16	19-20/08
			02/01	20/13-15
			02/16	19/16
			03/16	20/05-06
			05/16	20/04-05
			07/01	
			09/01	
			14/01	
			16/01	
			18/01	
			18/16	
			20/06	
			20/07	
			20/08	
			20/09	
			20/15	
			20/16	
			20/11	
			20/14	
			15/01	
Outer frame inner line	01/12	19/16	01/01	01/01-02
	03/02	20/03	01/03	01-03/16
	14/01	20/05	01/05	13-14/01
	18/03		01/09	19-20/08
	20/04		01/13	19-20/01
	20/07		01/14	02-03/15-16
Outer frame inner line	20/14		01/16	
	20/14-15		03/16	
	18-19/03		04/16	
			05/01	
			08/01	
			09/01	
			14/01	
			11/16	
			18/16	
			20/06	
			20/07	

Description of error	Type I	Type II	Type III	
			20/08	
			20/09	
			20/14	
			20/15	
Rosettes	01/02-03		20/01	01-02/01
			20/02	01/02-03
			19/14	02/02-03
				20/01-02
				20/02-03
Inner frame line				03/02-03
Inner line corner			01/01	
Meander	01/12		01/06	02-03/15-16
	16/16		01/08	17-18/15-16
	17/02		01/12	01-02/03-05
	18/02		02/03	19-20/08
	19/03		05/16	19/03-04
	19/04		06/01	02-04/02
	19/05		18/16	
	19/06		19/05	
	19/11		19/09	17/16
	20/04		19/13	01/10
Outer frame corner			01/01	
			01/16	
			20/01	
Outer circle next meanders			14/01-02	06-08/15-16
				06-08/01-02
Rosette			20/01	19-20/01-02
Helmet border middle line			07/04	06-07/04
i: Line missing				
Outer frame outer line	01-07/01	01-07/01	01/15-16	20/13-16
			01/12-16	09-15/01
			01/08-09	02-12/01
				20/01-07
Outer frame inner line	03-04/01	20/11-12	20/11-15	01/03-05
			20/11-16	01/05-16
			17-20/01	
Outer line next meander			14-15/15	06-09/01-02
				06-09/15-16
Circle offset 0.5 mm	X	X		03/08-09
0.75 mm	X	X		03/08-09
1.0 mm	X	X		03/08-09
1.5 mm	X	X	10-11/01	03/08-09
2.0 mm	X	X	10-11/01	03/08-09
2.5 mm	X	X		03/08-09

Description of error	Type I	Type II	Type III	
Broken corner	01/01		01/01	
			01/16	
			20/01	
j) Scratches				
Corner rosette				19-20/02
Background				15-19/05
Cheek			12/08	
Meander				17/12-16
				15-19/05
				01-02/04
Helmet shading lines			08/07-10	05/10-04/16
			07-08/12	
Helmet wings				05-06/11-12
k) Helmet damage				
Extended helmet border			11/13	
Short left wing	05/05	05/05	05/05	05/06
long left wing				05-06/04-05
missing left wing	05/06-07	05/06-07	05/06-07	
partial left wing			05-06/05	
right wing a crescent			05/10-11	
big right wing				05-06/10-12
small right wing			05/10-11	
Helmet dented at back			08-10/13	
pointed helmet border			11/13	
White spot			06/05	
wing borders missing				06-07/12-13
Bowl-shaped helmet	08-12/12-14	X		X
l: Line-thinning				
Middle ring				15-17/12-14
Corner rosette	01-02/15-16			19-20/01-02
m: Line-thickening				
Outer frame outer line	01-20/16	01-20/01	01/01-07	
	04-08/16	01-20/16	04-07/16	
			09-12/16	
Inner frame line			03/08	
Inner line near rosette		02-03/19-20		02-03/15-16
Middle ring			08-13/01	05-14/01-02
Rosette				19-20/15-16
Chin shading line			14/06-07	
Outer ring near meander				06-09/15-16

Austrian Pre-WWII Charity Stamps

by A Taylor

This article discusses, not the design details of the pre-WWII Charity Stamps, but the face value and selling prices. The information on this list was collected with some difficulty for the display at the Royal, so a listing may save you having to repeat the effort. A mathematical definition of "Charity" is used: "postal value less than purchase price and/or face value"; some of the ostensibly "charitable purposes" had the usual political overtones. Bosnia & Herzegovina, Fieldpost have been ignored.

ANK	Description
178-179	War charity (widows & orphans) stamps, issued 4.10.1914, valid until 30.6.1915. Values 5 and 10 Heller, sold at 7 & 12 ie 2H surcharge. Complete sheets of 80 received a discount of 20H for 5H, 25H for 10H.
	The original decree authorising this issue stated that it was valid only for postage to Austria, B&H, Hungary and Germany; see Ferchenbauer2000 p575. However he shows a cover to Sweden on page 1087, and many other covers to Switzerland, Holland, & USA also exist using these stamps and devoid of postage dues or 'invalid' markings. It's been suggested that the regulations were relaxed, although the relevant Decree has not been found.
180-184	War charity (widows & orphans) stamps, issued April 1915, valid until 30.9.1916. Face values 3+1, 5+2, 10+2, 20+3, 35+5 Heller; the surcharge is in the bottom centre of the design. Discount on whole sheets. Same validity question as for the 1914 issue.
321-339	"Kärntner Abstimmung" (Plebiscite), issued 16.9.1920, valid until 10.10.1920 though allegedly on sale until Plebiscite Day on 20.10.1920. 19 values, sold at 3X face. Premium for a fund promoting the Austrian cause.
340-359	"Hochwasser" (flood relief) issued 1.3.1921 valid until 31.3.1921. 20 values, sold at 3X face. Premium for flood relief.
418-424	"Composers", issued 24.4.1922, valid until 22.5.1922. 7 values, sold at 10X face, and only at head and selected Post Offices, but useable anywhere for inland and foreign mail. Sold to raise funds for Musicians Charities. Numbers issued differ between values.

ANK	Description
433-441	"Länder Capital Cities", issued 22.5.1923, valid until 23.6.1923. 9 values, sold at 5X face (according to most sources) or 6X face (according to SG and to Karasek's reproduction of an official document) from head and selected Post Offices, but useable anywhere for inland and foreign mail. Numbers issued differ between values. Sold to raise funds for needy artists.
442-446	"Artists", issued 6.9.1924, valid until 31.12.1924. 5 values, each with indicated 3X surcharge (eg "100 + 300") hence sold at 4X face. Numbers issued differ between values. For child welfare and T.B. relief.
488-493	"Nibelungen", issued 8.3.1926, valid until 31.10.1938. 6 values in Groschen with various surcharges (the figure at the bottom right): 3+2, 8+2, 15+5, 20+5, 24+6, 40+10. Sold to raise funds for child welfare charities. Numbers issued differ between values.
498-511	"Hainisch" - issued 5.11.1928, valid until 30.4.1929. 4 values, sold only at selected Post Offices and only in complete sets, at 2X face, to raise funds for war orphans and children of the war-injured.
512-517	"Miklas", issued 4.10.1930, valid until 30.4.1931. 6 values, sold only at selected Post Offices and only in complete sets, at 2X face, to raise funds for the building of a Tuberculosis Sanatorium in Carinthia.
518-523	"Rotary International Congress", issued 20.6.1931, valid until 30.9.1931. 6 values, sold only at selected Post Offices and only in complete sets, at 2X face. Surplus helped to pay for the Congress.
524-529	"Writers", issued 12.9.1931, valid until 30.4.1932. 6 values, sold only at selected Post Offices (could be ordered from others) and only in complete sets, at 2X face, to raise funds for Youth Unemployment charities.
544	"Seipel", issued 12.10.1932, valid until 30.4.1933. Single stamp, sold from Head Post Offices (could be ordered from others), at 2X face, to raise funds for WWI-Wounded Charities.
545-550	"Painters", issued 21.11.1932, valid until 30.4.1933. 6 values, sold only at selected Post Offices (could be ordered from others) and only in complete sets, at 2X face, to raise funds for Youth Unemployment charities.

ANK	Description
551-554	"F.I.S. World Championship", issued 9.1.1933, valid until 31.3.1933. 4 values, sold only at selected Post Offices (could be ordered from others), at 2X face, to raise funds for the Championship (and, some sources add, for Youth Charities).
555, 556	WIPA stamp & block-of-4, issued 23.6.1933, valid until 31.8.1933. The stamp, which came on two different papers, had a franking value of 50g but cost 100g, the extra 50g being either for youth & war-injured charities or for WIPA funds. The block-of-4 cost 400g. Many precautions and restrictions were put in place to prevent speculators cornering the issue. BUT, to be permitted to purchase a stamp you had to purchase an admission ticket (at 1S60) and hand over a stub; for a block you had to purchase a more expensive ticket. It was possible to obtain the stamps by post (while stocks lasted) from the WIPA office, at prices which included the admission charge. One can deduce that the effective cost of the block-of-4 was 10S40.
557-562	"Allgemeine Deutsche Katholikentag", issued 6.9.1933, valid until 31.1.1934. 6 values, sold only at selected Post Offices (could be ordered from others), in complete sets at 2X face, to raise funds for Catholic Youth work.
563-566	"Winterhilfe", issued 15.12.1933, valid until 30.4.1934 (high value), 10.11.1934 (lower values). 1925-30 issues in changed colours and overprinted with a surcharge for winter relief (5+2, 12+3, 24+6, 1S+50). Oddly, the high value was printed in smaller quantities, and only available at selected Post Offices as part of a set; the lower values were on sale everywhere.
591-596	"Architects" - issued 2.12.1934, valid until 31.3.1935. Sold only at selected Post Offices, in complete sets at 2X face, to raise funds for Charitable Purposes (possibly unemployed architects!).
613-616	"Winterhilfe", issued 11.11.1935, valid until 1.11.1936. 1934 issues in changed colours and overprinted with surcharge for winter relief (5+2, 12+3, 24+6, 1S+50). Oddly, the high value was printed in smaller quantities, and only available at selected Post Offices as part of a set; the lower values were on sale everywhere.
617-622	"Military Heroes" - issued 1.12.1935, valid until 31.3.1936. Sold only at selected Post Offices, in complete sets at 2X face, to raise funds for Charitable Purposes.

ANK	Description
623-626	"F.I.S. World Championship" issued 20.2.1936, valid until 30.4.1936. Sold only at selected Post Offices (could be ordered from others) at 2X face, to raise funds for the Championship. The two higher values were only sold in complete sets; the two lower were also available separately.
[627]	["Mothers Day", issued 5.5.1936, valid until 31.10.1936. Allegedly, although there was no surcharge some of the proceeds were to be used for Mothers' Relief.]
628-631	"Winterhilfe", issued 2.11.1936, valid till 17.10.1937. Various surcharges for winter relief (5+2, 12+3, 24+6, 1S+1S) shown on bottom right of each stamp. Oddly, the high value was printed in smaller quantities, and only available at selected Post Offices as part of a set; the lower values were on sale everywhere.
632-637	"Inventors", issued 6.12.1936, valid until 31.3.1937. 6 values, sold only at selected Post Offices, in complete sets at 2X face, to raise funds for Charitable Purposes.
[638]	["Mothers Day", issued 5.5.1937, valid until 31.12.1937. Allegedly, although there was no surcharge some of the proceeds were to be used for Mothers or maybe Winter Relief. Sales until 10 May were via the Patriotic Front and seem to have been conditional on also purchasing one of their propaganda cards.]
642-645	"Winterhilfe", issued 18.10.1937, valid until 30.6.1938 (Michel has 31.10.1938 but this is probably wrong). Various surcharges for winter relief (5+2, 12+3, 24+6, 1S+1S) shown on top right of each stamp. Oddly, the high value was printed in smaller quantities, and only available at selected Post Offices as part of a set; the lower values were on sale everywhere.
649-657	"Doctors", issued 5.12.1937, valid until 30.6.1938. 9 values, sold only at selected Post Offices, in complete sets at 2X face, to raise funds for Charitable Purposes.

Refs:

ANK, Michel, SG catalogues (APS Lib 342, 121, 170); Ferchenbauer2000 (APS Lib 41B); Karasek "1918-1925" and "1925-1938" (APS Lib 200 & 298); "Austrian Stamps and their background, 1850-1937" by Marian Carne Zinsmeister S.P.A., Vandahl Pubs, Albany, Oregon, 1949.

New Issues - 2004 part 1

By Andy Taylor

All stamps are printed by the Österreichische Staatsdruckerei on "white postage stamp paper with cold glue gum" unless otherwise specified. The descriptions are taken from the Post.*at* website, press releases, and blackprints. This was an expensive half-year for the collector: blocks of 3, 6 & 10 and minisheets of 5 (Day-of-the-stamp, so surcharged) and 9 (and we won't even talk about VAT). This year's colours are ultramarine, pale-purple-red, yellow, and black, usually in that order; with a perforation of 13¾x13¾.

Riccardo Muti - 2004 New Year's Concert

Issue date: 1.1.2004; €1.00; Perf 13¾x13¾; Issue 600,000; Design Renate Gruber; Photogravure ultramarine, pale-purple-red, yellow, black, brown-red, gold.

A commemorative stamp was issued to honour the conductor Riccardo Muti on the occasion of the 2004 New Year's Concert. Riccardo Muti was born in Naples on July 28, 1941. He studied composition with Jacopo Napoli and Nino Rota in Naples, and conducting with Antonino Votto in Milan and Franco Ferrara in Venice (1965). Having won the Guido Cantelli competition in 1967, Muti made his debut as a conductor in 1968 with the RAI Orchestra. Soon afterwards, he was appointed Principle Conductor at the Teatro Communale in Florence in 1970.

From 1968 to 1980, Muti was Music Director of the famous Maggio Musicale Fiorentino. Resounding successes with the New Philharmonia Orchestra in 1972 in London led to the orchestra appointing Muti to the post of Principle Conductor, which he held until 1982. From 1980 to 1992, he also conducted the Philadelphia Orchestra (USA). Muti was appointed Director of Music at the Teatro alla Scala in Milan in 1986, and has been Principle Conductor of the Scala orchestra since 1987. Ricardo Muti is a regular guest in Vienna, Salzburg and London, where his performances are always highly acclaimed. Muti is one of the most outstanding conductors of our age, equally at home in Italian opera and in classical and contemporary symphonic music

Seiji Ozawa

Issue date: 16.1.2004; €1.00; Perf 13¾x13¾; Issue 600,000; Design Renate Gruber; Photogravure ultramarine, pale-purple-red, yellow, black, gold.

Seiji Ozawa conducted the traditional New Year's Concert in the Vienna

Musikverein in 2002. He was born on September 1, 1935 in China, and in 1953 he entered the Toho Gakuen School of Music in Tokyo, initially studying the piano. Having injured both hands playing rugby, he was obliged to abandon his piano studies and turned to conducting and composition. After a number of engagements as conductor in Japan, Seiji Ozawa decided to continue his studies in Europe. In 1959, he won the international conductors competition in Besançon, France. As a student under Herbert von Karajan in Berlin, Seiji Ozawa attracted the attention of Leonard Bernstein, who made him his assistant at the New York Philharmonic Orchestra in 1961/62. Seiji Ozawa also works with the Vienna Philharmonic Orchestra, the Berlin Philharmonic, the London Symphony Orchestra, the Orchestre National de France and the London Philharmonia Orchestra. Seiji Ozawa made his debut at the Vienna State Opera House in May 20, 1988, with a new production of "Eugen Onegin". His first premier there was "Ernani" in 1998. Seiji Ozawa has been the Music Director at the Vienna State Opera House since the 2002/2003 season.

José Carreras

Issue date: 23.2.2004; €1.00; Perf 13¾x13¾; Issue 600,000; Design Renate Gruber; Photogravure light violet-blue, blue, cobalt, silver.

José Carreras is one of the most outstanding personalities in the global music business. He was born in Barcelona, where he also studied music and began his professional career in the city's Gran Teatre del Liceu with roles in "Nabucco" and "Lucrezia Borgia". He was soon engaged to perform at the most important opera houses in the world, including La Scala in Milan, the New York Metropolitan Opera House, the Vienna State Opera House, the Royal Opera House London, the Munich National Opera House, the Lyric Opera in

Chicago and numerous music festivals. José Carreras has worked together with the most important conductors and directors of our age. His repertoire covers over 60 operas, and he has made over 150 recordings, including 50 complete operas and oratorios. He has been awarded numerous gold and platinum records throughout the world. The countless national and international prizes and awards include his appointment as Kammersänger and life-long honorary member of the Vienna State Opera. He regards the main purpose of his life as the International José Carreras Leukaemia Foundation, which he founded in Barcelona in 1988.

100 years of the Austrian Football Federation

Block of 10 stamps; Issue date: 18.3.2004; 10@€0.55; Perf 13¾x13¾; Issue 500,000 blocks; Design Renate Gruber; Photogravure pale-purple-red, ultramarine, yellow, black.

Football is not only established as the largest sports federation of the country, but alongside skiing is the Austrians' favourite sport. Over 600,000 Austrians are involved in football each week as participants, officials or spectators. Each week, 10,200 teams take part in league games involving 285,000 registered players in 2,309 clubs. The first attempts to organise football in Austria date back to 1870. The decisive impulse for Austrian football, however, came from English gardeners working for the Rothschild banking family in Vienna around 1890. In their free time, they would regularly play games and soon generated enthusiasm amongst the Viennese for this sport. The "First Vienna Football Club", popularly known as the "Vienna", and the "Cricketers" were founded in

Vienna in 1894, and were the first Austrian football clubs. The Austrian Football Federation was formed on March 18, 1904. The new federation joined the FIFA International Association Football Federation in 1905, and in 1908 the 5th FIFA Congress was held in Vienna.

Highlights of Austrian football history so far are the years between 1930 and 1933 and between 1950 and 1954, as well as the years 1960, 1978, 1982, 1990 and 1998, when Austria participated in the World Cup. From 1931 to 1934, the "Wonder Team" won 21 out of 31 international games, scoring 101 goals and losing only three times. The central figure of this team was Matthias Sindelar, who is shown on one of the stamps. Ing. Gerhard Hanappi, Ernst Ocwirk and Walter Zeman were members of the national team in the early 1950s, which reached its peak in the 1954 World Cup. In 1978, after an absence of 20 years, Austria qualified once again for the final rounds of the World Cup. It was Herbert Prohaska, later team manager, who scored the vital goal to ensure Austria's participation in the World Cup for the fourth time. In Argentina, it was Hans Krankl who scored the decisive goal against Spain for the 2:1 result. Bruno Pezzey plays in the defense. In November 1989, Toni Polster scored three goals against the GDR in the qualification game for the World Cup. Andreas Herzog scored the goals against Sweden that ensured Austria's qualification for the 1998 World Cup in France. In total, the Austrian team has reached the final round of the World Cup seven times, its best achievements being third place (1954), fourth (1934), seventh (1978) and eighth (1982).

Easter

Issue date: 26.3.2004; €0.55; Perf 13¾x13¾; Issue 600,000; Design Maria Schulz; Photogravure ultramarine, pale-purple-red, yellow, black, ochre-yellow, gold, red.

Easter is almost automatically associated with the idea of the Easter Bunny and Easter eggs. At the same time, we recall the religious festivity around the Crucifixion and Resurrection of Jesus Christ. However, Easter is also one of the oldest celebrations of mankind, in prehistoric times probably celebrating the resurrection of nature after the long cold winter and the coming of longer lighter days and fertility. The heathen spring festivity originally got its name from the Middle Eastern goddess Astarte (Ostara or Eostre in the Nordic countries), who stood for the east, the dawn, fertility and spring, and whose sacred animals also included the rabbit. According to legend, the goddess loved children and gave them brightly coloured eggs brought to her by the Easter Bunny. In any event, eggs were probably buried, given and eaten

as a sacrificial custom at Ostarun (the Old High German word for Easter). Like so many other customs, Easter was subsequently christianised, developing into the theologically most important festival of Christendom.

The stamp shows a motif by Werner Berg, one of the most important painters and graphic artists of the 20th century. He was born in Elbersfeld on April 11, 1904, and died on September 7, 1981 in Carinthia. He studied in Vienna and Munich, where he was encouraged by Emil Nolde. In 1931, the artist moved to Carinthia, to a remote farmhouse that he occupied and farmed with his family until he died in 1981. The Carinthian landscape was a decisive influence on his works, which stand out for their clear and powerful colours

Life Ball

Issue date: 29.3.2004; €0.55; Perf 12¾x14; Issue 600,000; Design Lucile Prache; Photogravure ultramarine, pale-purple-red, yellow, black.

Aids is the new scourge of mankind. Despite intensive efforts, research has so far only managed to prolong the life expectancy of those infected with HIV or Aids, without being able to defeat the disease. The struggle to overcome immune deficiency disease devours vast amounts of money each year. Those who try to raise funds for research are faced with determined attempts to ignore the problem, while those affected face marginalisation, isolation and discrimination. However, Aids is an illness that can affect anyone, not only drug addicts or homosexuals. There is no region, no social strata and no age group that is left untouched. Gery Keszler and Dr. Torgom Petrosian founded the Aids Life Association in 1992 in order to raise funds for the battle against Aids.

It was on May 29, 1993 that the Vienna City Hall was the venue for the first Life Ball, which has been organised since then each year by Gery Keszler. The net profit of what has now become a fixture in the social life of the city, supplemented by contributions from numerous sponsors, is distributed to relief organisations by the Aids Life Association. Hundreds of journalists, dozens of TV and radio programmes and other media report on this major event each year. The international fashion world assists the Aids research at every Life Ball by staging a spectacular fashion show involving top designers such as Missoni, Jean-Paul Gaultier and Paco Rabanne. Famous top models together with leading personalities from Austria and abroad present the designers' creations on the catwalk. This catwalk takes the form of the Aids ribbon and is a huge festivity for the eye and the senses for the over 4000 guests against the splendid

background of the Vienna City Hall. The Life Ball, one of the largest charity events in the world, is in contrast to all the other traditional balls in Vienna a noisy, colourful and extreme event with plenty of exposed flesh. In 2004, the Austrian Post AG is supporting the cause by donating 10 Cent per commemorative stamp sold.

Cardinal Franz König

Issue date: 30.3.2004; €1.00; Perf 14x14 comb; Issue 1,000,000; Design Adolf Tuma; Engraving: Prof. Wolfgang Seidel; Photogravure ultramarine, matt purple, yellow, dark blue-grey; Intaglio black.
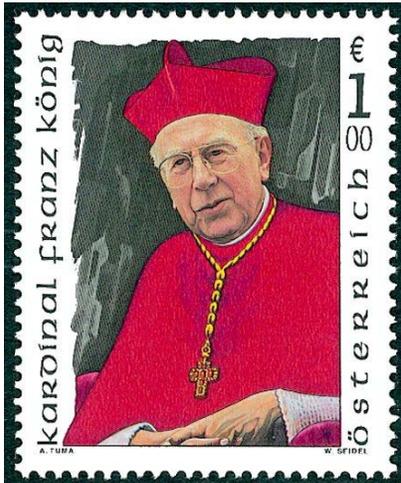
The former Archbishop of Vienna, Cardinal DDr. Franz König, left his mark on an entire era. Franz König was born at Warth bei Rabenstein on the river Pielach in Lower Austria, on August 3, 1905, the oldest of nine children. Having passed his school leaving certificate with distinction at the Melk Monastery grammar school, he studied philosophy, theology and ancient Persian religion at the Gregoriana Papal University in Rome. In the course of the years, he learned 10 foreign languages. Three years after graduating as Doctor of Philosophy, Franz König was ordained on October 29, 1933. In 1936 he graduated as Doctor of Theology. From 1934 to 1937, König was chaplain at the parishes of Altpölla, Neuhofen an der Ybbs, St. Valentin and Scheibbs in the diocese of St. Pölten, and from 1938 he was Cathedral Curate and pastor for young people for the same diocese. After acquiring his qualification (known in Austria as Habilitation) as Associate Professor for Religious Science in the subject of Old Testament Studies, Franz König was appointed Professor of Religion at Krems in 1945, and Associate Professor for Moral Theology in Salzburg in 1948. On August 31, 1952, Franz König was ordained bishop in the cathedral at St. Pölten. On May 10, 1956, he was appointed Archbishop of Vienna, a post he held until 1985; and on December 15, 1958, he was made a member of the College of Cardinals by Pope John 23rd. From 1965 till 1981, Cardinal König was head of the Vatican Secretariat for Unbelievers. He died on March 13th 2004 aged 99.

[I understand he was also a philatelist – I wonder if that accounts for the comb perforation, mentioned only on the "Neues für Philatelisten"?]

150th Wedding Anniversary of Elisabeth and Franz Joseph

Block of three stamps; Issue date: 23.4.2004; €1.50, €1.75, & €1.25; Perf 14x14 & 13¾x13¾; Issue 500,000 blocks; Design & Engraving Prof. Werner Pfeiler; Photogravure pale-purple-red, ultramarine, yellow, black, orange-yellow; Intaglio black.

The stamps show scenes from the wedding of the Bavarian Princess Elisabeth von Wittelsbach, known as "Sisi": First is her arrival on the steamer "Franz Joseph" at Nussdorf on April 22nd, 1854. The Leopoldsberg was thronged with cheering crowds all the way up to the very peak. On the next day, the bride travelled by carriage drawn by 12 horses from the Favorita Palace (today the "Theresianum") to the Elisabeth Bridge, named after her and built for her at the point where today the extension of Kärntnerstrasse meets Wiedner Hauptstrasse. From there the magnificent bridal procession made its way across the river Wien to the Graben and Kohlmarkt and then into the Imperial Palace.

The wedding day was April 24, 1854. An enormous procession now wended its way to the Church of St. Augustine. Elisabeth was led by her mother to the altar, where she was awaited by Archbishop Rauscher and a large body of clergy. After the blessing, Joseph Haydn's Imperial Hymn was sung, with the new text "Gott erhalte". Archduchess Sophie, Franz Joseph's mother, wrote in her diary: "...Tea and dinner with me between 10 and 11... Louise and I led the young bride to her room. I left her alone with her mother... until she had gone to

bed, whereupon I sought out my son and brought him to his wife, who, when I wished her good night, pulled her pillow over her pretty head and its rich and beautiful hair." Honeymoon in Laxenburg: During the couple's honeymoon in Laxenburg, part of the park by the palace was closed to the public to allow the young couple their privacy.

Catholics' Day

Block of six stamps; Issue date: 28.4.2004; 5@ €1.25, €0.55; Perf 14x14; Issue 600,000 blocks; Design: Adolf Tuma; Engraving: Prof. Wolfgang Seidel; Photogravure pale-purple-red, ultramarine, yellow, black, light-grey, gold, silver; Intaglio black.

In 1983, on the occasion of his first pastoral visit to Austria, Pope John Paul II, at the Vespers for Europe on Heldenplatz, reminded Christians of their "common responsibility for Europe". This topic was also one of his most important issues during his subsequent visits to Austria. In 1998, the Pope emphasised the fact that "Austria plays a role as a bridge in the heart of Europe." 20 years after the last Catholics' Day, another such Day was held, with this time the topic of Europe forming the focal point. Together with the Bishops Conferences of Bosnia, Croatia, Poland, Slovakia, Slovenia, the Czech Republic and Hungary, the "Day of Central European Catholics" 2003/2004 was planned as a process that would last around one year. The conclusion and culmination of the Day of Central European Catholics was the "Pilgrimage of the Peoples" to Mariazell on May 22 and 23, 2004.

The special feature of this block of stamps is the arrangement of the stamps in the form of a crucifix. The top stamp shows Pope John Paul II, with the stamp below showing the logo of the Catholics' Day. The other stamps are dedicated to the Pilgrimage Basilica at Mariazell. According to legend, the first wooden chapel was constructed around 1157 for the Romanesque miraculous image of the Madonna and Child shown on the left-hand stamp. The reputation of this miraculous image, the "Magna Mater Austriae" spread rapidly, and the church grew, being converted into the Baroque style between 1644 and 1683. This Romanesque statue in the Chapel of Grace is only displayed uncovered on two days of the year. The right-hand stamp shows the "Mother of God on the Column of the Blessed Virgin", almost 2 metre high dating from around 1520, and also revered as a miraculous image. The stamp beneath the Catholics' Day logo shows another miraculous image, the image of the Virgin Mary created around 1350/60, a gift of King Ludwig of Hungary, which forms the centrepiece of the Treasury altar. The bottom of the crucifix is formed by the stamp showing the crucifix on the high altar by Johann Bernhard Fischer von Erlach
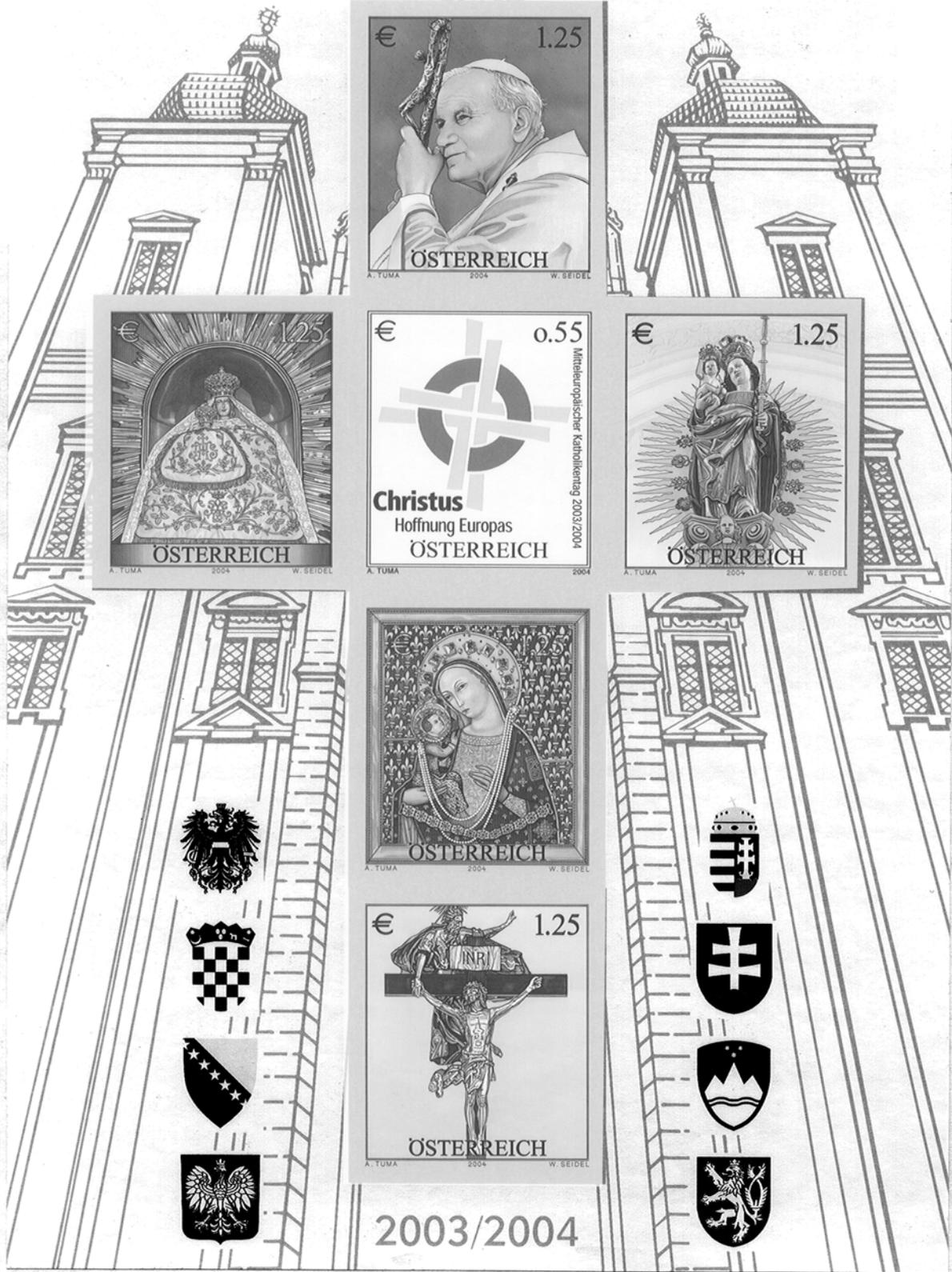
Day of the Stamp 2004

Issue date: 7.5.2004; €2.65 + €1.30; Perf 13¾x13¾; Issue 720,000 in sheets of 5 with 5 decorated spaces; Design Maria Siegl; Engraving Gerhart Schmirl; Photogravure blue-grey, pale-purple-red, yellow, ultramarine, blue, scarlet; Intaglio black.

Every since the invention of flight, this modern and rapid means of transport has continued to grow in importance - including its use for the conveyance of mail. It was during the First World War that the army first began to use aircraft to transport field-post. Thanks to the aircraft, the Ukraine in particular (then occupied by German and Austro-Hungarian troops) was brought closer for communications purposes. The Vienna-Krakow-Lvov-Kiev route was approx. 1,200 km in total in one direction, and after a trial flight, it was initially only used for the most important military, diplomatic and service mail. The line was flown by Hansa Brandenburg C 1, Oeffag C II and Albatros aircraft.

Once these flights had proven successful, the postal administration began using the route for private letters and telegrams on March 31, 1918, although only as far as Lvov to begin with. The route to Kiev was opened to private post from the beginning of July of the same year. The flight took place in stages, the total flying time amounting to around 11 hours. In this way, air mail was invented, the first air mail stamps were issued and a new field for philatelists was borne. The stamp shows the loading of mail bags on to an Oeffag CII. This aircraft was built in Austria at the Österreichische Flugzeugfabrik AG (Oeffag) constructed in 1915 in Wiener Neustadt. The Oeffag CII biplane had a top wingspan of 12.93 m and a bottom span of 12.04 m, was 8.64 m long in total, and designed for a two-man crew.

## *National Customs and Folklore Treasures: Barrel Sliding*

Issue date: 8.5.2004; €0.55; Perf 13¾x13¾; Issue 600,000; Design Maria Schulz; Engraving Kurt Leitgeb; Photogravure ultramarine, pale-purple-red, yellow, blue-grey; Intaglio black.

"Barrel sliding" is a custom practised in Kosterneuburg using a barrel dating from 1704. The "thousand-bucket barrel" has a capacity of 56,000 litres, and is kept in a vault of the monastery's book-bindery, the "Binderstadl". Originally, the barrel was used to collect the tithe wine, but after the French emptied it completely in 1809 it was never filled again. The visitors climb up onto the barrel on one side and slide down across the staves on the other side. The custom has its roots in the fertility rite of sliding over "Mother Earth" in the hope of being blessed with children. There are similar customs in the Wachau and in Switzerland. According to legend, the custom began when the monastery tavern landlord was outwitted by his wife. Amongst his drinking companions, it was suggested that he would even slide over the large barrel if his wife asked him. His wife was amongst those who heard him dismiss this suggestion, feeling himself to be boss in his own household. She persuaded him to slide over the barrel at night, with nobody watching. However, in secret, she had concealed all his friends in the cellar. When they saw the landlord sliding across the barrel, they enjoyed it so much that they all copied him. The custom has existed ever since.

Joe Zawinul
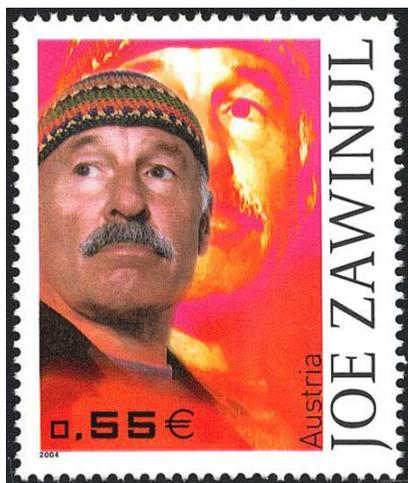
Issue date: 24.5.2004; €0.55; Perf 13¾x13¾; Issue 700,000; Design Renate Gruber; Photogravure ultramarine, pale-purple-red, yellow, black

Joe Zawinul is beyond doubt the most important Austrian jazz musician. Born in Vienna on July 7, 1932, he began classical piano training at the Vienna Conservatory at the early age of 7. In 1959, he was given a scholarship by the Berklee College of Music in Boston, USA. He had only been studying for three weeks when Maynard Ferguson recruited him into his band, the start of his rise to fame in the USA. Miles Davies recognised the extraordinary talents of this

Austrian musician and produced six albums with him in 1960. From 1970 on, there followed 15 hugely spectacular and successful years as keyboarder with Weather Report. It was during this time that he composed classical jazz pieces such as "Birdland". It was practically incidentally that he invented hip hop. He also created the boogie-woogie waltz, likewise hip hop but in 3/4 time. Since the middle of the 1990s, Joe Zawinul has been touring with his current band, the Zawinul Syndicate. In 2001 and 2002, he was elected Keyboarder of the Year, and he has also received many awards in Austria and Germany. The issue of a commemorative stamp by the Österreichische Post AG is without doubt a further highlight of his career

The Papal Order of the Holy Sepulchre of Jerusalem

Issue date: 4.6.2004; €1.25; Perf 13¾x13¾; Issue 500,000; Design Maria Siegl; Engraving Gerhart Schmirl; Photogravure ultramarine, pale-purple-red, yellow, red; Intaglio brown-black.

At present, there are only three active Orders of Knights that are recognised by the Holy See as institutions under international law: the Papal Order of the Holy Sepulchre of Jerusalem; the Sovereign Military Order of Malta; and the Teutonic Order of Knights. The Order of the Holy Sepulchre is made up of around 22,000 people around the world, Ladies and Knights, both clergy and laypersons. It is subject to a Grand Master appointed from amongst the cardinals by the Holy Father and resident in Rome. The Grand Prior of the Order is the Latin Patriarch of Jerusalem, a deliberate continuation of the original tradition. Currently there are 50 national organisations known as Lieutenancies in various countries of the world. The functions of the Order are firstly to consolidate the Christian life of its members and secondly to support Christians in the Holy Land.

Although there have been knights of the Order in Austria since the 14th century (including very prominent individuals such as the Minnesänger Oswald von Wolkenstein, Emperor Friedrich III, and Emperor Franz Joseph), it was not an active organisation for a long period of time. It was only in 1954 that the Austrian Lieutenancy was successfully established and recognised by the Republic of Austria according to the provisions of the Concordat. The Austrian branch of the Order of Knights takes particular interest in the Catholic parish of Gaza, founded during last century by the Tyrolean priest Georg Gatt. Many of the Christians living there are in extreme poverty and for this reason are assisted and supported wherever possible. The Order's symbol is the Cross of Jerusalem with smaller crosses between the arms. It symbolises the five wounds of Christ

and is intended to recall the Order's duties in the Holy Land. Red is seen as the colour of love and the spirit of God.

Europe 2004 – Holidays

Issue date: 4.6.2004; €0.75; Perf 13¾x13¾; Issue 600,000; Design Eva Fuchs; Photogravure ultramarine, pale-purple-red, yellow, black.

The topic specified by PostEurope for the 2004 Europa stamps is "Holidays". The Austrian contribution, "Field of flowers" was created by the artist Eva Fuchs. In the modern stressful and hectic age, holidays have become more important than ever. However, even this period of relaxation is becoming a stress factor: more and more people are unwilling to abandon the bustle to which they have grown accustomed, and even when on holiday they search for more sport, action and adventure - the more entertainment offered, the better the holiday. Holiday regions and hotels rely on round-the-clock service for their guests if they are to remain attractive. Simply letting go and allowing your mind to drift has become an art that has to be re-learnt. The new slogan "wellness" indicates a return to the needs of one's own body and mind.

In terms of entertainment, Austria certainly offers its guests everything the heart could desire, but its varied landscape beauties, areas of unspoiled nature and contemplative quiet are an invitation to the visitor to take time for himself on holiday again. Lying on a warm summer's day in a fragrant field of wild flowers, eyes closed and simply listening to the singing of the birds and the buzzing of the insects - that, too, is holidays. The artist Eva Fuchs, granddaughter of the landscape painter Angelie Postl, lives and works in Vienna, the city of her birth. She met Ernst Fuchs in 1958 and became both his pupil and his wife. She is a very versatile artist - her work ranging from nature and nude drawings, water painting and oil painting to jewellery design. In addition she is the author of a prize-winning children's book.

Locomotive series, 3rd value: Imperial and Royal Southern State Railway - the Engerth Locomotive

Issue date: 19.6.2004; €0.55; Perf 13¾x13¾; Issue 600,000; Design Peter Sinawehl; Engraving: Gerhart Schmirl; Photogravure ultramarine, yellow, pale-purple-red, green, olive-green; Intaglio black.

On July 17, it will be 150 years since regular railway operations commenced over the Semmering pass. Despite the experts conclusion that the only possibility for a railway over the Semmering was a cable-hauled system, Karl Ritter von Ghega [*See "People on Austrian stamps" p26*] persuaded the authorities in 1848 to construct an adhesion railway, although at that time there were no locomotives that could handle such inclines (2.5% = 1 in 40). Three years later, the first comparative trials were held with four steam locomotives specially designed for mountain operations on the Semmering. Each of the four prototypes exceeded the specification set out in the announcement, "to pull 140 tonnes at 11.38 kilometres per hour on the steepest incline", but none were convincing enough for regular operations on the Semmering.

Finally, Wilhelm Freiherr von Engerth succeeded in designing a locomotive capable of mountain duties, thereby writing the first major chapter in the history of Austrian steam locomotives. Between November 1853 and May 1854, 16 Engerth locomotives were supplied to the state railways. These locomotives had 10 coupled wheels, four on a patented articulation bogie, and managed 19 kilometres an hour uphill, rising to 23 kilometres an hour downhill. The construction and trouble-free operation of the first genuine mountain railway in the world meant that for a time Austria was at the cutting edge of technical developments in railway engineering.

Our expert adds: the "improbable funnel" is a chimney, a quite normal spark-arresting design for working in fire-risk areas - there are trees on the Semmeringbahn. It was a TANK loco; the "tender" is incorporated, not pulled. As nearly as the Whyte notation can cope, it was an 0-6+4-0T. Briefly: No leading wheels; Six coupled driving wheels; then a bogie with four coupled wheels driven from the six by an odd linkage; and finally no trailing wheels. To complicate matters, the bunker is carried on the 4-wheeled bogie & could be regarded as a sort of tender. This is Engerth's trade mark.

Vienna Danube Island Festival

Issue date: 25.6.2004; €0.55; Perf 14¾x12¾; Issue 600,000; Design Peter Konkolits; Photogravure ultramarine, pale-purple-red, yellow, black.

The Vienna Danube Island Festival will take place for the 21st time from June 25 to 27, 2004. The Danube Island in Vienna is a long thin artificial island made of excavation material, constructed between the natural Danube and the New Danube, a drainage channel. The construction of the New Danube was decided upon in the 1970s as a politically controversial flood protection measure for the city of Vienna. The newly created area comprises approx. 270 hectares of water and 390 hectares of public grassland, and with its bathing beaches quickly became a new leisure and recreation area for the population of Vienna, while at the same time taking into account ecological interests with its numerous biotopes. Shortly after the first kilometres of the island were opened a Viennese politician, Harry Kopietz, had the idea of using the area for a major festival. This was the start of the first Danube Island Festival, an event that over the years has become the largest and most peaceful open-air event in the world. The last kilometres of the island were only completed in 1988.

Each year, the island attracts not only the population of Vienna: over 3 million visitors came in 2003. 2000 performers, 300 music, theatre and cabaret groups entertain the visitors on around 16 stages of the 4.5 km long festival site between the North Bridge and the Reichsbrücke. Many famous national and international stars come to the island each year to receive a warm welcome from their fans. Food and drink are available in plentiful supply. 2680 metres of barriers, 21 km of electricity cable, 400 m rubber matting, fireworks and all-pervasive sound ensure that this mega-event is a success. The Danube Island Festival has become a highlight of the European cultural year. And the best thing for all the Viennese: Admission to the event is free!

NOTES FROM PUBLICATIONS.

by Andy Taylor

Die Briefmarke:

Issue 9/2004: Narrow-gauge exhibition; 2005 stamp (& block) new issues: four new series of commemoratives to start; new design of via-Christkindl label (to be sold only in packs of 6) and new rules for obtaining Christkindl cancels on items posted to that office; Postal History of Bruck an der Leitha and Graf Harrach; Thematic: Aerophilately & Przemysl; updated Personalised Stamps list; Ortswerbestempel from Nüziders, Feldkirchen bei Graz, & St Florian bei Linz; new European issues; Lenzing; etc etc

Issue 10/2004: Overprints on obsolete Euro definitives; commemorative cancels, new & Personalised stamps etc; more info on 2004 Christkindl arrangements; feature: Switzerland; the Danube Meadows National Park (between Vienna and Bratislava); Thematic: Aerophilately; 8¾ perfs on machine-issued stamps; Cardinal König the philatelist; new catalogues including Austrian registration labels (71pp); etc

Arbeitsgemeinschaft Militaria Austriaca Philatelia

Issue 211: DIY (sorry, "Personalised") stamps on Austrian military themes; "50 Years of the Austrian Army" stamp; wants, sales, and auction lists; etc etc

Issue 212: "Greenprint" of "50 Years of the Austrian Army" minisheet, exclusively available accompanying Grohser's new 61€80 book "Philatelie und Feldpost im österreichischen Bundesheer 1955-2005"; parts of the FP-Datei work now available; wants, sales, and auction lists; philately of current peace-keeping activities; etc etc

Arbeitsgemeinschaft Feld- und Zensurpost

Issue 78: Volunteer wanted to take over the Fieldpost Cancellation Handbook; news of members & their successes; Qs & As; which POW camp are these photos of; Marburg censor cancel forgery?;military mail with postage dues; cachet from a military pigeon-post station in Trient in 1916; Postanweisungs-, Postsparkasse- & Tarn-stempel in Bosnia-Herzegowina (9pp); organisation & departments of the War Ministry; etc etc.

Arbeitsgemeinschaft Österreich e.V.

Issue 67: Qs&As; wants; new cancels found on Ebay; Airmails in 1938; Postlager rates; articles from Die Briefmarke; book reviews etc.

Czechout

Issue 3/2004: meeting notes and book reviews, including one of a book on the "AR" system [*a copy will appear in our Library*]; folded business postcards; the Budapest postal museum; etc.

Stamps of Hungary

Issue 158 September 2004: Membership news; Budapest visit report; book reviews; Newspaper Postage Stamps (hungarified from the "Austria" articles); Baranya overprint varities; Varazdin locals; Q&A incl. 1907 foreign letter rate changes. Their new web site at www.hpsgb.net is ready.

Südost Philatelie

Issue 87/2004: Private ship post of the Anglo-Montenegrin Trading Company on the Sea of Skutari, 1895-1902 (6pp); 125 years of post & postage stamps in Bulgaria (7pp); book reviews; "Manual of Croatia 1941-45" on CD now cheaper; etc.

Germania

August 2004 vol 40 no 3: SMS Dresden; Stuttgart Private City Post; early Zepplins; Q&A; etc.

Wiener Ganzsachen F u P S-Verein.

Issue 3/2004: Arrival cancels of the Austrian Post: an 18pp introduction and initial classification, by Hans Stohl in the same style as his brown book (APS Lib 313).

APSUS Journal

Vol 4 Nr 4: Members Forum; Types of the First Issue; Newspaper Tax Stamps (Ferchenbauer2000 pp 1030-38); Index of volumes I-IV; "Good News from the Russian Front"; etc

Cinderella Philatelist

July 2004 (Vol 44 Nr 3): Annual auction raised £11,390!!; the origins of "Shangri-La"; Members Qs&As including Franz Josef Land; Austrian "U.p.w.B / Fürst Bismarck / 1 Krone" overprints on fund-raising "stamps" from various organisations including the Deutscher Schulvereine [Query: what does "U.p.w.B." stand for?]; etc etc.

Additions to the Library

Ref	Title	Comment	Pp	Author	Pub	Txt
193D	Postal History of Ukraine: Postcards of the German Buh Army	Lavishly illustrated; with usage dates etc.	56	Dubyniak and Cybaniak	2004	E
386	Verzeichnis der OT-Stempel die in der Gravuranstalt Joseph Schatz in den Jahren 1908-1938 ausgeführt wurden	List with dates of 9,527 cancellers created and/or repaired by Schatz (the Official and only Canceller Repairer) between 1908 and 1938	140	Erhard Görig	1963	G
387	Postaemter-Verzeichnis der Republik Oesterreich	List of all post offices within today's Austria, extracted from the Post Office listings.	195	Erhard Goerig	1960	G
388	Stempelprotokoll	Copies of parts of the Cancellation Impressions Book	--	Öst. Post	??	--
389	Postal Decrees from the 1830s	--	--	--	--	G
390	Rate tables, 1851	--	--	--	--	G

Items 389 & 390 are A3-sized collections of photocopied Postal Decrees, presented to us by our Partners in Innsbruck. A detailed contents list for both works is envisaged; meanwhile…

389 is mainly from the 1830s, beginning with the Imperial Decree of 5 November 1837 followed by the detailed Law of 6 July 1838 implementing it. Further documents deal with Briefpost, Fahrpost, and the hiring of post-horses

(one seems to involve 8⅔ horses!). All while in Fraktur are clear & readable. Finally is an Announcement of 26 March 1850 with the detailed instructions for the general public on the imminent new-fangled postage stamp; Article 15 requires the stamps for postage to be placed "in the middle of the top edge of the front".

390 is dated 1851 on the front and consists of tables of internal and foreign postage rates. Most go by weight; some by weight & distance; what-is-posted has an effect too.

Book reviews

by A Taylor

APS Library item 386 "Schatz by Görig"

This is a typed list, with dates, of 9,527 "OT" (town-date) cancellers created and/or repaired by Joseph Schatz of Vienna 17 (the Official and only Canceller-Repairer) between 1908 and 1938. It excludes cancels from places in the former Monarchy which are no longer in Austria. It was assembled by the late Erhard Görig of Vienna in 1963, from Schatz' records, probably from books of proof impressions. When USA President Kennedy was assassinated, Görig sent a copy to the USA for safe keeping; this is a copy of that copy. The contents include OTs from Austria bar Vienna; OTs from Vienna (in 5 subtype-lists); German ring cancels with dispatch time in hours; "Railway Station Postboxes" cancellers; Postablagen; TPOs; KuK Navy; Osterr. Lloyd; Bezirkstempel for P O Savings Bank in Lower Austria [*For a more complete list of these Bezirkstempel see Sch. Phil. Mer. Innsbruck Band 4, 1997*]. I have added an English translation of the introduction, with a guide & contents list.

The "unique selling point" of this work is that Schatz had the sole contract; so every canceller that was made or altered between 1908 and 1938 is in this list, even if it was never used.

APS Library item 387 "Postaemter-Verzeichnis der Republik Oesterreich"

This is another typed list of all post offices within today's Austria, extracted from the Post Office listings by the late Erhard Görig of Vienna in 1960.

The Liberation Of Olomouc May 1945

This is Monograph No. 14, published by the Czechoslovak Philatelic Society of Great Britain. Its scope is "Postal Arrangements, Including Local And Revolutionary Overprint Issues" and the author is Robert J Hill. 52 pages, several in colour. Price £10. The contents include foreword & preface, reviews of the historic background, and detailed sections on Post Offices, Cancellers, Registration and express labels, the overprints, and subsequent issues

The overprints and local stamp issues produced in the newly independent areas of Czechoslovakia at the end of World War II have been called "Revolutionary" since 1945. Whether liberated by the Red Army or the American forces, there is a consistent pattern throughout the country of using the available stamps and overprinting them to deface the existing design and proclaim the newly found independence. Not all the overprinting was done at the time of liberation: second printings, liberation-day commemorations, and felonious concoctions all exist.

This monograph describes the issues for just one location, the city of Olomouc. Olomouc is a major rail and road junction situated between Brno and Ostrava on the river Morava. The city currently boasts the greatest array of treasures in the Republic after Prague. Examples can be found of Gothic, Renaissance and Baroque styles. The Town Hall astronomical clock pre-dates that in Prague. Following the capture of Ostrava by the 4th Ukrainian Front of the Red Army, Olomouc was liberated by the Moravska Brigada of the 18th Army, under the command of Major General Leonid Brezhnev (later to become President of the USSR).

Book review

by Paul Watkins

"Censorship of the Civil Mails in Occupied Austria, 1945-1953" – Richard Krueger.

Despite the derogatory epithet 'modern' with which some postal historians dismiss the post-World War II Allied Occupation of Austria, this complex and fascinating period in the Country's postal history has a growing number of aficionados.

This is the revised & updated edition of the standard work in English dealing specifically with the ways in which the Allied Powers handled civilian post under the Occupation. Some historical context is given but the focus is firmly on censorship procedures & marks, methodically presented by occupation zone, with a separate section for Vienna, the handbook classifies censor marks, ancillary marks and sealing tapes by subtypes – the 'Krueger number' is now quoted by many as a standard reference point.

The new edition is reset in a clear font - much easier on the eye than the typescript of the first edition - but a lot more than this has changed: the author collates data from collectors & dealers and some of the tabulated results have expanded considerably as a result. For example, the British Zone section records an additional 6 censor mark subtypes and 26 new sealing tapes! Interestingly, the murky area of Soviet practice is expanded here by the inclusion of a new section on exemption marks and more detail on supplementary handstamps – even in the Vienna chapter, a new handstamp has been recorded. In the fascinating French Zone, 11 new tapes are now on the record.

The tables which so clearly show subtypes and their combinations are supplemented by a useful new tabulation of usages according to censor office. Other additional features include a much more 'user-friendly' index, interesting 'end notes' and a 26pp 'addendum' incorporating last-minute additions to the record.

The binding will not stand frequent handling & is probably best regarded as a temporary housing: the pages are punched for a 3-hole US-style binder which would be my preferred option. My only gripe is to wonder why the re-opening dates for the Vienna sub-offices have disappeared - but perhaps they were too tentative, in many cases, anyway.

Even if you have a well-thumbed copy of the first edition I would recommend an upgrade. I'm ordering one!

"Honifest" Report

<div align="right">by A Taylor</div>

This is (the legible part of) my notes of the philatelic displays shown at the Society's annual weekend event, held this year at Honiley near Warwick. Even the menu for Saturday evening had a philatelic connection: the illustrations were specially done by Hannes Margreiter! The programme on the Saturday was mainly of 18-sheet displays, with some longer ones later, with ample time to view them and for the sometimes lengthy discussions that follow. On Sunday morning we had one long display (and the AGM). In order of presentation:
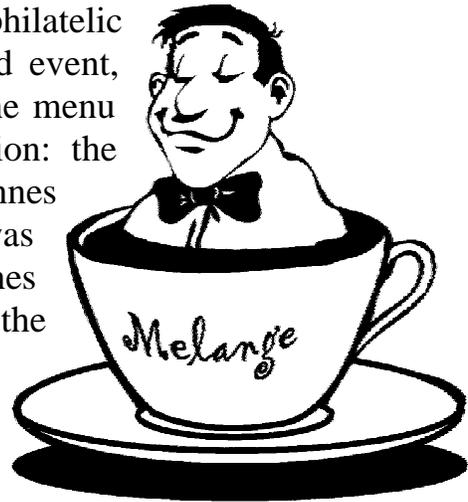
Newspaper & Imperial Journal Stamps 1851-1899 - Bill Hedley

Bill showed newspaper tax stamps, predominantly on foreign papers, including a Milan-cancelled "Punch"; also some Signettes on items such as Die Gartenlaube. A selection of newspaper postage stamps followed.

Imperial Journal Stamps - Geoff Frost

Geoff showed the eagle-beak-gap flaw on tax stamps, and copies of the Tribuneaux with blocks-of-four.

Newspaper Wrappers & Stamps; Printed Matter & Rates - James Hooper

In two displays, James showed a wide range of these topics, especially post-1920 wrappers correctly franked.

School Reports etc - John Whiteside

Kaiser Franz Josef's motto was "if it's on paper tax it": John produced half-yearly school reports from Gymnasium and Realschule; a Certificate of Eligibility for a priest; finishing with some Czech fiscals used on company documents where the Directors were resident abroad.

Early Austrian Post 16th-19th Century - Bill Hedley

Bill described these as "nice covers set in context". In 1722, the State took over the Post, and introduced the standard that the sender paid half, the recipient the other half. In 1815 this changed to "full post" where the sender could pay all, half, or none. Many examples were shown; his earliest cover was from 1561 and inevitably was a tax demand!

Viennese Time Zone Cancels - Henry White

These are the oddly-shaped cancels: squashed rectangles, diamonds etc. They occur on the first issue, hence are expensive on covers which you need in order to see them in full. Later, they were used as arrival cancels. Henry reminded us

that these had been featured in Austrias 104 & 123, including his discovery of two uncatalogued types. Despite an appeal in Die Briefmarke, nobody had found any more nor even commented - he had begun to wonder if they had in reality been applied on the centenary of their nominal dating.

Bohemia, Moravia, Silesia, Galicia - Alan Berrisford

Alan produced an assortment of cancels from the area; the nicest-looking were perhaps the "boxed arcs". He also showed Nachfrage forms, TPOs, and a Mallepost ticket for a journey made exactly 143 years ago!

Bosnia & Herzegovina Picture Postcards - Henry White

In a display which had attracted much favourable comment at non-specialist Societies, Henry "turned the other cheek" and showed picture postcards of Bosnia & Herzegovina with a relevant cancel on the back (shown as a photocopy)

WWI Prisoner of War - Brian Presland

Brian showed us work-parties including some "in the Field" (forbidden by the Geneva Convention, but commonly done); hospitals; spiritual welfare; Austrians interned in the Isle of Man; indeed most combinations of nationality of POW and country of internment!

Inland Postcards Rates 1919-1925 - John Whiteside

John had dug deep in his Inflation boxes to give a varied display of this period.

Verrechnungsmarke - Andy Taylor

No, I didn't show 18 Verrechnungsmarke! This display showed the system by which in Austria "A" could complete a form at his local Post Office, pay over some cash, and cause the postman to deliver it as physical cash to "B". An article, probably in the Spring 2005 issue, will explain this in detail.

Bodensee - Geoff Frost

Bodensee, alias Lake Constance, had five stamp-issuing countries on its banks: and boats with post-boxes. For a time, stamps of any of the countries could be used on items posted on board provided the rate was correct. Later, mixed-country franking was forbidden; however valid possibilities would include a postcard with a Swiss stamp posted on an Austrian boat and dropped off at a Bavarian office.

"The Gourmet" by Hannes Margreiter

TPO Vienna-Trieste - Geoff Richardson

Geoff showed various box cancels for the different TPOs, and double-arc cancels, both vertical and horizontal, none of which are in the usual references.

Vienna Zone Censorship 1945-1953 - Colin Tobitt

Colin observed that the "W N" commonly seen on the earlier censor marks stands for "Wien Niederösterreich" - so when censorship in Niederösterreich ceased the "N" was scraped off the cancels leaving an off-centre "W". Replacements have the "W" in the centre. Censor marks with no number in the middle denoted that the item had been through the office but they had decided not to examine it. Oddities included a censor mark on the inside of an envelope, and on a radiogram.

Railways Through Innsbruck - Joyce Boyer

The basic route is Kufstein to Ala (later to Bologna); Joyce had specimens of its cancels, and also of the "tributary lines". These include the Zillertal and Achensee narrow gauge lines; the Stubaitalbahn Light Railway to Fulpmes; and south of the Brenner the Pustertal, Rittner, Vinchgau, and other branches. There

is no evidence that the Innsbruck-Hall railway carried mail (it probably did but neither processed nor cancelled it); and Line 6 from Innsbruck to Igls is a tram.

2004 is the centenary of the Stubaitalbahn, and our partner organisation in Innsbruck joined forces with the Stubaitalbahn Museum to produce a commemorative Festschrift and numerous carried-by-train items, many of which Joyce showed. These included a "DIY stamp" featuring an old train with an electric motor wagon and two unpowered trailers, printed in sepia within the standard ÖSD frame.

Competition: 'K' is for - (4 Sheet Competition, judged by secret vote)

The entries were Kards; Klagenfurt (19th cy postmarks); Klagenfurt (old letters); Klagenfurt (stamped paper); Kleinwalsertal; Kostaniza (in Croatia); Kracow; Krain; Kufstein; and Kühtai.

After considerable deliberation the votes were cast and counted, and Kostaniza won by a short head.

The "invisible entry" this year was Kriegsmarine, with four sheets showing Austro-Hungarian aircraft carriers; A-H nuclear submarines; the Alaska depot; and the Raft Squadron of the little-known Sill Flotilla.

Trieste - Hans Smith

This was "the long display" on the Sunday morning. Hans modestly explained that "he had been accumulating Trieste-cancelled items in a box" - the rest of us wished that we too had such boxes. Some of the offices had been in villages absorbed by the expansion of the town, which explained why the series Trieste 1, Trieste 2 etc had gaps. Curiously, although Trieste was postally speaking the second-busiest locality in the entire Empire, nobody seemed to have produced a serious study of its postal history in any language. [Salutory Tale: a former ASCGB member had spent many years accumulating knowledge and papers on Trieste, but after his death his executors threw it all out as rubbish…]

Proposing a vote of thanks, John Whiteside said he had a serious complaint: Hans had so much excellent material that there wasn't enough time in the programme to see it properly.

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Welcome to our new members…

S Smith, Kent; L Bramley, Cleveland; S Agata, New York; Mrs Y Wheatley, Leeds; T Jovan, Croatia; and M Payne, Abingdon.

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THE CZECHOSLOVAK PHILATELIC SOCIETY OF GREAT BRITAIN

**Joint meeting with
the Austrian PS, the Hungarian PS of GB
and the Society for Polish Philately in GB
at Heaton Royds, Bradford, Saturday 14 August 2004**

Stephen and Judith Holder again kindly hosted the joint meeting between the four societies, the seventh in the annual series, at their cottage and large barn in the countryside above Bradford. We were lucky with the weather, as the rain of the previous few days gave way to warm and pleasant sunshine.

Some twenty people were greeted with coffee and home-made biscuits in the garden. There was a full day of displays with seven rounds of five frames, three before lunch and four after. A break was taken for a superb buffet of cold meats, salads, cheeses and fruit washed down with wine or beer.

Pat Rothnie	*Liberation of Czechoslovakia 1945*
Alan Berrisford	*Austrian Silesia – TPOs and Postablagen*
John Pitts	*Austria and the UPU – the 1895 Congress & the 1949 anniversary*
Bernard Lucas	*The first years of the Vienna pneumatic post*
Rex Dixon	*Soviet occupation of eastern Poland 1939*
Stephen Holder	*Austria used in Trieste, including first day cancel 1 June 1850*
John Whiteside	*Postage due mail in the second Hungarian inflation*
Edmund Jagielski	*Poland – WWI local issues, WWII Home Army issues*
Derek Baron	*Olomouc – the early days 1918-19*
Joyce Boyer	*Trans-Tirol TPO; Innsbruck Bahnhof*
Andy Taylor	*Sending money in Austria – various forms and accounting systems*
Derek Waugh	*First and second issues of Austria*
Roger Morrell	*The Danube flotilla*
John Pitts	*The smaller flotillas of the Austro-Hungarian Navy*
Richard Beith	*Airmail from Czechoslovakia to the Far East*
Richard Beith	*2004, the Year of Czech Music*
Stephen Holder	*Artist-drawn postcards, mainly Mucha*
Richard Wheatley	*War Heroes – some foreign mail*
John Whiteside	*Sudetenland – temporary cancellations*
Stephen Holder	*Fiume to 1919*
Martin Brumby	*Kingdom of Dalmatia – prestamp*
Martin Brumby	*Artwork by Sándor Légrády, power of attorney forms*
John Pitts	*Austria in transition 1918–21*
Rex Dixon	*German occupation of eastern Poland 1941*
Martin Brumby	*Austrian documentary revenue stamps*
Yvonne Wheatley	*Thimble postmarks of the Czech lands*

Tea and cakes baked by Yvonne Wheatley were served after the last round, shortly before 5pm.

There were warm votes of thanks to Stephen Holder, for hosting the meeting; to Judith Holder, helped on the day by Helen Jagielski, for feeding the inner man; and to Yvonne Wheatley, for organising and leading the day.

Questions, Answers, Letters...

Korrections Korner

1: Issue 147 p71 (and elsewhere too?): Flori**D**sdorf. Some people never learn…

2: The article on "Pneumatic Surcharges" (issue 147 pp 27-30) has sparked off a discussion on Express Delivery! There is a mistake in the caption to Fig.3: the registration fee is 30 while the express fee is 20 (the other rates and the total franking are correct). However readers may have gained a mistaken impression, John Whiteside remarks, of what payment of an express fee achieved. It paid for express delivery (normally by a special messenger) **only from the delivery post office to the delivery address**; it did NOT involve carriage faster than normal letter post between accepting and delivery offices. A grossly expanded article discussing the rates for Pneumatic Post will appear in the planned book. One interesting discovery is that in 1945-46 the exceptions almost outnumber the rule!

3. Issue 147 p73: "*Bollettino Prefilatelico e Storico Postale Issue 127 ... (v) ... the flag-shaped registration marks used at the Gorizia*" (=Görz) "*office ... is not mentioned by Müller.*" However, the marking is pictured in Müller's Handbook of the Pre-Stamp postmarks of Austria, NY 1960 - it is item 535 on page 63. While Müller does not provide any index to the markings he illustrates, a member has a pre-stamp cover from 1838 and a stamped cover from 1861, both registered from Görz and with that flag-shaped marking; he adds that number 533 comes from Rima-Szombat, and number 528 from Brody (and might of course be from other places too) - an effort to identify sources for many of the unusual shapes might be quite successful, especially given several co-operating collectors and the Jerger collection catalogues. **Volunteers**?

Dear Editor,

I've read with interest the article on 125 years of registration labels. Do we have collectors of such little bits of paper in our Society? (I am aware of the existence of the 'Osterreichische Rekozettel Sammler-Verein, Wien'). Do 'collections' (off paper) have any real value? I can't recall ever seeing any offered for sale. How would one go about collecting them? Are they 'cinderella' in the accepted sense?

John Pitts
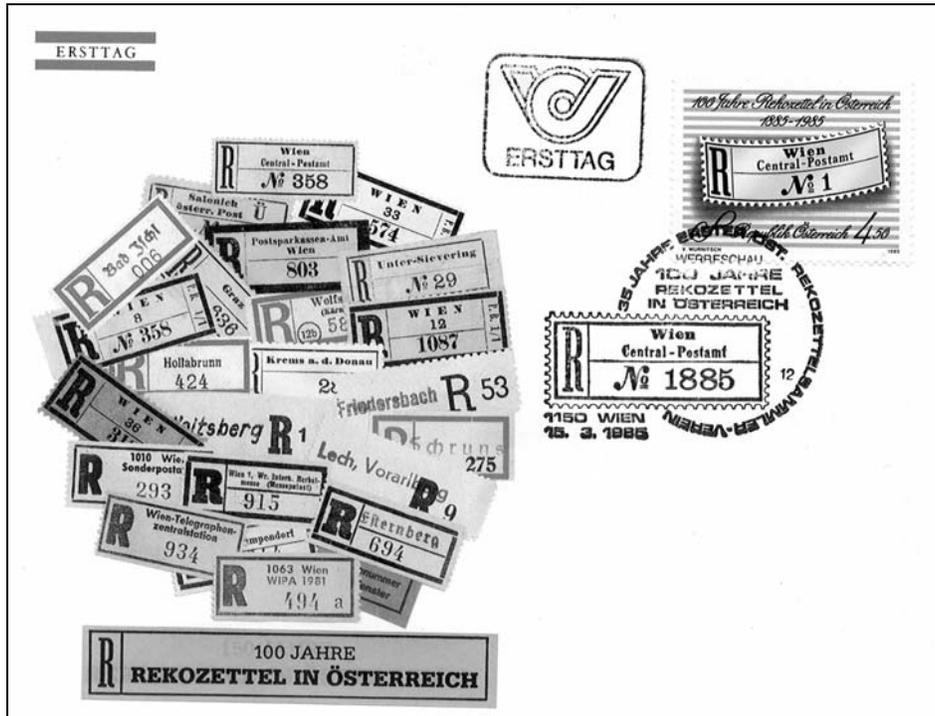
Dear Editor,

I know about Rückschein covers, which have RS on them. I have found two unusual ones, one with RSb from the Kreisgericht in Ried im Innkreis, and the other RSc with a "Graz Provisional" adhesive dated 29-12-1921. I was told the 'b' stands for Behörde (Gericht, Bezirkhauptmannschaft, Meldeamt usw.). Is this correct?; what's the 'c'?; and what else exists?

Steve Swaighofer

Correction to Auction 77

The item listed as lot 127 [1920, psc, Red X card 'Via America'...] is lot 128. The item listed as lot 128 [1944, psc, Stalag 231...] is on the list as lot 143. Lot 127 is 1916, psc, Red X POW card (Russian) TASKENT cds + censors, £5.50

As always, bidders should list both the lot number and a part of the description for those lots they bid for.

News of members

At the recent Philadelphia National Stamp Exhibition, APS member Dr. Ingert Kuzych, won his third consecutive gold medal this year with the exhibit "Lemberg: The Postal History of an Austrian Crownland Capital." This display presents the fascinating postal evolution that took place in today's city of Lviv (Ukraine) during the period that this city was under Austrian rule from 1772 to 1918. The exhibit also incorporates mails from the period of Western Ukrainian independence (1918-19) as well as from the term of Polish occupation up to 1930, during which time remnants of the Austrian postal system could still be found.

Dr. Kuzych (who is also the president of the Ukrainian Philatelic and Numismatic Society) first presented his exhibit in February at the regional Springpex show (Springfield Philatelic Exhibition, Virginia), where he not only received a gold medal, but also the Reserve Grand Prize as well as a Postal History Society Award. At the NAPEX show (National Philatelic Exhibition) in June, the display received a special Award of Excellence (for materials pre-1900) in addition to the gold medal. At the most recent event held in October,

the exhibit was presented with a Postal History Society medal to go along with the gold.

Dr. Kuzych continues to improve his Lemberg-Lviv collection and exhibit at every opportunity. He will show it again nationally once or twice next year, but his ultimate aim is the international stamp show to be held in Washington, DC in 2006. This once-a-decade event will draw collectors from around the globe as well as dozens of national postal administrations who will man their own booths to exhibit and sell their stamps and philatelic wares.

Needless to say, the competition will be tougher at this highest exhibition level, but Dr. Kuzych plans to keep searching for the materials he still needs to make his exhibit as complete as possible. He wants to put both Ukrainian and Austrian philately "on the map" and a good showing at this prestigious event would go a long way toward accomplishing that goal.

Some of 2004's Christmas Cancels