

AUSTRIA

Edited by Andy Taylor

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APS WEB SITE www.austrianphilately.com

EDITORIAL 169

By Andy Taylor

I know it says “Spring” at the top of these pages, but this is being written in early January. So, it’s time for New Year Resolutions. When some piece of information arrives at the Editorial Lair, I judge its importance and urgency. In theory, important-and-urgent matters receive immediate attention, and the rest are slotted into an orderly and indexed queue and dealt with in due order; an efficient follow-up system alerts me to items I have referred to others when replies arrive, or fail to. In reality, interesting things take precedence, and the others accumulate in a Large Pile or three until a visitation from my grandchildren requires them to be shoved in a box (the paperwork, that is, not the girls). The discovery in December of the previous Easter’s box has made me resolve to do better in 2010! Apologies to those who feel neglected. Feel free to nag, but not too often.

Congratulations to Bill Hedley, who has been elected a Fellow of the Royal Philatelic Society London. He is also their Archivist.

We note that Stanley Gibbons have acquired Frank Godden Ltd from Chris Harman RDP, FRPSL and Stephen Holder FRPSL.

The Hungarian Philatelic Society of Great Britain is hosting a meeting in the Hilton Hotel (next to the London2010 venue) on Monday 10 May. All interested are welcome; 16- or 32-sheet displays even more welcome. They would be delighted to see members of the APS at the meeting. If there are so many present that it is standing room only, so much the better. They expect to start at 11 am and finish in mid-afternoon with several rounds of displays. Please contact Bill Hedley on 01892 531 516 or via the Editor.

Don’t forget to **book for the APS Weekend at Harrogate, 8-10 October**. Details were sent with the Newsletter; if yours has been mislaid the Editor, who is also this year’s Festmeister, will be delighted to provide them again.

The labels for the January newsletter were seriously (and worryingly) delayed in the post, which meant that those who receive it on paper did not get their copy until around the 20th, whereas email recipients got theirs as PDF files on 6 Jan. If you want to change to PDF, simply send an email to the Treasurer (details on inside front cover) saying so.

Also, with the Newsletter was a Packet re-registration form – don’t forget to complete and return it. That will maximise the chance of getting what you now want, instead of what you used to want.

Does anybody have any **Katschberghohe stamps**? Loose, on something, mint – whatever. If so Steve Schweighofer would like to hear from you. Please contact the Editor.

Vienna “City of Dreams”, famed for fabulous finds following fortunate fossicking fortuitously furnishing financially feasible facsimile-free filately! It seems a long time since the Austrian Philatelic Society went there. I encourage you to pencil “Vienna?” in your diaries for early December 2010.



MEMBERSHIP CHANGES

We welcome as nr. 1308 Mr John E. Scott of Colchester; and as nr 1309 Mr Semann Bassil of Beirut, Lebanon.

We say farewell to those who have resigned: RP Van Bruggen, Netherlands; Adis Hodzic, Norway.

And to those whose subscriptions for 2009/10 have not been received: D A Aston, Austria; A Holland, Leamington Spa; N Philip, USA; J Cox, USA; A D Martin, Plymouth; and M Fuchs, USA.

We were sad to hear of the deaths of Mr Cedric Dry and Mr Gerry Thompson.

Although Cedric Dry joined us only recently, he had a long and distinguished philatelic record as well as a reputation as an art teacher, not only in painting and in sculpture but also in furniture-making. He formed many collections, including Austria, York Postal History, Chinese Stamps and Postal History, Sardinia, Switzerland, French colonies - and Great Britain line-engraved with the corner letters “CD”.

Gerry Thompson was a quiet person with hidden depths of knowledge revealed by the “simple questions” he asked that were anything but. Affectionately known as Pudsey Bear, he was an indefatigable user of the darker recesses of the APS library. He brought many unusual displays to our meetings, although the competing call of his allotment prevented him from attending as often as he would have wished. He was also a skilled book-binder!

THE APS BOOKSHOP

CD prices include postage to anywhere. For all books, P&P costs £1.50 in UK, £2.50 to Europe, and £4.50 to Elsewhere. Back number prices include P&P. To purchase these items, contact the Treasurer.

CDs

- ❖ “**The History of Austrian Revenue Stamps**” by Dr. Stephan Koczynski. Enhanced and published it on CD in fully-text-searchable form. The CD costs **£12**. It is ISBN 978-0-900118-07-4
- ❖ **Index to “Die Briefmarke”** complete to 1999; in German but then so is the magazine. Prepared by Dr Moser of PKM Innsbruck. Available to APS members (only) for **£12**. In MSWord on CD.

Books:

- ❖ “**A Celebration of Austrian Philately**”: the APS 60th anniversary ‘Festschrift’. viii+162 pp A4 in full colour. ISBN 978-0-900118-05-0 **Now reduced to £19.95**
- ❖ “**The Pneumatic Post in Vienna**” now reprinted in one A4 volume, ISBN 978-0-900118-06-7 Still only £40 (**£32 to APS members**)
- ❖ “**The Postmarks of Dalmatia**”: Supplied complete with a 20-page update to the section on Military Unit Cachets (pages 166-171). ISBN 978-0-900118-02-9 Price **£30**
- ❖ “**Przemysl 1914-1918**” by Keith Tranmer. A very few copies still available at the reduced price of **£12**
- ❖ “**The Postal History of Ukraine: KuK Ukrainische Legion Feldpost correspondence cards 1914-1918**” by Dubniak & Cybaniak. **£14**

Back numbers of “Austria”

- ❖ Nos 1-99 are £2.25 each; later issues £1.75. For ten or more ordered at the same time, a reduced price applies of £2 each for nos 1-99, £1.50 for 100 onwards. Some may be facsimiles or second-hand originals. Special offer: 1 copy of each issue of Austria, ie numbers 1 to date, will be sent to you for £275. Binders for ‘Austria’ cost £3.75 and hold 10-12 earlier issues, 8 of the recent issues. **P&P is included in these prices.**
- ❖ Non-members may also purchase back numbers of Austria, at **£5 per copy**. It may be better value to join the Society!

The 2009 New Issues (iii)

By Andy Taylor

All stamps are printed by the Österreichische Staatsdruckerei unless otherwise stated. The descriptions are taken from the English version of the Post.at website and ruthlessly abbreviated.

The Rosary Triptych



0€55 + 0€75 + 1€ FDC:
18 Sep; Issue: 750,000;
Printing: Engraved-recess;
Design: Prof. Ernst Fuchs;
Engraver: Prof. Wolfgang Seidel; Type: Block issue.

Ernst Fuchs deliberately intended his 3m x 3m

triptych to dissolve the dichotomy between the Jewish and Christian faiths, and to stimulate a dialogue on this topic. The first painting was displayed in the apse of the redesigned interior of the Hetzendorf Parish Church in 1958; by Christmas 1960 the triptych was complete. Art experts and the press were delighted, but the public expressed emotions ranging from helpless incomprehension to spiteful rejection. In September 1979 the pictures were torn down and vandalised; they were restored and replaced in 1999.

Gregor Schlierenzauer



1€ FDC: 26 Sep; Issue: 300,000;
Printing: Offset; Design: Renate Gruber; Printed by: Joh. Enschedé Stamps B. V. This popular Austrian sportsman excels in all types of ski jumping and ski flying.

Wolfgang Loitzl

1€ FDC: 26 Sep; Issue: 300,000;
Printing: Offset; Design: Renate Gruber;
Printed by: Joh. Enschedé Stamps B. V.

Another Austrian ski jumper, at first a reliable member of the team and later an individual-event winner.



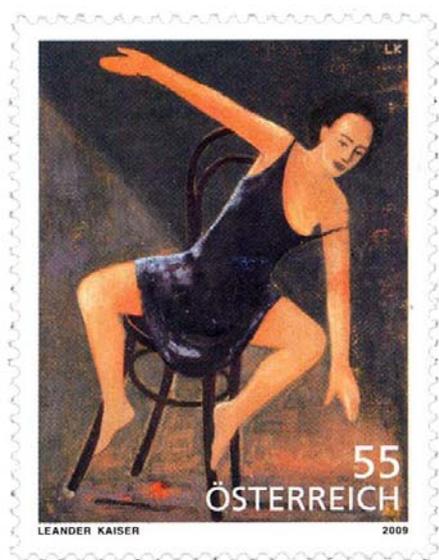
Series Locomotives: Drösing - Zistersdorf local railway



1€ FDC: 4 Oct; Issue: 400,000; Printing: Offset; Design: E. Sladek; Printed by: Joh. Enschedé Stamps B.V.

In 1886, the Kaiser Ferdinand Northern Railway was granted a new licence obliging it to build and operate a number of additional local railways. On October 1, 1889, the route from Drösing to Zistersdorf via Ringelsdorf, Niederabsdorf and Eichhorn was opened. The stamp shows a 5042 series diesel railcar in Zistersdorf station. The line has avoided closure because of the importance of its freight traffic: initially bricks and sugar beet; oil in the 1930s, now rubbish to the waste incineration plant.

Modern Art in Austria - Leander Kaiser



0.55€ FDC: 9 Oct; Issue: 500,000; Printing: Offset; Design: Leander Kaiser.

Leander Kaiser, born in Innsbruck on July 2 1947, is without doubt one of Austria's most remarkable painters. His highly regarded activity, which has also achieved international repute, is not restricted to the graphic arts; he is also the author of numerous philosophical, art theory and art history texts. In his doctoral thesis in 1980, for instance, he addressed the "problem of general humanity in Hegel's aesthetics".

The painting dates from 1994 and bears the title "Woman rocking on a chair".

Block: Austria-Japan Year 2009

2x1€40; FDC: 16 Oct; Issue: 200,000; Printing: Offset; Design: M. Morita; Printed by: Cartor Security Printing. Block issue

The present elaborately-designed commemorative block is the first-ever joint issue by Austria and Japan in their 140 years of friendly relationship. Uemura Shôen (1875-1949) was the most important painter of the Meiji, Taishô and early Shôwa periods. She was above all famous for her representation of beautiful women in the typical Japanese style; This painting dates from 1936 and bears the title "Autumn clothing". Gustav Klimt (1862-1918) was one of the most important representatives of the Viennese Jugendstil. His portraits of



society women made him world-famous. This painting of Emilie Flöge dates from 1902. The background of the sheet shows a lacquer tray with autumn grasses dating from the 16th century; the amphora-shaped vase from 1817 is from the Vienna Porcelain Factory, where the elegant flower arrangement was painted by Josef Nigg.

Block: Velázquez - portrait of the Infanta Margarita Teresa

2x0.65€ FDC: 22 Oct; Issue: 250,000; Printing: Photogravure; Design & Printing: Real Casa de la Moneda. Block issue



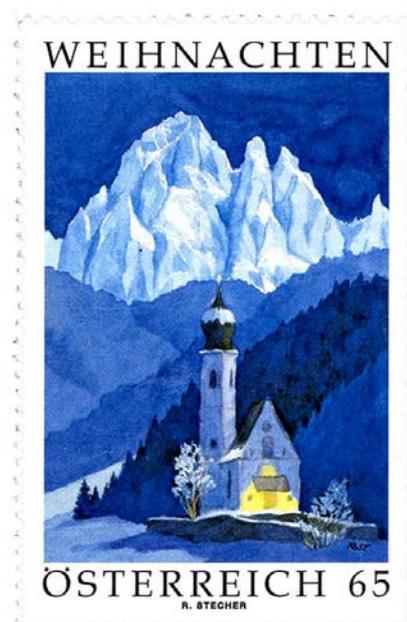
Margarita Teresa was the daughter of King Philip IV of Spain and Maria Anna of Austria. Her marriage to her uncle and cousin Leopold I was the result of protracted negotiations and plans, for which the Madrid Court had three paintings by Diego Velázquez sent to Vienna, showing the young Infanta at the ages of three, five and eight. In 1666, the 15-year-old bride arrived in Vienna and the marriage was celebrated in great splendour. The young Empress Margarita Teresa died in Vienna at the age of 21, shortly after the birth of her sixth

child. Leopold I used this marriage later to establish his claim to Spain during the Spanish War of Succession.

Advent 2009

0.65€ FDC: 6 Nov; Issue: 2,000,000; Printing: Offset; Design: Altbischof Dr. Reinhold Stecher.

The stamp shows the small church of Ranui in the Vlnös Valley, South Tyrol. Ranui (Rhaeto-



Romance for “old farmyard on a branch of the stream”) was a farm that was converted into a small hunting castle around 1700, with a small church being added at the same time. The scene is dominated by the 3025 m high north wall of the Sass Rigais in the Geisler Group. The picture was painted by Dr Reinhold Stecher, the former bishop of the diocese of Innsbruck.

Classic Trademarks "Palmers"



0.55€ FDC: 12 Nov; **Issue:** 400,000; **Printing:** Offset; **Design:** Irmgard Paul

Palmers means not only international underwear and lingerie trends; it is also a name that stands for impulses that have made their mark on society through the evocative and internationally acknowledged poster campaigns and their reflection of the image of women that have had a visible influence on the development of this image. It was above all Palmers' advertising that has influenced and contributed to the determination of the image of women in Austria over the last 90 years. The image of women that Palmers then went on to create was that of the self-confident sensuous woman with a huge inner aura.

[I don't write this material, I only copy it. Ed.]

Patron Saints "St. Leopold"



0.55€ FDC: 13 Nov; **Issue:** 500,000; **Printing:** Photogravure and Intaglio; **Design:** Maria Schulz; **Engraver:** Mag. Robert Trsek.

St Leopold, the patron saint of the province of Lower Austria, brings to an end the popular “patron saints” series. As with the other stamps in the series, Maria Schulz (design) and Robert Trsek (engraving) were responsible for the finished version of this attractive commemorative.

Leopold III, the Mild or the Pious, lived from 1073 to 1136. He was of the Babenberger lineage, his father being Margrave Leopold II and his mother Ida von Formbach-Ratelnberg.

Leopold III's grave is in the Lower Austrian monastery of Klosterneuburg, which he founded in 1108; it gradually expanded to become Leopold's residence. Other monasteries were founded at Heiligenkreuz and Klein-Mariazell, their functions being mainly evangelisation, education and the cultivation of what was still a densely forested area.

Christmas 2009 - 60 years of the Christkindl Post Office



0.55€ FDC: 20 Nov; **Issue:** 6,500,000; **Printing:** Offset; **Design:** Adolf Tuma.

It was a miraculous healing and the courage of an abbot from Garsten in Upper Austria that led to the construction of the pilgrimage church of the Merciful Christkindl at Baum unterm Himmel. In 1725, the church was consecrated and in 1787 raised to the status of an independent parish church. The establishment of the Christkindl Christmas Post Office in

1950 was the Austrian Post Office's contribution to making the baroque treasure known throughout the world.

It was an officer of the occupying army in the Second World War who had the idea of setting up a Christmas Post Office. The idea was taken up by the Vienna General Post Administration, and on December 15, 1950 the first special Post Office whose function was to send greetings with a special postmark was opened up in the only room of the "Haus Davids" inn (the innkeeper was called Georg David). Although only mail for Austria was accepted in the first period of operations, even then over 42,000 letters were sent via Christkindl. In 2009, the "heavenly post office" celebrated its 60th anniversary.

10 years of the Essl Museum



0.55€ FDC: 21 Nov; **Issue:** 300,000; **Printing:** Offset; **Design:** Michael Rosenfeld.

The Essl Museum in Klosterneuburg just outside Vienna without doubt houses one of the most comprehensive and exciting collections of modern art in Austria. To celebrate the 10th year of its creation, the Austrian Post Office sends its congratulations in the form of a commemorative stamp.

The starting point for Agnes und Karlheinz Essl's collection is their personal view of contemporary art. Austrian painting from 1945 forms the core of the collection, but since the 1990s there has also been a greater focus on international art and contemporary electronic and experimental music. Agnes and Karlheinz Essl are convinced that "Art enriches life and releases innovatory forces. Art is an elixir of life that permits deeper insight into interrelationships of life and existence."

200th anniversary of the birth of Charles Darwin

3x0€55; FDC: 24 Nov; Issue: 250,000; Printing : Photogravure and Intaglio;
Design & Engraving: Mag. Robert Trsek. Block issue.



As the founder of modern evolutionary theory, Charles Darwin (1809-1882) is without doubt one of the most important scientists of all times. His work had a fundamental influence on biology and geology, and was of major importance for subsequent ideas.



NEWS FROM AUCTIONS

1) The January 2010 issue of Stamp Magazine reported that the collection of Angela Lascelles (who was married to the Queen's cousin Gerald) was sold by Christies in October 2007 as a single lot for £16,000. Their description began "An all-world accumulation housed in three volumes comprising 1850 -1857. Exquisite green leather-bound albums, privately made, containing mostly European unused classic stamps in poor to fair condition." A year later Corinphila sold one of the items, an unused pair of Austria 1851 6k 'yellow mercury' newspaper stamps, for around £156,000.

2) Schlegel, the Berlin Auction House, sold at the end of last year a most unusual airmail; with their permission an illustration appears below. The total price was 11,500 Euro, somewhat startling for an item posted on 23 July 1937.

The franking consists of four 10 schilling Dollfuss stamps, three on the front and one on the back, plus a 3 schilling and a 25 groschen costume on a 40 groschen air envelope. These total 43.65 schilling. The cover says 70 on the front, which means 70 grams. The surface weight scale was 60 groschen for the first 20 grams+ 35 groschen for each additional 20 grams (rounded up) so it should be $60 + 3 \times 35 = 165$. The air surcharge for Brazil, according to Kohl, is

300 groschen times 14 steps of 5 grams, which is 42 schilling. Total 43.65 shilling, as franked.



"By courtesy of Schlegel - Berliner Auktionshaus für Philatelie GmbH"

WAYS TO IMPROVE A PHILATELIC EXHIBIT

This article is based on an article that originally appeared in the Ukrainian Philatelist No. 101 in June 2009 and was compiled by Inger Kuzych, with comments by Jay Carrigan who is a national-level philatelic judge in the USA as well as a successful exhibitor. Europeanisation by Andy Taylor, who thanks John Roberts (Editor, Ukrainian Philatelist) and Inger Kuzych for permission to craft what follows.

The points below apply mainly to traditional philately exhibits (studies of certain stamps from a country issued during a discrete period of time) or postal history exhibits (studies of mails that genuinely passed through the mail stream), which together usually make up most of the displays at a stamp show. Some of the criteria for other types of exhibits (eg thematic) differ, but most of the suggestions presented below will still apply.

Getting Started

- Don't exhibit in the big-time shows until you're ready.

Refine your exhibit before you take the big plunge. Maybe begin with local shows first? However, if you've done your homework, why not start with a national show? If you're unsure of yourself, by all means start locally, but check if the judges are qualified. The decisions of some local judges can be inconsistent with national standards.

- Be consistent in the paper you use.

Make sure every page in your exhibit is on the same type, size, colour and thickness of paper. Avoid lined or gridded paper – it draws attention to the slightest misalignment of material (especially if it isn't square!) or wording.

- Re-paginate your exhibit each time you modify it.

There's nothing more exasperating than trying to quickly mount your exhibit before a show, while simultaneously trying to figure out what order the pages should be in. One can use small post-it notes stuck to the back of the page beneath the sheet protector. If you are sending your exhibit for others to mount, find out and comply with the regulations for numbering and labelling the sheets. Do this in pencil if possible – then it's easier to change it next time without having to re-do the sheet.

If you use a backing sheet or stiffener inside your protectors, remember to put the mounting information on the back of that! Ditto for "expert certificates".

- Read the rules, regulations, guides, handbooks etc for what you're entering.

Be sure to understand the differences between the various classes of exhibits, and know which yours is. Whichever type of exhibit you have, read that section of the manual three or four times. Comply with the rules on what to show and how to display it, however inane they may seem.

- Show enough to tell your story properly.

Mounting an exhibit is a great way to see if you have enough material to make up an exhibit. Be honest: do you? Will the gaps you have be glaringly obvious to a judge? Try to apply the judging criteria to your potential exhibit. How complete is it? Is the condition of the material the best obtainable? For traditional or postal history exhibits, how significant is the material being shown for the country or period of the exhibit? In short, how would your exhibit stack up against the best possible exhibit of that subject?

Lay each frame out and see how it looks as a whole. Consider building your own test frame from hardboard and beading? Don't put your sheets on the floor: inevitably you'll be called away and the cat will walk over it.

- Submit a synopsis, if permitted.

This special report informs the judges of things not included on the title page. It is only for the judges, and is submitted with the entry form. Here is where you can let them know the challenge of collecting your subject, why you organised your exhibit the way you did, describe your best items so the judges know what to look for, and present a bibliography of suggested reading (so they can become better acquainted with your topic or area). Instead of a synopsis, one may be allocated a limited space (eg 50 words) on the entry form. If a synopsis is not allowed, do not submit one.

- Be specific on your entry form when describing your exhibit.

It will be printed in the program and seen by the judges. It is a major opportunity to raise interest in your materials.

The First Page (Title Page)

- Scrutinize the title of your exhibit.

If possible, make it short and sweet but pertinent, so that viewers will immediately know what you are presenting. The title is the first thing a judge sees even before he sees your actual exhibit. Avoid "clever" titles that give no clue to what you're going to show. The second thing that the judges will see is

your actual title page and synopsis. Most shows require that at least the title page be submitted in advance.

- Revise your title page.

Most title pages are boring and useless. And yet, it is the most important page! Usually writing the title page is the first thing you do. Revising the title page should be the last thing you do. Don't have a contents list "this - sheet x ; that - sheet y". Instead do a per-frame list: "Frame 1 - this & that; Frame 2 - next; Frame 3: more of next and some of t'other". Accept that you'll have to re-do the title page for a different frame layout.

- If possible, use a blockbuster item or illustration on your title page.

Try to get the judges to take notice right away ... but be tasteful. The rules are very relaxed on what can be shown on a title page, and also sometimes relaxed for the last page of the exhibit. Material on these pages need not be philatelic, or be within the time frame covered by the exhibit (eg, the title page could show a forerunner).

- Highlight on your title page any new research you have done.

Judges are impressed if you've gone to extra lengths to study your subject. This is not necessary; but it doesn't hurt! If you have a lot to say the synopsis is the place to say it.

Presenting Your Materials

- Make sure important items are closer to the top of the frames.

You want people (especially the judges) to notice them. The middle two rows are generally considered to be better than the top row, and some people even say that the best items should be on pages 6, 7, 10, and 11 (ie the central 4 of the 16). But do not artificially distort the story you're trying to tell just so you can get your best items in the prime locations.

- Find out the frame size and layout that'll be used.

The International Standard is for 4x4 frames, but locate and read the "special regulations" or whatever they may be called! For example, at WIPA2008 4x3 frames were supplied, so that exhibitors expecting to submit 80 or 128 sheets for five or eight 4x4 frames had instead to submit 84 or 132 sheets arranged quite differently. To be fair, this was intimated in the Bulletins; if the organisers decide to change frame sizes a week before the event (it has happened) there's nothing you can do about it. A local club may provide almost any size: I have encountered 3x4, 3x3, 2x4, 2x5 – and 3x3 alternating with 2x4!

Also find out any limitations on the physical size of your display sheets and the protectors that you will be required to put them in. The “standard 4x4 British frame” will not accept A4 paper unless it’s overlapped vertically – which will damage the sheets in the top row – and the exhibition might even reject your display as unmountable.

If you want to use “fractional sheets”, verify that they are accepted. Check also that they are physically capable of being mounted, and will ‘fill the frame’. In the 4x4 British frame, sheets $1\frac{1}{3}$ wide by 1 high will fit, three to a row. Sheets $1\frac{1}{3}$ high by 1 wide cannot be mounted because the row supports are fixed to the back of the frame. Sheets 2 high by 1 wide will fit, but are likely to fall off during mounting and get damaged. Consider also how your exhibit can be transported if it contains a melange of sheet-sizes.

Double-width sheets are OK if the material justifies it, although you cannot mount a complete display on them unless the frames are 4 (or 2 or 6) sheets wide! They provide an opportunity for a $\frac{1}{3}$ - $\frac{2}{3}$ left-right split on the double sheet, thus introducing a pleasing variation.

Notionally, you can use a single frame-sized sheet; but you are likely to be required to bring, mount, dismount and remove it yourself, which is tedious in your own country and worse abroad! Judges will accept unusual sheet sizes if philatelically justified by your material, but may penalise elegant sculptural layouts.

- Highlight your most important items.

Try using coloured mattes (ie, mounting the items on slightly-larger pieces of card of a contrasting colour), coloured dots, coloured text, or some other eye-catching method to draw attention to your most important materials. Don’t overdo it! Don’t make the judges hunt for the good stuff. A few people object to red dots (“measles”) but most judges are OK with anything that helps them.

With mattes, ensure that the item won’t fall off the matte in transit, or the matte off the sheet. Providing both with four corner mounts is safer than the alternate-corner method. Avoid excessively large mattes especially if dark; likewise large black Hawid-type mounts for stamps. The material is not in mourning.

If the reverse of the item contains important markings or frankings, a copy can be shown (it must be reduced to no more than 75% of the original in size).

- Don’t cram too many stamps or covers on your pages!

Are you packing your pages so they look cluttered and displeasing to the eye? Does page after page show two covers per page? Try to show some more “white space” and make sure all material mounted is in balance. Study how others mount their materials. Crowding is bad. Too much white space is bad (world

class rarities excepted). Balance is the key. But try to avoid having two covers on every page (“tank tracks”).

- Too few stamps or covers on your pages? A mixture of stamps or covers on your pages? A mixture of mint and used stamps?

Any of these may lose points, depending on the class.

- Ask a non-philatelist to read through your exhibit.

You will be surprised at the flaws they’ll pick out and the misspellings they’ll find! Be grateful for the help.

Spelling (and grammar) errors would come under the “Presentation” category which normally counts for 5% in evaluating an exhibit. Sloppy mounting also comes under this heading. Although 5% isn’t much, it can have a subtle negative influence on the judge’s evaluation of the other categories.

- Occasionally, put one or two of your major items on pages by themselves.

This is to draw attention to them and to show judges that you have important items. Is it unique? - definitely on its own. Only 10 known? – better not. 100 known? – definitely not.

- Do not praise your own material.

Let the material speak for itself. Avoid using the words “scarce” or “rare” in describing your material. Better to describe the scarcity, eg, “only 20 issued”. For covers and other items where exact numbers are not known, say something like “fewer than 20 recorded” or “experts estimate that fewer than 20 exist”. Name the expert if you can.

- And do not condemn it either!

Others will do that for you ☺

- Remove any “philatelic” items.

These can include first day or other cacheted covers. Judges want to see legitimate “commercial” usages. Even better, show correctly franked items, and briefly explain the rates.

Of course, this applies only to traditional and postal history exhibits. It’s OK for thematic and display, and required for illustrated mail. Even for traditional and postal history exhibits, philatelic covers may be OK if they advance the story you are trying to tell.

- Refrain from using the phrase “only x copies known”.

Known to whom? The exhibitor? Their friends? Far better to state (after doing the research) “only x are recorded in the literature”. Now you are backing up your statement.

- Review the condition of every item in your exhibit.

If you’re showing something “easy to obtain” in less than perfect condition, you’re doing your exhibit an injustice. Try to avoid displaying damaged items. You don’t want to hear a judge tell you that better stamps and covers are available at the bourse!

- Remove any kind of sloppiness in the page layouts!

Be symmetrical or asymmetrical, but never uneven. Nothing looks worse than rough, crooked layouts. Additionally, don’t use typing correction fluid or stuck-on labels. Redo a page that has flaws in it. This is another “Presentation” issue with the same implications as before.

Avoid having a row of stamps or pieces of different sizes with the difference emphasised by black mounts – especially if the pieces aren’t rectangular. It’s better to use transparent mounts and draw a narrow black border around each on the sheet; make that border the same size for all items on the same row. If one piece is much larger than the rest, move it, replace it, or even trim it.

If you write-up on a word processor using “clone and rename”, make sure you remove all the old text from the new sheet! Check that for the same thing (eg headings) you use the same font in the same size and colour throughout. Re-check the printed sheets, which can differ from how they look on screen especially if you’ve used a quirky font. If you are using a quirky font in an artistic colour, reconsider: your exhibit is supposedly philately not typography!

- Shorten your write-ups.

Very long write-ups are hard to wade through, and judges (and viewers) hate them. Write as if you are paying for each word in a telegram! Use no more than five lines per description. Write on the basis that the judges have a better-than-average knowledge of your subject. A complete sentence is not necessary if a short phrase will do. You are not writing a book (well, you may be, but you aren’t displaying it!)

- But not too short!

Judges sometimes ask, “What does the exhibitor mean here?” It is possible to have too short a write-up. Never ever confuse the judges.

- Delete or shrink maps and illustrations.

Don't let them overwhelm your stamps and covers. Use them only when totally necessary. A sheet with no philatelic material will lose points.

This is sometimes difficult to do if the map or illustration is the only sensible way to convey the intended information. With maps you could replace city names with numbers and provide a separate list of cities keyed to those numbers. But, the philatelic material has to be the star.

- Never refer to catalogue numbers in your exhibit.

Well, almost never. Certainly don't use numbers from 'standard' catalogues. Using numbers from some obscure catalogue may sometimes be necessary or acceptable to emphasise the completeness of some items that the usual catalogues lump together. Print them in a really small font (eg 8 point).

- Secure some exotic material.

This may require laying out serious money for a few items, but they will make a big splash. Be sure to let the judges know you have them, both in your synopsis and on your exhibit page. But such material should be special, exotic, rare, unusual or whatever, not simply expensive.

- Improve your tracings of cancellations or cover markings.

Or get and learn Photoshop or an equivalent!

- An exhibit should never be too long.

One penny black cover to Timbuktu is enough. A little padding is tolerated if you need it to fill out a frame, but never to increase the frame count.

- Do you show enough "difficulty of acquisition"?

This is a key factor. Will a judge know he can't find some of your stuff over on the bourse? "Difficulty of acquisition" does not always imply expensive, and judges know that. This is usually worth a section heading in your synopsis. If you searched for 20 years before you found that \$5 stamp, be sure to mention it.

- Did you do what your title page said you were going to do: no less, and no more?

"Deliver what you promise; promise what you deliver." The title page should be the last page you finalise, and usually is (or should be) re-done more than any other page. If your exhibit is for ever changing, make sure you always live up to your title page write-up. Also check that, if you say "Frame 3 shows XX", a rearrangement caused by a change in sheets-per-frame hasn't moved XX to frame 4.

After the Judging

- Attend every judges critique, and take notes.

And not just on your exhibit, but also on other exhibits discussed. These will come in handy some day. Few things frustrate a judge more than to prepare comments on an exhibit, know that the exhibitor is in the room, but never get a question!

- Set a goal to attain, but be realistic.

Think carefully about your subject matter. Is it possible to get it to gold level? If not, don't expect more than what your material will deserve. Or take it as a challenge. The most improbable exhibits have achieved gold!

- Ask a gold medal winner to critique your exhibit

Or send a copy of your exhibit to a fellow specialist who knows your kind of material and has faced similar challenges. Get his/her opinion and be thankful. These people have found the big pie in the sky. Perhaps what they did can relate to you. Don't ask a "deep-pockets exhibitor".

You will of course already have a copy of the exhibit, on paper scans or photos, so that if it is lost in transit you can prove to the underwriters what they are recompensing you for.

- Improve your exhibit after each show.

An exhibit is ever-evolving, ever-changing. Judges who see yours more than once will be impressed. But juries are different, and juries are human. It is not uncommon for an exhibitor to improve an exhibit and have the medal level go down. Take it in your stride and don't get discouraged.

Also check the regulations, which frequently forbid an unchanged exhibit from being trundled out too often. The more specialised it is, the greater the likelihood that it will be remembered.

- Should I change how I've done it?

When somebody (eg a judge) tells you to change something in your exhibit, and you don't agree, by all means continue to do it your way. If two or three people tell you the same thing, then perhaps you should reconsider your position.

- Was it really worth the effort?

Yes!!!!!!

THE PHILATELIC BLUES

(Problems of colour matching)

By Andy Taylor & Martin Brumby

Mike Quealy from Chicago got in touch via the APS web site. *“We are new to the world of stamp collecting. We recently inherited a stamp collection which includes a fair amount of Austrian stamps. The stamps are both in binders and loose and we have been trying to identify all the stamps. We are having a difficult time determining which specific color some of the stamps are. Is there a chart that is on the Internet somewhere that would help us? Distinguishing between blue, light blue, deep blue, dark blue is a good example. Thank you in advance for your assistance.”*

Andy Taylor replied: An excellent question! If you type “standard colour charts” into Google without the “ ” you'll get a large selection of hits. If you do it again with the “ ” you get a different selection!

However, there is a fundamental problem. Unless you have a specially-calibrated computer and always use it in the same ambient conditions and your eyes never get tired, then from a display of the same file “what you see over there” is not “what I see over here”. If you print it out, things get considerably worse. I believe that the only way to get a consistent result is to buy an “official” chart printed on good paper; then compare your stamps with it, in a “north light” - either find a window that looks north and wait for a cloudless day, or buy a “north light bulb” which is a bluish colour and often sold for embroidery. [Afterthoughts: (a) use a spectrophotometer, which will cost more than a First Issue FDC! (b) I have seen a Standard Colour Chart where the specimens are coloured ceramic tiles, not paper.]

The next problem is that different nations use different words for what is objectively the same colour. Obviously, “schwarz” in German is different from “black” in English although they refer to the same thing. I'm thinking more of “Post Office Red” and “Battleship Grey” - or is that “Battleship Gray”? - which have cultural meanings. Then, there's the allegation that women and men see colours differently, and expand their vocabulary in different parts of the spectrum – for an interesting discussion on this see the Wikipedia article on Tetrachromacy

Don't forget that up to 10% of men (but only 1% of women) have defective or anomalous colour vision! See Wikipedia on “color blindness” and “color vision”

Finally, some old stamps have “traditional colours” - if you were classifying it today you would not use the name assigned 150 years ago that is still used in some catalogues.

So having confused you, what to do? Two answers come to mind, simple and electronic.

Simple: purchase a Stamp Colour Key. This will have a range of 100, 200, maybe 300 small rectangles of colour with their recognised names. As you are in USA, look for one from there. You mention 4 types of blue: the Stanley Gibbons guide that I have contains about 28 colours involving 'blue' !!

Electronic: if you scan a stamp, then with suitable programs (eg Photoshop) you can extract the RGB values and compare them with a reference scan. This will not provide absolute values unless you calibrate your scanner by scanning “known colours”. These you can buy on a Colour Key...

Closing hints:

1. It may be possible to say “this stamp was cancelled on 1859 so it cannot be type xx” or “it is perf 12 so must be type yy”.
2. If in doubt, guess that you have the cheaper version!
3. Some stamps are only catalogued in one colour - unless yours is faded or a great rarity, it'll serve as a reference specimen.
4. Don't try to colour-match for more than 30 minutes – give your eyes a break.

Martin Brumby added: Quite right about some of the 'time honoured' descriptions of colours. Some just aren't correct - or mean wildly different things to different collectors. (e.g. “Cadmium” Yellow). This is particularly the case when one collector tries to sell and the other may be interested in buying.....

The only other thing to add is that you can expect almost all 'old' stamps in purples and violets and many of the reds and blues to have significantly changed over the years, especially if they have not been kept dry and in the dark. Fugitive inks were often a security feature and there are some common stamps which are rare in something like their 'original' colour.

VIENNA TO PALERMO - AND BACK AGAIN

The first of a projected series suggested by Steve Schweighofer on “partly explained mail”. Further explanations welcomed!



These notes were written by Steve Schweighofer, quibbled by Andy Taylor, and referred to Joe Geraci, to whom SS and AT give thanks for deciphering many of the markings that they could not.

This letter was posted in Vienna on 6 November 1929 addressed to Palermo, Italy in northern Sicily, at the correct discounted foreign registered letter rate of 90 groschen. It then traveled by train on 7 November on the Tarvisio-Venezia route 190. The “AMB.” in the railway markings stands for “Ambulante” and means it is a travelling post office. On 8 November the letter arrived at the Napoli railroad station, being backstamped “Napoli Ferrovia / Racc.”. Racc is the abbreviation for Raccomandate, meaning “Registered”. This letter must have traveled by water across the Strait of Messina, but there is no marking indicating such - possibly a railway boat was used. The letter arrived in Palermo, and was received by the registry unit on 9 November (“Palermo Raccomandate / Arrivi”).

The street number seems to have been incorrect and delivery was attempted on 9 November at Via Liberta #72, #62 and #42 (according to *Google Earth*, this is about a nine-block spread). The letter carrier probably knew the families on his route, and may have inquired at Via Liberta 72. No one at that address knew Viktor Drescher, so in the opposite corner in a now-smudged ink he wrote, at upper left, “(first line unintelligible, maybe the name of the person or firm who occupied that address) / di Via Liberta N 42 / per / - 9/11-29 - / (carrier's initials)”.

Back at the post office, a two-lined straight stamp in capital letters that is probably “Sconosciuto / al Porta Lettera” (which means “unknown to the letter carrier”) was applied, and “Destinataire / a changé demeure” (“the addressee has changed his home”) was written in French (international language / UPU requirement?) on the back of the envelope. The Palermo address was crossed out, and on the front was written “à l’envoyeur”, meaning “return to sender” and “Wien 65” (the office of mailing).

The letter seems to have been held for some reason by the Palermo Post Office for five weeks, possibly while advertising and waiting for the addressee to claim it. The “#62” appears to have been applied with the same hand and pen, but its meaning is not known. The letter now finds itself on a train again, arriving on 18 December at the Napoli railroad station as registered mail and sorted in the railway station post office on 18 December on the Rome-Trieste route 157 (?), arriving in Vienna on 20 December.

Upon arrival in Vienna, the sender had moved from “Ziegelofengasse No. 18” about 1½ miles away to a different district, the number being changed in blue pencil from from “V” to “VIII” and the new address, “Allentz(?) 30”, added in

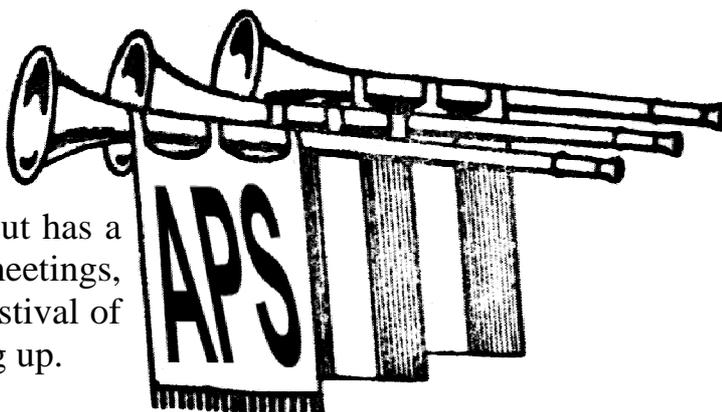
black pencil, presumably being delivered there within a day or so. The letter made a round-trip of about 2300 miles in less than a week of travel time but was in the mails for a total of about 45 days.

I don't remember when or where I got this cover, or how much I paid for it, but there is a \$7.50 figure written in the lower right of the front. There is what seems to be a 6 fach (6 times) notation near the 30g stamps. These are now worth at least 25 times the value of a loose single stamp. The meaning of the small penciled "8" in the upper right corner of the front is also not known.



BLOWING THE APS TRUMPET

Hans Smith was elected President of the Society of Postal Historians last month (November 2009). The President serves for one year but has a very full schedule of meetings, especially this year with the Festival of Stamps in London 2010 coming up.



The Society of Postal Historians, Hans informs us, is an international association of collectors who are considered to have made some contribution to the hobby. Its objects are, amongst the promotion of study, 'to enjoy the company of other Postal Historians'. It was formed in 1951 by the late Robson Lowe. It has a membership limited to around 160 collectors world-wide; membership is by invitation only. In view of the natural bias towards GB and the Commonwealth within the Society it is rewarding to see 'Austria' put on the postal history map in this way.

TYROL PHILA

Mag. Peter Zoller

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BLOWING ONE'S OWN POST-HORN

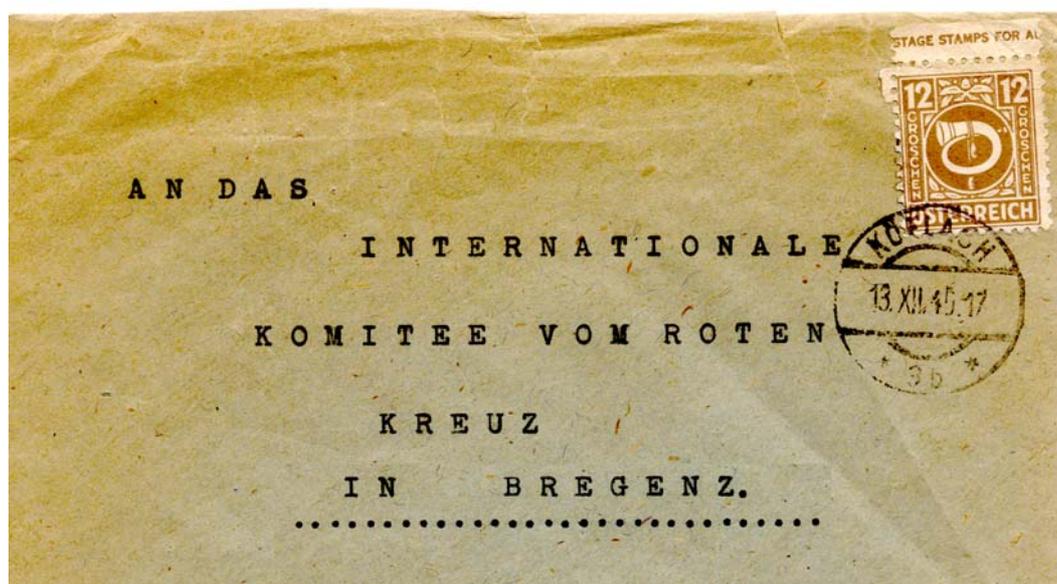
By A Taylor

It's a good moment to reprint parts of two previous articles on the validity dates of the 1945 Posthorn issue – recent articles in other publications shows that the information is not widely known, and some recent catalogues don't contain it.

The beginning.

AUSTRIA 156 (Winter 2006) featured “The Posthorn series of 1945” translated & adapted by me from an article by Richard Zimmerl with enhancements from Henry Pollak. It noted that, while in Vienna the war ended in the middle of April 1945, fighting continued in the west and south even while in Vienna the Second Republic was being created. And while on 2 May 1945 the first stamps were being issued in Vienna (Hitler-heads overprinted “Österreich”), Carinthia and Styria were still part of the German Reich.

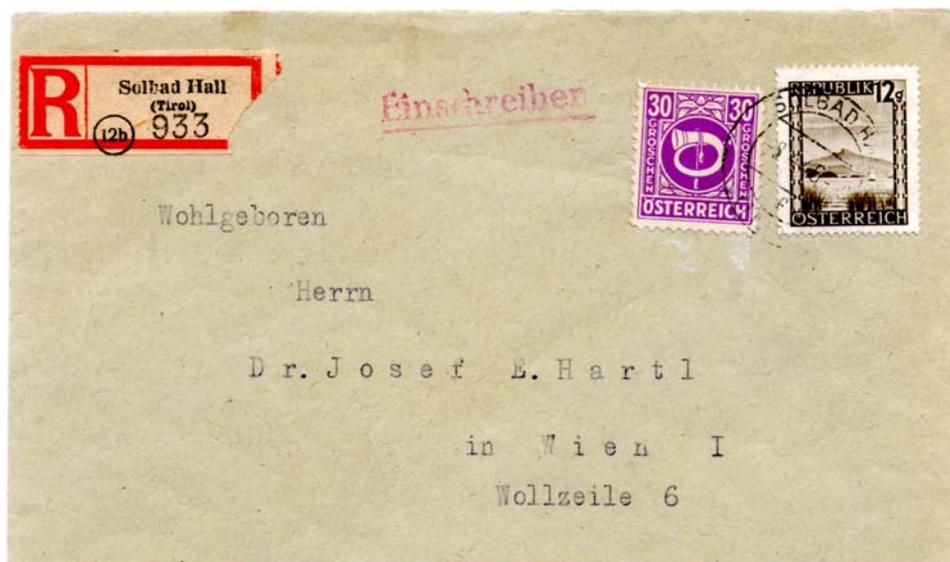
The Soviets were interested in a quick re-establishment of the postal service and the postal operations were never fully interrupted. However in the western zones the postal service was discontinued for several months; the postal employees were called back to duty, but were occupied mainly in repair work.



Köflach in Steiermark to Bregenz, 13 Dec 1945

On 20 February 1945 the American Bureau of Printing & Engraving were instructed to prepare stamps for use in occupied Austria. The design was selected on 3 March, and a die engraved by the 26th. Printing was by offset litho; the finished stamps had arrived at Allied HQ by 23 May. In the American zone, postal operations restarted on 28 June 1945 in Salzburg and on 4 July in

Upper Austria; in the French zone on 9 July in Tirol and on 30 July in Vorarlberg; in the British zone on 16 July in Carinthia and on 26 July in Styria after the changeover of occupiers. [Dates from Krueger, "The Allied Military Government Stamp Issue for Austria".] The effective First Day of Use was thus the date of restart.



Solbad Hall in Tirol to Vienna. Mixed franking with landscape issue. 8 April 1946; letter rate 12g + registration fee 30g. German-style registration label.

The end.

In AUSTRIA 133 (Spring 2001) is "Validity of the Posthorn Series" by the late Christine Kainz. "Post- und Telegraphen Verordnungsblatt Nr. 8/1946" dated 4 July 1946 says at Para 21: **Suspension of validity of the stamps of the post horn series. In the areas of the Post and Telegraph Directions of Graz, Innsbruck, Klagenfurt and Linz as well as in the area of the Post and Telegraph Inspectorate of Urfar the regulation of the 21 May 1946 withdrew with immediate effect the validity of the stamps of the post horn series. Items posted from 1 June 1946 with stamps of the Posthorn series are to be surcharged. [B.M.ZI/10/149/46 of 16 June 1946]**

Dr Kainz stated that the PuTVB is to be interpreted thus: The relevant regulation dated 21st May 1946 as adopted states that "**with immediate effect the post horn series stamps are no longer valid for postage**". As soon as a post office knew the content of this regulation and/or had a copy of it (it could have been distributed by fax or telegraph), it was required to immediately levy a surcharge on a letter bearing a post horn stamp. This is why some offices charge postage due before 31 May 1946.

THE FRENCH LETTER TARIFF OF 1827

By **Hubert Jungwirth**, translated by Keith Brandon ⁽¹⁾

If you are interested not only in Austrian pre-stamp inland letters, but with overseas mail as well, like it or not, you must struggle with foreign tariff-structures. Some of these have much in common with the Austrian system; others less so.

As the Austrian and French rate-structures were fundamentally different, the French tariff of 1827 is especially well-suited to highlighting the variations between the two. Obviously the currencies are not the same, but there are also different weight and distance units, and in addition a completely different fee-structure, and a different way of writing the numbers. (See *Die Briefmarke* 10/2007, page 45).

The French letter-tariff from 1 January 1828 to 31 December 1848.

Wt. up to:	7.4 gm	9.9 gm	14.9 gm	19.9 gm	24.9 gm
Charge:	P	P x 1.5	P x 2	P x 2.5	P x 3
Up to 40 km	2d	3d	4d	5d	6d
80 km	3d	5d	6d	8d	9d
150 km	4d	6d	8d	10d	12d
220 km	5d	8d	10d	13d	15d
300 km	6d	9d	12d	15d	18d
400 km	7d	11d	14d	18d	21d
500 km	8d	12d	16d	20d	24d

(and so on). 'P' is the rate for a lowest-weight letter; 'd' is décimes.

Postage due was charged in décimes. The French currency was already based on the decimal system:

one franc consisted of 10 décimes or 100 centimes.

43 centimes = 4.3 décimes, equivalent to 10 kreuzers CM.

23 kreuzers CM corresponded to 10 décimes.

French pre-paid rates were marked on the back of the letter; postage due from the recipient on the front. (*In other words, same as the Austrian system - KMB*).

The letters were weighed in grams.

¹ Translator's note: translated from an article in the August 2008 issue of *Die Briefmarke*. My thanks to the publishers and to Herr Jungwirth for allowing us to publish his article and illustrations. Any errors of translation are of course completely mine. KMB

In Austria the weight-steps were stated including the upper limit. For example, up to and including ½ loth, more than ½ loth up to and including 1 loth. In France the weight-steps were exclusive. For example, up to but excluding 7.5 gm, from 7.5 up to but excluding 10 gm.

In France, the weights of all letters above the first weight-step were written on the upper-left front of the cover.

The distance in France was measured in kilometres “as the crow flies”, not following the winding roads as in Austria.

In France there are a greater number of distance-zones.

The French rate-structure rose in short steps so that, for example, a letter weighing 1.5 times a simple letter bore a charge of 1.5 times that for a simple letter. If a calculation resulted in a fraction, then this was rounded up.

The French tariff applied to both domestic and international mail.

A complete presentation of all the French pre-stamp tariffs is found in the book “Instruction à l’histoire postale” by Michèle Chauvet, published in 2002 by Verlag Brun & Fils, sadly only in French. The German translation of the postal agreements between Austria and France of 1817, 1831, (1843) and 1858 is available on CD (€10) from Hubert Jungwirth, A-6156 Gries 75, Austria (E-Mail: hu.jung@tirol.com).



Simple unpaid letter (because without weight-mark, and with tax marked on the front) from Lyons 29.7.1828 to Annonay 30.7.1828. Postage due from the addressee 3 décimes for less than 7.5 grams for approx 65 km.



Letter franked to the border, falling into the first Austrian, but second French, weight-step. Vienna 19.9.1836 - Bregenz - Huningue - Lyons 28.9.1836.

In Vienna: stamped **WIEN/FRANCO** to the border (also indicated by the single diagonal line). Also origin stamp **L.A.** (lettre autrichienne). On the reverse, as a simple letter of less than $\frac{1}{2}$ loth (=8.75 grams) rated **14** kr CM to Bregenz.

At Huningue: marked with border-crossing stamp **AUTRICHE/PAR/HUNINGUE** + French tax 7 to cover transit charges of the Swiss Cantons + weight-mark 8 (upper left). Hence a 1.5 times letter in France; hence the following taxation:

for the transit charges by Swiss Cantons from Bregenz to Huningue for 7d
a simple letter:

for the French postage for a simple letter for c. 280 km from the border 6d
at Huningue to Lyons:

total, for a simple letter: 13d

Hence a 1.5 times letter results in a charge of $13d \times 1.5 = 19.5d$, rounded to 20 décimes for the addressee to pay.

In the next two articles, we welcome to these pages Ms Jean Toghill, a friend of Mrs Joyce Boyer. Jean lives in Austria and is an experienced translator. She has agreed that we can reproduce her translations of Herr Jungwirth's "Die Briefmarke" articles. To her, and him, and them, we are most grateful. This series of articles will continue those by Keith Brandon.

AUSTRIAN - BAVARIAN - FRENCH - AUSTRIAN: THE POSTAL SYSTEM IN EAST TIROL UNDER FOREIGN RULE

By **Hubert Jungwirth**, translated by Jean Toghill

From Die Briefmarke. Nr. 2/2009, pp 18-21

The Year of Remembrance to mark the uprising of the Tiroleans once again throws light on the days of Napoleon. At the same time we are reminded that from 1804 to 1814 East Tirol was the plaything of foreign powers. In postal history it thus became an exceptional and classical example of how, after every changeover of power, the development of the postal system stagnated. In order to make this clearer in the following chronology, the changes in the political administration are printed in this font while *the subsequent alterations to the postal system are in italics like this*. [Editorial extras are underlined, thus. Ed]

26.12.1805 At the Peace of Pressburg, Austria handed over the whole of Tirol and Vorderösterreich [former Austrian lands to the west of Tirol and Bavaria Ed] to Bavaria.

11.02.1806 Official handing over of the administration to Bavaria. *The Bavarian coat-of-arms had to be displayed on Post Office buildings; the Post Office clerks had to wear the blue Bavarian uniform. The Austrian letter tariff remained in force and the Post Office forms were used up.*

15.03.1806 From now on, as far as the Bavarian Province of Tirol was concerned, Austria was a foreign country . The regional border between Lienz and Oberdrauberg became the national frontier between Bavaria and Austria. *The tariff for foreign mail was in force for correspondence between Tirol and Austria.*

01.07.1806 In Tirol the Bavarian currency with the 24 Gulden standard was introduced. *The Austrian letter tariff was kept on in principle but it was converted into Bavarian currency. In Bavaria itself, Thurn and Taxis continued to reckon charges according to the old tariff. Therefore, two different scales were in use for letters between the Province of Tirol and Bavaria.*

01.01.1809 *Bavaria published a special letter tariff for the Province of Tirol.*

09.04.1809 The advance of Austrian troops from Carinthia into East Tirol began the uprising against the Bavarians.

10.04.1809 *Transit mail was re-routed via Milan and Zurich. The Tiroleans took over the post offices and dealt with scanty regional mail on their own initiative. Military correspondence was handled by the orderlies of the "Schützenkompanie" (the traditional rifle corps).*

14.10.1809 At the Peace of Schönbrunn the Illyrian Provinces were formed from part of Carinthia, Krain, Istria, Croatia, the Military Border (ie the security sector along the Austrian/Turkish Border), and Dalmatia. The frontier between Lienz and Oberdrauberg became the national border between Bavaria and the Department Villach of the French province of Illyria.

01.11.1809 The last Berg Isel battle, conclusive victory of the Bavarians. *Once again the Bavarians took over all Tirolean Post Offices.*



Single half-post-paid letter, dated 7.2.1810, sent from Bavarian Brixen to Bavarian East Tirol. According to the Bavarian tariff for the District of Inn, Eisack and Etsch assessed as 8 Bavarian Kreuzers half-post paid by sender and 8 Bavarian Kreuzers from the recipient.

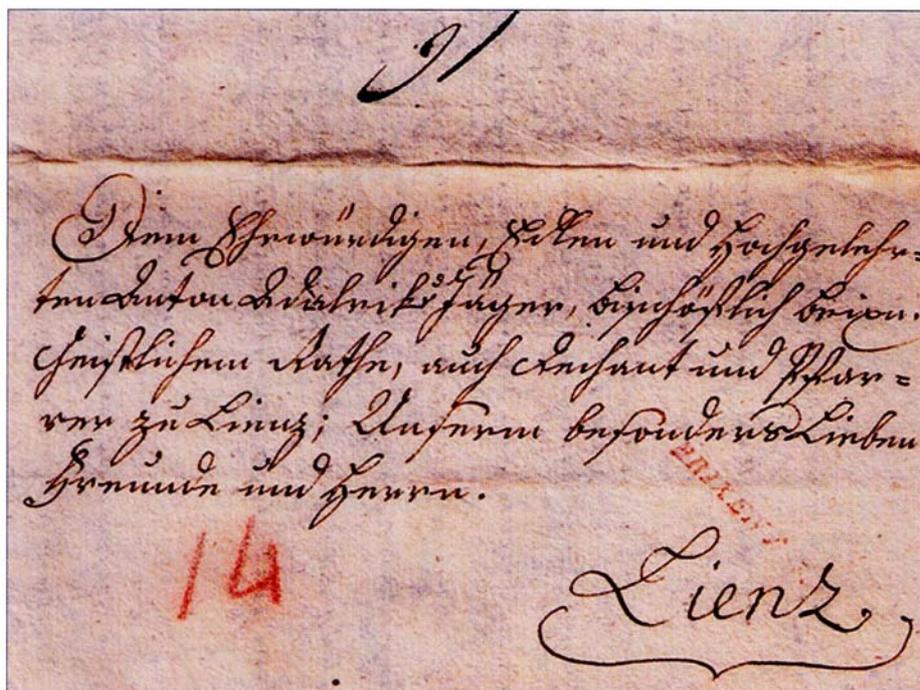
Because his confederate, Bavaria, appeared unable to keep the Tiroleans under control, Napoleon pressed to have Tirol divided into three parts. [The Die Briefmarke article contains a map, but it isn't of reproducible quality. Very roughly, the division corresponds to today's Tirol plus the Merano-Brixen areas; East Tirol, and Bozen & Trient. Ed.]

27.06.1810 The French joined East Tirol to the Illyrian Provinces and named the area the District of Lienz. Because of this the national frontier between Lienz and Oberdrauberg became a district border. Between Innichen and Niederdorf a new national border was created between French East Tirol and Bavaria

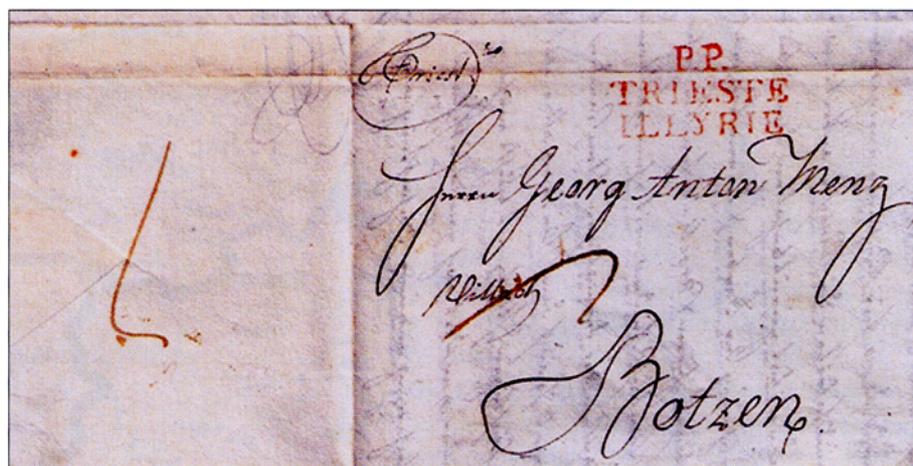
The Illyrian letter tariff was also adopted in the District of Lienz. Officially the French currency was introduced; in reality the Bavarian remained.

The usual exchange rate was 1 Decime = 10 Centimes = 2½ Bavarian Kreuzers.

The old East Tirolean post offices at Lienz, Mittewald and Sillian continued to provide a service whilst at Innichen a letter collecting agency was set up.



Triple postage 'paid to border' letter, dated 12.9.1811 from Brixen (still belonging to Bavaria) to, at this stage, Illyrian Lienz. Postage paid to border according to the Bavarian tariff for Innkreis = 16 Bavarian Kreuzers from sender. Postage due from border according to the Illyrian tariff but still in Bavarian currency, 14x paid by recipient



A single transit letter, dated 10.9.1811, from Illyrian Triest via Villach, Illyrian East Tirol and the Bavarian stretch from Niederdorf to Kollmann, to the Italian town of Bolzano. The Illyrian prepaid letter cost the sender 7 Decimes for the stretch from Triest to Innichen. The conveyance from Niederdorf to Kollmann was free of charge. The Italian postage due from border from Deutschen to Bolzano cost the recipient 2 Decimes.

On 01.01.1812 a new letter-post tariff came into force in Illyria.



Double postage 'paid to border' letter, dated 15.9.1812, from Bavarian Brixen to Illyrian Lienz. Postage paid to the border according to the Bavarian tariff for letters sent abroad which cost the sender 9 Bavarian Kreuzers. Postage due from the border according to the Illyrian tariff was 4 Decimes, which was still also assessed as 10 Bavarian Kreuzers.

In September 1813, Austrian troops again closed in from Carinthia via East Tirol and drove out the French for good.

A provisional administration was then set up in East Tirol. However *the Illyrian letter-post was valid until 31 May 1814*, and the border with Bavaria, near Innichen, remained until 26 June, 1814. *Not until 1817 was the Austrian letter-post tariff valid for the whole of Tirol*, but that is another, not less complicated, story.

From the same period, the postal history of Illyrian Carinthia, French/Bavarian Salzburg, the Bavarian Innviertel, or the Bavarian Vorarlberg offer themselves to collectors and researchers with a partiality for similar tricky subjects.

THE BAVARIAN TREATY CHARGES of 1842

By **Hubert Jungwirth**, translated by Jean Toghill

From Die Briefmarke. Nr. 4/2008, pp 26 & 27

In 1842, Austria and Bavaria entered into a postal treaty which for the first time included a single common charge for the conveyance of correspondence between the two countries instead of the former ‘postage paid to border’ and ‘postage due from border’ fees. Through this landmark decision the mutual conveyance of correspondence was simplified, both for the postal authorities and their customers. At short intervals similar postal agreements with common charges were made with other German states. Soon afterwards agreements were also made with other European states, such as the Kingdom of Sardinia, and France. The following tariff for letters sent between the two parties, Bavaria and Austria, was valid from 1.10.1842:

Prepaid or postage due	up to ½ Lot	up to 1 Lot	up to 1½ Lot
up to 5 miles *	3xCM = 4xrh	n/a	n/a
up to 10 miles	6xCM = 7xrh	9xCM = 11xrh	12xCM = 15rh
over 10 miles	12xCM = 15xrh	18xCM = 22xrh	24xCM = 29xrh
Surcharge **	4xCM = 5xrh	6xCM = 8xrh	8xCM = 10xrh

* The fee for the border zone was only introduced in September, 1848, and came into effect on 1 October, 1848.

** Bavaria levied a surcharge for letters to and from the Palatinate on the far side of the Rhine and for those sent between southern Austria and north Bavaria. This surcharge was written as the denominator of a fraction with the usual common charge as the numerator.

[“3xCM” is 3 kreuzer Conventions-Munze; “4xrh” is 4 kreuzer rhenish. Ed.]

The distance between the place of posting and the place of delivery was calculated according to how the crow flies.

The charge for registered post was always collected at the place of posting, according to the tariff valid there. In Austria this came to 6xCM, including the receipt and regardless of the distance to be covered. It had to be written on the back of the letter. In Bavaria the charge was only 4xrh. and was often not noted as this was left to the postmaster at the place of posting. (See 2nd example).

Postage due letters were the norm but, if the sender wished, it was possible to send prepaid letters. However, ‘Cross-bands’ [printed matter especially newspapers Ed.] and samples of no value always had to be paid for at the time of posting.

The assessment had to be made in the currency of the paying post customer. Postage paid letters had to be marked “franko” and the assessment written on the side with the seal; on postage due letters on the side with the address.

The crossing out [the large X in examples 2, 3. Ed.] on the front of a letter made it even clearer that it was a prepaid letter.

The office of posting had to stamp all letters with the place-name and the date. At this point, the treaty markings “B.Ö.C.” and “Ö.B.C.” did not appear in the text of the treaty. However, in reality, it seems that all Bavarian post offices possessed cancellers bearing “B.Ö.C.” (Bayerisch-Österreichische-Correspondenz). Almost always the same colour of ink was used for both place-names and the “B.Ö.C.”. In Austria, apparently only exchange post offices were provided with “Ö.B.C.” cancellers (Österreichisch-Bayerische-Correspondenz); and so the colour of the cancellation often differed from that of the offices of posting.

Armed with these general details, we will approach the three letters shown here. All three are opened out, the first and the second both at the right-hand side and the third at the bottom third of the letter. On postage paid letters, the note of charges made is on the side with the seal, therefore seen upside-down, and on postage due letters it's on the side with the address.

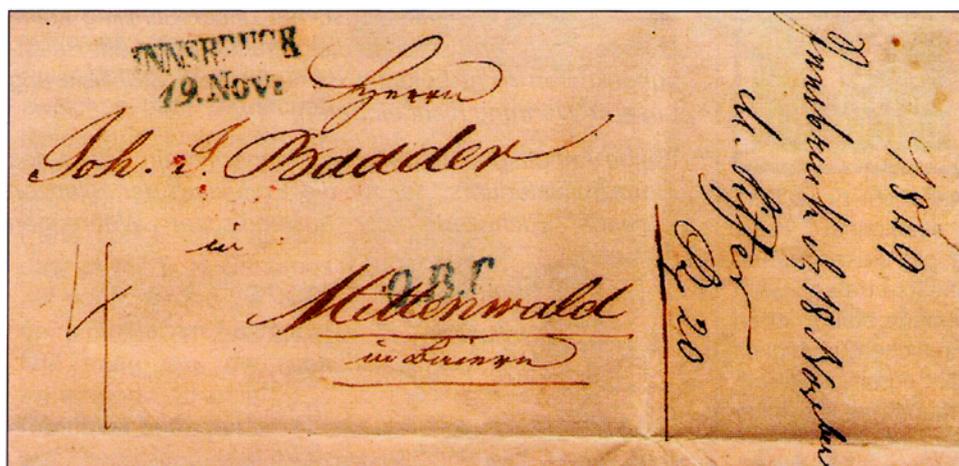


Fig 1: Single postage due letter within border area; Innsbruck, 18.11.1849, + “Ö.B.C.” -Zirl -Seefeld -Mittenwald, 20.11.1849. Postage (according to the border tariff for up to 5 miles which came into force on 1.10.1848) 4xrh, which was paid by the addressee.



Fig 2; Single postage paid registered letter N -538, without "B.Ö.C." and having no note of the registration fee. Lindau, 1.3.1845 -Bregenz -Landeck -Schwaz, 3.3.1845, -Mühlerau in Zillertal. Postage paid (on the right): 15xrh + 4xrh Surcharge for registration = 19xrh paid by the sender.

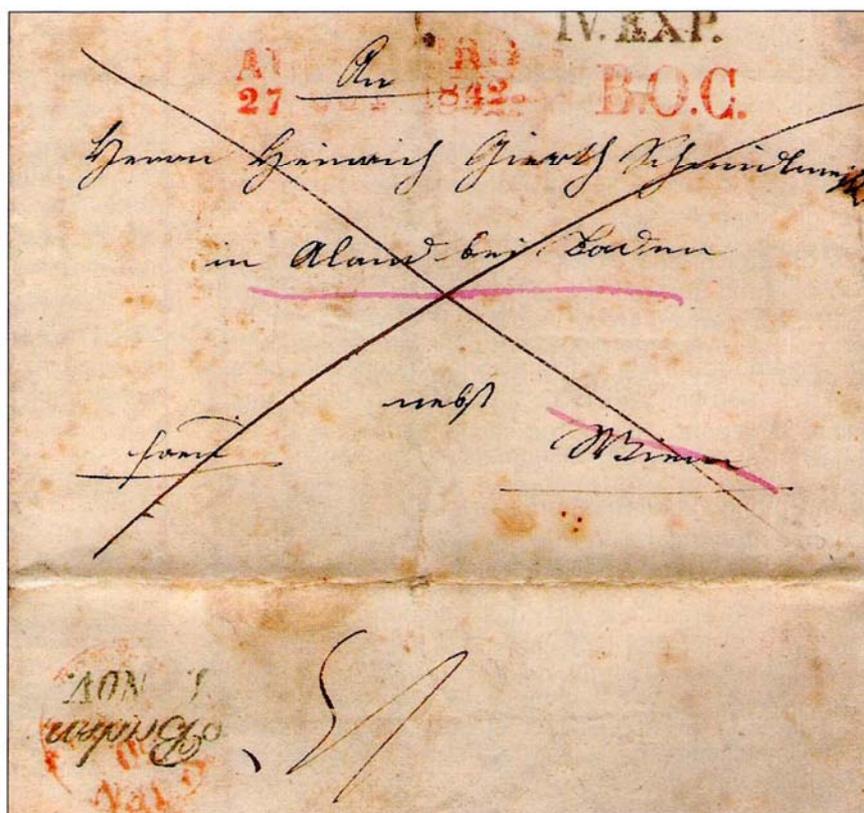


Fig 3: Single postage paid letter. Augsburg, 27.10. 1842 + "B.Ö.C." -Munich -Linz -Vienna, 30.10.1842, Baden -Aland, 4.11.1842. Postage paid by sender: 15xrh.

AUSTRIAN EARTHQUAKE-REPORTING CARDS

by Bill Sandrick¹

The K.K. Zentralanstalt für Meteorologie und Erdmagnetismus (Royal Imperial Central Institute for Meteorology and Earth Magnetics) was established in 1851 at Vienna. In 1896 the Erdbeben Commission (Earthquake Commission) was established to report earth tremors in the Austrian Empire and neighboring countries, when appropriate. In 1904 the name was changed to K.K. Zentralanstalt für Meteorologie und Geodynamik and the Earthquake Commission became part of the Scientific Academy.

On 2 October 1865, a law was passed (*1865 RGB108*) granting the privilege of free postage to the Emperor and his household; and all manner of government offices and officials. Article II Paragraph 9 extended it to all State scientific and artistic institutes, both for their outgoing mail and for the replies to it. In 1865, a Verordnung from the Trades Ministry (*1887 RGB157*) dated 14 September and effective 15 October introduced the “**Portofreie Correspondenzkarte**” (postage free correspondence card) for the use of government offices and officials. These were available in single- and reply-paid formats. Although postage was free, the cards were not: they cost 4 kr for 25 (8 kr if reply-paid).

These cards were used for many official purposes, one of which was the reporting of earth tremors. Earthquake reporters were assigned to Earthquake Stations or Meteorological Observation Stations in earthquake-prone regions of the Austrian Empire. On the front of many of these cards, the 1865 law authorising their use was referenced in the lower left corner, as “Gesetz v. 2./X 1865 Art. II Abs.9”.

This observing and reporting was purely a volunteer activity. They were sometimes acknowledged by name in publications, and some years they were sent thank-you cards from the Academy of Sciences! Most observers were naturalists by hobby, some belonging to local scientific societies.

These earthquake reporting cards are almost impossible to find because they are required to be kept in the archives of the Austrian Government in Vienna. Sometimes they are given as favours by officials of the Commission to special individuals or upon request by government officials.

On 20 December 1924, after the Austrian Republic was established, the law of 1865 was changed (by *1924 BGB462*), and the use of “postage free” stationery

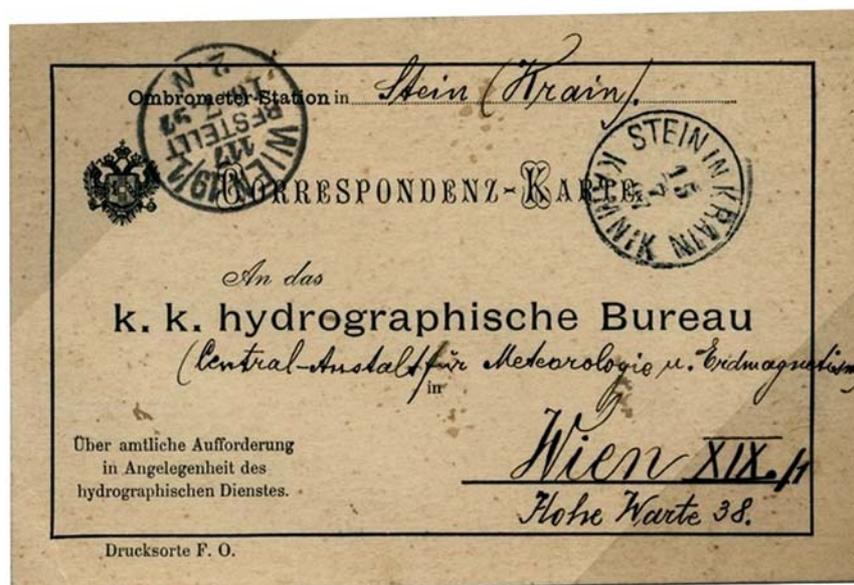
¹ With minor tweaks and rearrangings by Andy Taylor.

was abolished. After this date, postage stamps or postal stationery with imprinted postage was required on the reporting forms. This article, based on the author's exhibit, traces the reporting of earth tremors using specially printed cards and forms from 1897 to 1932. Also shown are special cards sent to Earthquake Expert Reporters (Erdbebenreferenten) to obtain data on the tremors. The reporting of earth tremors using stationery continued until the introduction and current use of a computer network throughout the Republic in the years 1960 to 1970.

Records of quakes go back to 1201 A.D. Pictures of Vienna in 1590 show the City in ruin. The last destructive quake in Vienna was in 1927. These bear no comparison to the destructive earthquakes at San Francisco or Kobe, Japan. From 1900 to 2002, over 1,500 earth tremors have been reported in Austria; the majority are in the more mountainous regions.

The Hohe Warte is the meteorological observatory in Döbling, not to be confused with the Sternwarte, which is the astronomical observatory in nearby Währing.

Earthquake Reporting Cards, Krain (Carniola), July 15, 1897



Official card sent by the splendidly named earthquake reporter P. Hieronymus Knoblehar from the Weather Precipitation Station at Stein/Kamnik in the Crown Province of Krain (presently Slovenia). A tremor was reported on July 15 at 6:53am that lasted for 4 to 6 seconds. The card was mailed to Vienna the same day, arriving the following day.



Official card reporting the same tremor as above sent by earthquake reporter Bern. Pirnal from the Meteorological Observation Station at Bischoflack / Škofja Loka, Krain (presently Slovenia). The tremor occurred at 6:55 am. The card was mailed on July 15 and was received on July 17.

Earthquake Reporting Cards Krain (Carniola) July 15, 1897



Official card sent from the Meteorological Observation Station at Assling by earthquake reporter Koller. A tremor was reported on July 15 at 6:54am that lasted for 3 seconds. The card was mailed to Vienna on Travelling Post Office Train No. 47 (F.P.A. No. 47) that ran between Laibach and Tarvis; it was received the following day.



Another card originating from the Meteorological Observation Station at Tersain sent by earthquake reporter J. Sicherln reporting a tremor that occurred at 6:57am and lasted for 5 to 6 seconds. The card was mailed to Vienna on Traveling Post Office Train No. 2156 (POSTCONDUCTEUR IM ZUG 1 STEIN – LAIBACH NR. 2156) which ran between Stein and Laibach, and was received in Vienna the following day.

Earthquake Reporting Cards, Steiermark (Styria) Nov-Dec, 1897

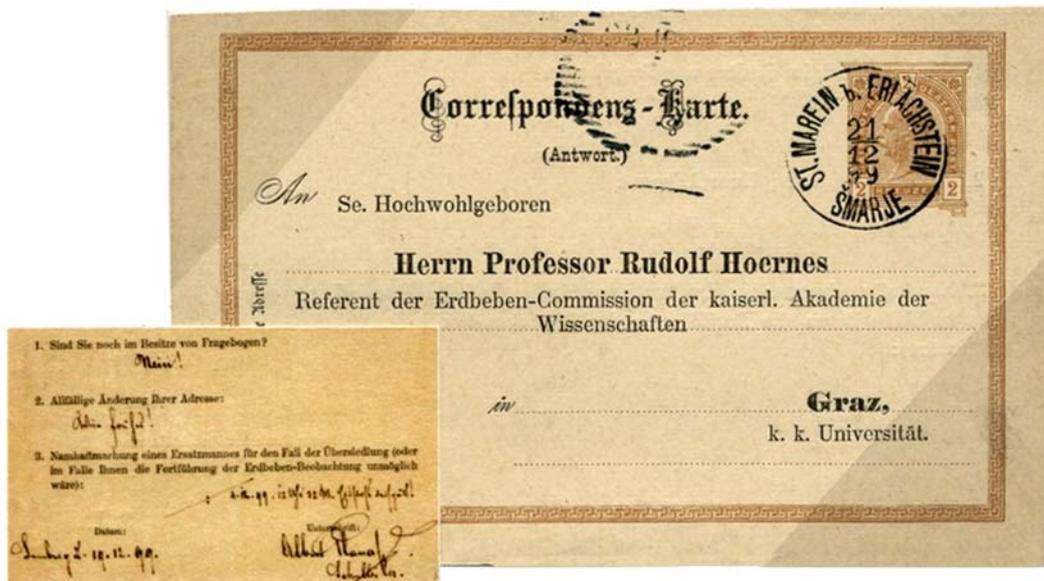


Official card sent from the Meteorological Observation Station at Donnersbachau by earthquake reporter Joseph Langedorf. Tremors were being reported that occurred on Nov 21 and Dec 1. Card sent from Donnersbach b. Irdning (Graz District) on December 11, 1897, and received in Vienna the following day. Delays in reporting the tremors occur in the winter months due to heavy snows in the mountains.

Earthquake Reporting Cards, Wien (Vienna) to Steiermark (Styria)



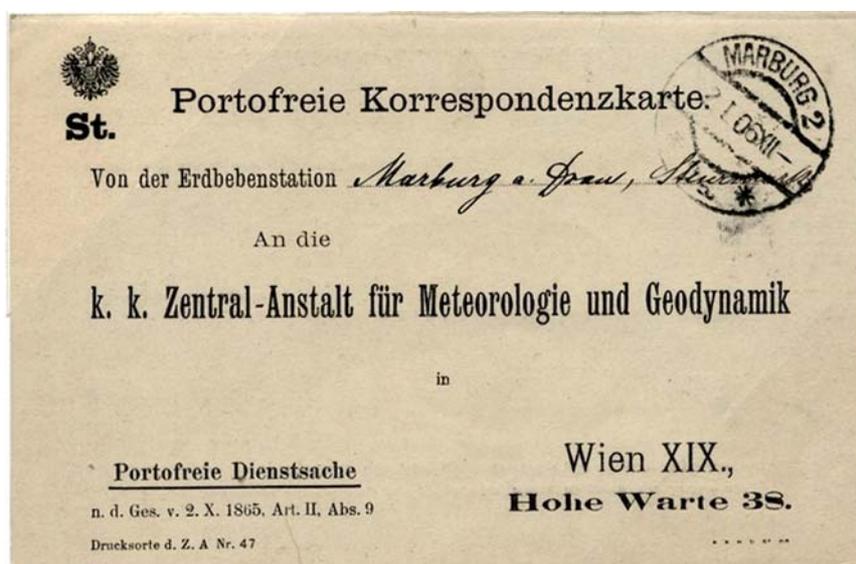
Official card sent between government offices in Vienna from the Office of Meteorology and Earth Magnetics to the Geological Institute advising of two additional earthquakes that were reported. The first was a weak vibrating tremor at Metnitz, Kärnten (Carinthia) on July 15, 1897, at 6:54am that was moving from SE to NW. A second tremor was reported at Serpenica, Küstenland (presently Italy) at 7:55am the same day that was of a short duration and felt by many people.



Government issue 2 Kreuzer reply-card of 1897 sent from St. Marein b. Erlachstein / Šmarje (presently Slovenia) on December 21 1899 by an earthquake reporter to Expert Reporter (Referent) Prof. Rudolf Hoernes in Graz. Prof. Hoernes had requested detailed information on available questionnaires,

change of address, and designation of a substitute if unable to perform earthquake observation duties.

Earthquake Reporting Cards, Steiermark (Styria) January 2, 1906



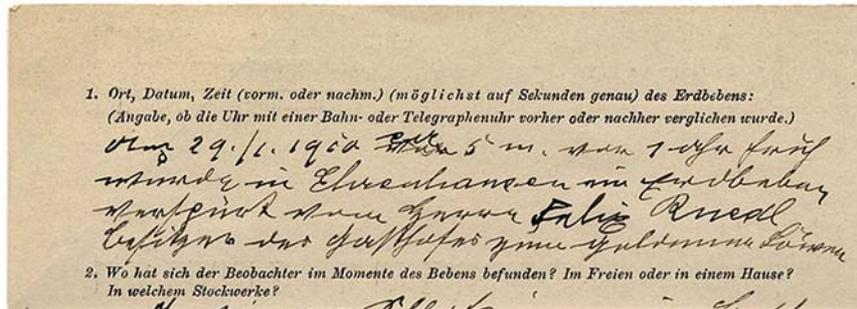
Official double seven questionnaire card for use in Steiermark (St.) sent from the Earthquake Station at Marburg a. Drau (presently Maribor, Slovenia) by reporter Prof. Johannes Koprionitz. Tremors were being reported that occurred on Jan 2 at 5:31am. Card sent from Marburg the same day.



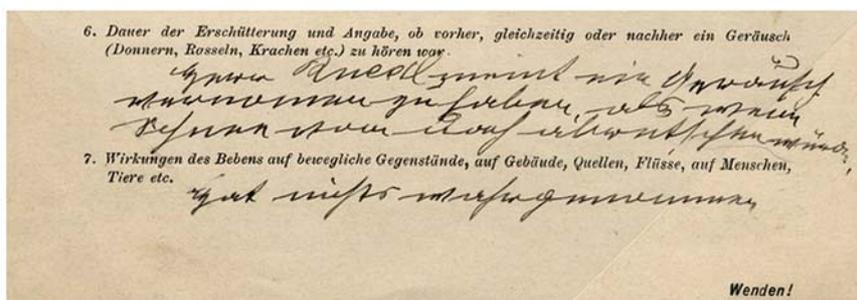
Similar single card for use in Steiermark, reporting from the Meteorological Observation Station in the village of Ljubrtčno (presently Slovenia) sent by an earthquake reporter (name unreadable). Tremors were being reported for the same day as the card above. This tremor occurred at 5:28am and lasted for 4 to 5 seconds. Card mailed from Cilli (presently Celje, Slovenia) the same day. Cilli and Marburg are about 25 miles apart.

Earthquake Reporting Cards, Steiermark (Styria) January 31, 1910

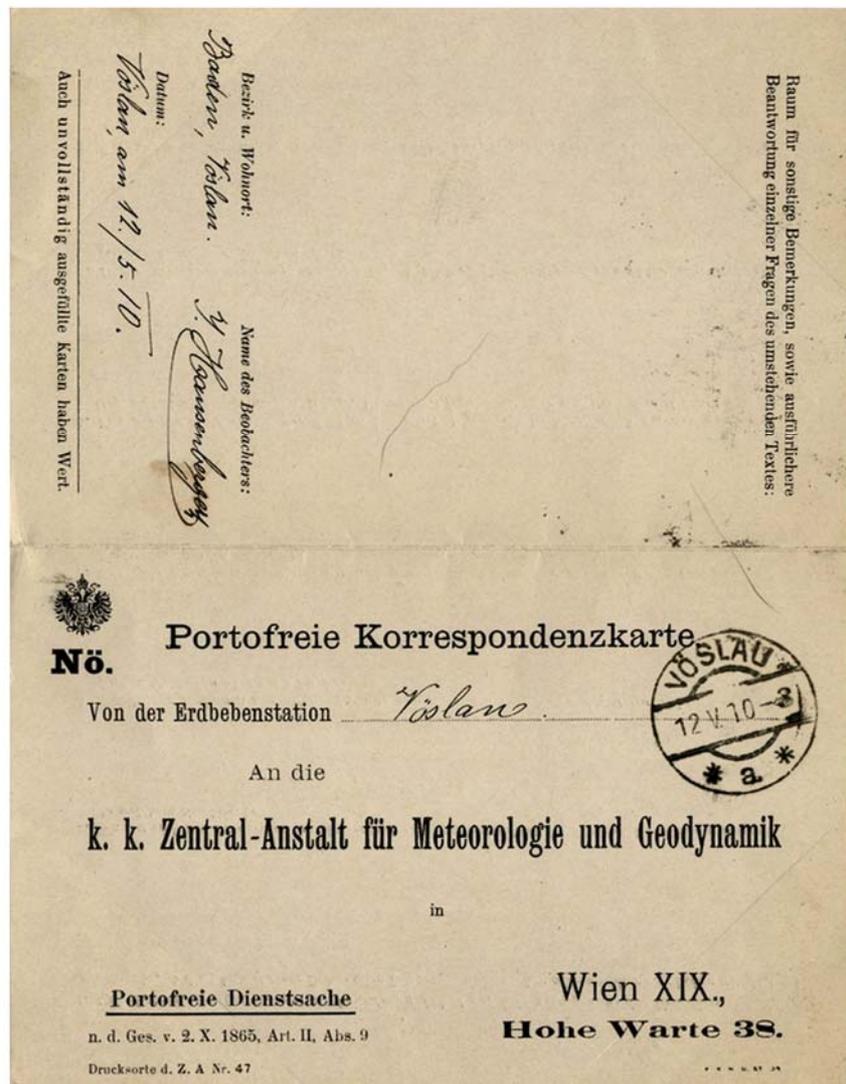
Inside of a double card (sides 2 and 3) for use in Steiermark, showing the seven detailed questions that must be completed by each earthquake reporter before he mails the card to the Central Office in Vienna. This card was sent from Ehrenhausen (Leibnitz District) by reporter Franz Rwantweg.



1. Place, date, time (before or after noon) (as much as possible to the exact second) of the earthquake: (indicate whether the hour was checked with a train or telegraph clock.)
2. Where was the observer when the quake occurred? In the open or in a house? On which floor?
3. Was the earthquake noticed by all or only a few of the residents of the place? Only in buildings or also outside?
4. How many vibrations (shocks) were noticed and which type were the movements? Wavy or jerky?
5. From which direction did the impact occur? Was the direction determined from the movement of objects (hanging lamps, pictures, clocks etc) or only from feeling?
6. During the vibrations indicate whether before, at the same time or afterwards there was a noise (thunders, rattles, cracking etc) heard.
7. Effects of the quake on mobile objects, on buildings, springs, rivers, humans, animals etc.



**Earthquake Reporting Cards, Niederösterreich (Lower Austria)
May 12, 1910**



Reverse side of official double card for use in Niederösterreich (Nö) sent from the Earthquake Station at Vöslau (Baden District) by earthquake reporter Y. Hansenberger. Tremors were reported that occurred on May 11 at 9:20am and lasted for 10 seconds. The fourth side of the card (shown above at the top) is for recording other observations or more detailed information on any of the seven questions on sides two and three (see previous page). The observer's location, his name, and date is also completed on this side of the card.

**Special Private Double Card for Expert Reporters (Referent),
Steiermark (Styria)**



Reply portions of cards franked with the 5 heller issue of 1908, sent from earthquake reporters to Expert Reporter Dr. Rudolf Hoernes at the University of Graz. Dr. Hoernes was the contact for the Province of Steiermark. The top card was sent from Wernersdorf and was posted on the Wies-Graz Travelling Post Office train Nr. 307. The bottom card was sent from Ober-Zeiring. Both sent in 1908 in reply to inquiries from Dr. Hoernes on their prior earthquake reports.

Earthquake Reporting Cards, Steiermark (Styria) April 5, 1915

Raum für sonstige Bemerkungen, sowie ausführlichere Beantwortung einzelner Fragen des umstehenden Textes:

*Bemerk sei mir, dass von allen
andereorts gemeldeten Böden
hier nichts verspürt wurde.*

Bezirke u. Wohnort: *Bez. Pöchlarn, Döllach* Name des Beobachters: *Rud. Fischerblöth*

Datum: *5. April*

Auch unvollständig ausgefüllte Karten haben Wert.

 *5. IV. 1915 7^h*
Portofreie Korrespondenzkarte.
 Steiermark
 Von der Erdbebenstation *Döllach, P. Liezen*

An die

k. k. Zentral-Anstalt für Meteorologie und Geodynamik

in

**Wien XIX.,
Hohe Warte 38.**

Portofreie Dienstsache
 n. d. Ges. v. 2. X. 1865, Art. II, Abs. 9.
 Drucksorte d. Z. A. Nr. 47.



Official seven-question double card for use in Steiermark (handstamped in blue below coat of arms) sent from the Earthquake Station at Döllach, P. Liezen by earthquake reporter Rudolph Fischerblöth. Tremors were reported that occurred on April 5 at 7am. Card sent from Liezen on April 6, 1915.

THE 1914 AND 1915 WAR CHARITY STAMPS

by Henry Pollak & Andy Taylor

The concept, design details, and usage [AT]

The War Charity Issue of 1914

Austria had declared war on Serbia on 28th July 1914, and issued its first War Charity stamps on the 4th October 1914. The decision was taken to confine this issue to two values only, the 5 heller green and the 10 heller red which were those used most commonly for inland mail; and to produce the issue speedily. Hence, the design of the 1908 issue was adapted, with the head of the Emperor looking towards the left, with the addition in an oval of the year 1914. The stamps were sold with a 2 heller supplement (not shown in the design) which was paid into a special fund for the widows and orphans of soldiers, sailors and airmen who fell in battle.

Professor Koloman Moser was entrusted with the modifications required to the design. In the space obtained by an 8mm elongation of the stamp, between the portrait and the value tablet, the number 1914 was placed in an oval field, with white numerals on a coloured background, whilst the surrounding space was filled in with laurel twigs. The date of issue, 4th October, was chosen because it was the Name Day of the Emperor.

As with the 1910 commemorative issue, a counter-sheet consisted of 80 stamps only (8 horizontal rows of 10) because of the larger format; the printing plates consisted of four counter sheets.

The numbers produced are given by Müller [Ref. 1] as follows: 5+2 heller - 17,599,968 stamps; 10+2 heller - 17,440,500 stamps. [These are of course not whole 80-stamp sheets; perhaps the balance were retained in the files, or sent out with official notifications, etc.] Müller notes that about 3 million of the 5 heller stamp and 2 million of the 10 heller stamp remained unsold on devaluation on 1 July 1915. These were then offered for sale at the Collector's Counter of the Vienna General Post Office and were still not exhausted when it closed. He also states: "The War Charity Definitives were the first Austrian stamps for which a discount was allowed on the sale of whole sheets at the postal counter. This discount was 20 heller for sheets (of 80 stamps) of the 5 heller stamps and 25 heller for sheets of the 10 heller stamps. In addition to this the postal officials were allowed 5 heller for each sheet sold. The post offices had to remit only 5K35h or 9K30h in place of the nominal value of 5K60h or

9K60h for each sheet; the higher price did not form the basis for internal accounting.”

Trial printings of this issue exist only in small numbers as essays on various types of coloured paper. The paper finally used was precisely that employed after 1913 for the 1908 definitive issue: ordinary medium-thick paper with the usual gum. The printing itself was done very carefully and no errors are known. Also the colours were quite uniform, although with the 10 heller value it is possible to distinguish the two shades of lilac rose and bright rose. The same perforation was employed as with the 1910 commemorative issue. This was a horizontal comb perforation 12½ (16:24 teeth) which was applied to each half of the printing sheet at a time.

This issue was not submitted to the UPU so was only authorised for use on internal mail and for postage to Hungary, Bosnia-Herzegovina and the German Empire. However, mail franked with this Charity Issue did go to other countries unchallenged: see later discussion.

The issue was used very commonly on letters due both to patriotism and also to the fact that the post office made a deliberate attempt to sell it to the public. This was because the Postal Administration had to pay the tax to the charitable organisations, via the postal reserve funds, whether or not the stamps were sold. There was thus some compulsion upon the post offices to recover the surcharges although it was not compulsory to stick the Charity Stamps on all mail posted.

The War Charity Issue of 1915

This issue was designed from scratch; the five values each depicted a separate scene to typify the different types of warfare. They were designed by Professor Koloman Moser, using photographs taken by the Kilophot organisation, and the steel engraving was then performed by Professor Ferdinand Schirnböck. They were printed in typography by the K.u.K. Court and State Printing Works and comb perforated 12½. The set of stamps was issued on 1st May 1915 and was valid for postage until 30th September 1916.

Muller says that the 5h and 10h were only placed on sale when the 1914 issue had run out; however the 1915 Decree states that the 1914 issue was to be invalidated on 30 June 1915. These statements are compatible!

The designs may be itemised as follows:

<u>Value</u>	<u>Colour</u>	<u>Design</u>
3h + 1h	chocolate	Infantry in a firing trench
5h + 2h	green	Cavalry riders
10h + 2h	rose carmine	30.5cm Mortar, Artillery

20h + 3h	blue-green	Navy battleship
35h + 3h	ultramarine	Air Force biplane

All these designs were placed in horizontal oval frames with the name of the engraver on the right and that of the designer on the left of the bottom margin.

The following quantities were produced: 3h+1h - 7,881,250; 5h+2h - 35,427,500; 10h+2h - 40,367,500; 20h+3h - 3,225,000; 35h+3h - 2,602,300. [Again, the missing ones may have been used for some official purpose].

Because relatively small quantities were needed of the two top values, the 20h and 35h stamps were printed, like the contemporary definitive stamps, using plates each containing 400 printing dies. However, because of the larger quantities needed for the three bottom values, the 3h, 5h and 10h stamps were produced from roll-plates by the rotary printing process already used for the 1908 definitive issues. Each roll-plate contained 200 stamp designs arranged in two groups of 100 (ie 10 by 10 stamps). Also, row summation numbers were placed to the left and right of each group, in the space between the groups; beginning on both sides with the lowest number at the last row and ending with the highest number at the first row placed horizontally in relation to the stamps:

3h+1h	-.40	-.80	1.20	1.60	2.-	2.40	2.80	3.20	3.60	4.-
5h+2h	-.70	1.40	2.10	2.80	3.50	4.20	4.90	5.60	6.30	7.-
10h+2h	1.20	2.40	3.60	4.80	6.-	7.20	8.40	9.60	10.80	12.-

The row summation numbers thus showed the nominal value including the surcharge.

In addition, a small cross was placed on the rotogravure plate to distinguish between the two groups of 100. Also, above the 10th stamp of each of the sheets, which is the final value of the first horizontal row, the indication of the plate is located in the sheet margin very near to the perforations. When these sheets were packed, every second sheet displayed this plate indication but often it did not print well and appeared “blind”.

While the 3, 5 and 10 heller values were all printed on the Gandenberg Rotary Printing Machine, the two top values were printed from flat plates in sheets of 400 stamps. However, the 20 heller stamp was delivered to the post offices in sheets of 50 (10 rows of 5 stamps) and the 35 heller stamp was delivered in sheets of 25 (5 rows of 5 stamps). Collectors could purchase complete sheets of 100 (ie one of the 4 panes) and the remainders were all sold in this way.

There are no known plate errors with this issue; the well-known “errors” on the 5 heller value of the “Saluting Rider” and the “Breadbun on shoulder” are actually due to a foreign body adhering to the printing plate. Colour trials and essays are known.

The stamps were printed on normal medium-thick paper of the type used after 1913 for the 1908 issue. The 3, 5 and 10 heller values were printed on a roll of pre-gummed paper whilst with the 20 and 25 heller values the paper was gummed after printing. Again the three lowest values were vertically comb perforated on the perforating head on the Gandenburg Press so that the two side sheet margins were perforated. The two top values were horizontally comb perforated RZ.12½ (19:16 teeth) so that the upper and lower sheet margins were perforated. These margins were removed before sale but those on the 3, 5 and 10h were not.

What do the rules and regulations state?[AT]

In 1914 a Decree was issued, which is available in the online Reichsgesetzblatt for that year as Number 260, page 1083. The title is “Verordnung des k.k. Handelsministeriums vom 24. September 1914, betreffend die Ausgabe neuer Briefmarken zu 5 und 10 Hellern” The first paragraph states that there’s a war on, and new 5h and 10h stamps with a surcharge of 2 heller will be sold. The proceeds of the surcharge are to support the War Widows and Orphans Fund. There is a small discount on a complete sheet.

Paragraphs 2, 3 & 5 describe the design in pedantic detail (“the stamps are 8mm longer than the current series ... the year ‘1914’ in white digits on a coloured ground”). Issue begins on 4 October 1914, and once you’ve bought them you can’t return them and ask for your money back.

Paragraph 4 prescribes where they can be used; this being Austria it follows that they cannot be used in other situations. They are permitted to be applied as well as the current issue (ie that of 1908; the Jubilee issue had been invalidated on 1.1.1911) on “inland mail and mail to Hungary, Bosnia, Hercegovina, and Germany”.

The complete text of this Decree was dutifully repeated unchanged in the Post- und Telegraphen-Verordnungsblatt, issue 141 of 1914. An accompanying Durchführungsbestimmungen (Z.5913-H.M.) discusses discounts and rebates in extensive detail but does not alter the usage restrictions.

In 1915 a similar issue was made, of 5 stamps, with various values and surcharges. The Decree is Reichsgesetzblatt 1915 Number 104, page 176, entitled “Verordnung des k.k. Handelsministeriums vom 21. April 1915, betreffend die Ausgabe neuer Briefmarken zu 3, 5, 10, 20 und 35 Hellern”. Again, it’s for the War Widows and Orphans Fund; there are discounts on complete sheets; the design is described at length; purchase is irrevocable. The 1914 issue is invalidated from 30 June 1915 and this new issue begins “at the end of April” [so mixed frankings are possible]. The same restrictions on usage are restated.

The complete text is reprinted as Post- und Telegraphen-Verordnungsblatt, issue 53 of 1915; the accompanying Durchführungsbestimmungen (Z.2916-H.M.) discusses the complicated customer and internal discount arrangements and does not mention usage restrictions.

The 1915 issue was invalidated on 30 Sept 1916 as prescribed in Reichsgesetzblatt 1916 Number 310 dated 17 September 1916. and PVOB 75, section 78, date 23 Sep 1916

No other decrees, Verordnungs, etc concerning these stamps have been found. In particular, no validity-area-extension is known.

Conclusion: according to the published rules, both issues of the charity stamps were only valid for mail to Austria, Hungary, Bosnia, Hercegovina, and Germany; and only while still within their validity dates.

To what countries were they valid for postage; and to what other countries were they actually used? [HP]

The question “to what countries were they valid for postage?” has never bothered anybody, because the answer was perfectly clear, and the reference books all said the same thing. For example, Edwin Müller, in “Die Postmarken von Oesterreich”, says for the 1914 issue (page 298, HP translation): “The 1914 war charity issue was not communicated to the UPU – according to the UPU treaty in force at the time, they would not have been admissible – and therefore was valid only for postal franking internally as well as to Hungary, Bosnia-Herzegowina, and Germany. Unchallenged mailings to other countries just slipped through.”. The same rules applied to the 1915 issue.

Ferchenbauer [Ref. 2] gives the same information for the 1914 issue (Vol II page 277) and repeats it for the 1915 issue (page 281). But Ferchenbauer does give us the first inkling that perhaps the situation is not quite as simple as all that: On page 95 of volume IV, there is a brief discussion of mixed frankings between field-post and regular issues during World War 1. He pictures a cover to Stockholm from FPO 11, the main military HQ, franked with two 10 heller 1914 charity stamps and a 5 heller field post stamp. There is no other comment about this unchallenged use of war charity stamps to Sweden, and its apparent contradiction of what was said in volume II.

HP has assiduously collected covers of these two issues to countries that were neutral at the time. They seem to have “slipped through” with some regularity: He has about 25 of them, to Switzerland, Holland, Sweden, Denmark, and the

USA. Only two of the covers, both postcards to Switzerland, have markings which indicate that this part of the franking was unacceptable. All others, including several more to Switzerland, went through unimpeded in any way. All known examples are censored, as they should be.

Discounts and rebates [AT]

These are set out in the Durchführungsbestimmungen, in a complicated manner summarised here.

Value	Price each	Price per sheet of xx	Customer discount per complete sheet	Cost to Post Office per sheet	Post Office commission** per sheet
1914					
5h + 2h	7h	5K40 for 80	20h	5k35	5h / 25h
10h + 2h	12h	9K35 for 80	25h	9K30	5h / 30h
1915					
3h + 1h	4h	3K87 for 100	13h	3K82	5h / 18h
5h + 2h	7h	6K75 for 100	25h	6K70	5h / 30h
10h + 2h	12h	11K70 for 100	30h	11K65	5h / 35h
20h + 3h	23h	11K25 for 50	25h	11K20	5h / 30h
35h + 3h	38h	9K35 for 25	20h	9K30	5h / 25h
** The Post Office commission was the smaller amount if they sold a complete sheet of 80 intact, and the larger if they sold 80 individual stamps.					

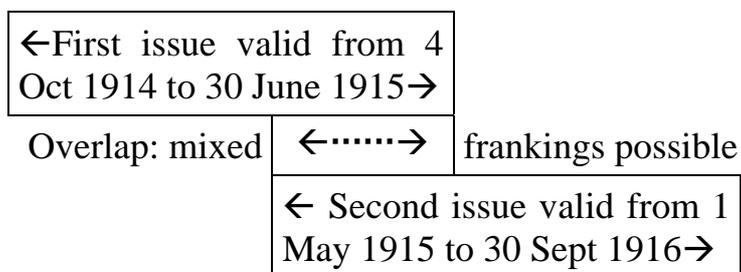
References

1. Müller, “*Die Postmarken von Österreich*” 1981 reprint pp 297-304
2. Ferchenbauer, “*Österreich 1850-1918 Handbuch und Spezialkatalog*”, Wien 2008
3. Reichsgesetzblatt for 1914, Number 260, page 1083, “*Verordnung des k.k. Handelsministeriums vom 24. September 1914, betreffend die Ausgabe neuer Briefmarken zu 5 und 10 Hellern*”.

4. Post- und Telegraphen-Verordnungsblatt, issue 141 of 1914, and the accompanying Durchführungsbestimmungen (Z.5913-H.M.)
5. Reichsgesetzblatt for 1915 Number 104, page 176, "*Verordnung des k.k. Handelsministeriums vom 21. April 1915, betreffend die Ausgabe neuer Briefmarken zu 3, 5, 10, 20 und 35 Hellern*".
6. Post- und Telegraphen-Verordnungsblatt, issue 53 of 1915; and the Durchführungsbestimmungen (Z.2916-H.M.)
7. Reichsgesetzblatt 1916 Number 310 "*Verordnung des Handelsministers vom 17 September 1916, betreffend die Einziehung der Kriegsmarken und Jubiläumskorrespondenzkarten*"
8. Post- und Telegraphen-Verordnungsblatt, nr 75, section 78, date 23 Sep 1916

Annexe – some examples [HP]

Timeline:



Valid mixed frankings are possible during the overlap period of May and June 1915; examples used outside the 'correct' area are scarce.

I have bought every cover to a neutral country I have seen except when it was outrageously overfranked. The only one I was ever offered with postage due charged is the third item below. I have 23 covers altogether to neutral countries. The probability that the 22 others only "slipped through" is not high.



Cover to Denmark from 31 Oct 1914, to the Red Cross. Correct postage. This one, two months earlier than the third item, did go through. So either the Danish didn't care, or it slipped through, as Mueller says.



Registered cover to the USA from December 1914. NOT a genuine mixed franking, because the 10 was not needed for the correct postage of 50 heller.



Mixed franking of the two issues from August 1915 to Sweden. But it's not a late use of the first war issue, it is overfranked by 5 heller, and the 5 from the first issue just went along for the ride. It didn't pay postage. Express cover.



Registered letter to the USA, with 20 heller second war stamp issue and 30 heller regular issue, October, 1915.



Just a pretty franking, registered cover to Holland franked with 17 3 heller second issue, or 51 heller instead of 50, from November 1915.



Cover to Switzerland with 50 heller correct postage, 6 December 1915. No thought of postage due on this one.



Block of 6 of the 20 heller, toughest to get on cover, I am told. Express cover to Switzerland, only there because it is pretty, but certainly overfranked and I don't know by how much. Date 7 Feb. 1916.



Not overfranked! 75 Heller to the USA, registered with return receipt, so 75 is the correct rate. Date 15 Feb 1916.

NOTES FROM PUBLICATIONS ¹.

Die Briefmarke:

Issue 11/2009: Liechtenstein; St. Leopold; two B&H postcards; Personal Stamps for the 60th anniversary of Christkindl, and for the 50th of Barbie: the latter sold with a Chic Doll [*would I lie to you? Ed*]; reports of symposiums and from societies; etc.

Issue 12/2009: Christmas; irregular uses of newspaper tax adhesives; WWII ration cards; 2010's planned issue programme of "Marken.Edition" ie personal stamps in booklets with text; Third Reich postal zones (12a, 12b); design error on bee stamp; reports from societies; etc.

ARGE Feldpost Österreich-Ungarn

Issue 98: Obits of the late Dipl. Ing. Herwig Rainer; meeting plans; wants & questions; Rudolf Kristen's illustrated WWI Fieldpost cards; Fieldpost at the war's end in Ukraine (5pp colour); forwarding of packets (& their cards) from Vienna to Norway, 1900-1918 (6pp); etc.

Issue 99: Awards gained and meetings planned; was there a Courier service from Galizia to Vienna in WWI; the 1200mm searchlight cachet; Blue-D censor mark; Fieldpost at the war's end in Ukraine part 2 (5pp colour)' GenGouv Warschaw mail bag labels; End-WWI POW censoring; "The Reduction in the Purchasing Power of the Austrian Krone in Comparison with the Swiss Frank (1900-1922) and other Currencies" with particular reference to Packet Cards (G de Bellis); permission-to-marry documents; etc

Arbeitsgemeinschaft Österreich e.V.

Issue 88: Answers and questions; "Lettere Arivate Per Mare"; many one-page interesting articles; the 1945 Posthorns; red landscapes; Postage Due markings in Turkish currency (para/piaster) from Austrian post offices in Trieste & Constantinopel (10pp); Austrian Post in Bulgaria.

APS^{US}

Issue IX/4: Queries; DDSG stamps (10pp color); first postal cards of 2nd Republic; etc.

¹ These Notes are prepared by the APS Editor unless otherwise stated.

Issue X/1: Q&A; “Austria in Albania” (ex Die Briefmarke 5/2008); “Austria-Hungary Military Air Mail (Ferch2000 pp 603-610); Two cards from March 1938. Plus 305-item Auction list.

Czechout

Issue 4/2009: Meeting reports; much of considerable interest concerning matters after 1925.

Germania

Nov 2009 vol 45 no 4: AGM & Convention Reports; Königsberg Exchange Control part 2 (19pp); disappearing eBay listings of material “deemed to glorify the Nazi regime”; etc

Jugopošta

Vol 92 Dec 2009: “The Serbs in Exile” part 1; etc.

This is a series of articles on the postal and general history of the Serbs in the 1915-1920 period. Three thoughts arose when I read it: (a) every war has two sides; (b) no nation is always a goodie or a baddie; (c) literature on Serbian Philately has appeared in three languages (Serbian, Greek, French) and frequently articles have been reprinted or translated in ignorance of later work that superseded them. Similar problems are well-known in Austrian philately: there is no practicable answer but awareness of them may help reduce their occurrence. Ed.

London Philatelist

Vol 118 Nr 1371: Details of their new web site, initially RPSL-members-only but partial public access is planned. [*The Index to ‘Austria’ is on it. Ed.*]

Militär und Philatelie

Vol 232: Plans for 2010 (if volunteers appear and health permits); editorial labours of Sisyphus; costings of Personal Stamps; WWI POW camps in Siberia including USA mail from them after the war ended; the 1938 Schuschnigg labels and a letter from him concerning them; recent society activities; ‘temporary’ FPOs.

Vol 233: Plans for 2010 especially Personalised Stamps; creation of a set of hand-cancellers “**FELDPPOST / TEMPORÄR / X / DD.MM.YY-HH / NNNN**” where x is

a, b or c and nnnn is the 4-digit postcode of where they are used; “what do you want” questionnaire for the membership; 1914-18 Military Post in Schwechat (including POW and Hospital mail); temporary-FPOs; 1880s FPO wagons; etc

Stamps of Hungary

Issue 179: Dec 2009: Society room booked at London2010 on 10 May (*in the Hilton Hotel, adjacent to the exhibition*); Review: Postmarks of Fiume 1924-43; auctions report; the fate of Hungarian postmarks after WWI in countries no longer Hungarian (ii); discussion on how to spell ‘Habsburg’; Ös-Budavár; etc.

Südost-Philatelie

Issue 111/2009: Major changes in their Society...

Ukrainian Philatelist

Vol 57 No. 1 (2009): How to improve an exhibit (*see reprint in this issue*); the Mariupil Issue; Franz Josef’s Jubilee especially Ukrainian & other postcards; etc. [*Note: it’s worthwhile keeping an eye on Ukrainian topics, if only because they are the source of a vast number of overprints on Austrian stamps. Ed.*]

Wiener Ganzsachsen- Frei- u Poststempelsammlerverein

Issue 4/2009: 1945-issue coloured landscapes used as provisional postage dues; cancellations of the Post-Omnibus on mail, tickets, forms, etc etc.

Bookmarks

The APS has been provided with a complete scan of the 560-page 1910 Post- and Telegraph Office Index covering Austria, Hungary, and Bosnia-Hercegovina (which is of course out of copyright). We are immensely grateful to Chuck Colomb for facilitating this.

The Publications Subcommittee is considering how best to make this available at affordable cost. Comments welcomed – please send them to the President or the Editor.

QUESTIONS, ANSWERS, LETTERS etc

Slogans

I have a number of WWI cards with anti-English or -Italian slogans, some on labels and some on stickers. To this date I have not seen any with similar labels against the Russians or the Serbs. Why should England and Italy have been singled out?

Geoff Frost.

“The World’s First Illustrated Postcard”



(Q&A, Winter 2009 page 79). Several people have kindly informed me that the item was not redirected to Squiggle, but to “Retour” as in “send it back”.

And it wasn’t “The World’s First Illustrated Postcard” anyway, pedantically speaking, because this is cancelled 19 May 1871 while privately-produced illustrated postcards were not permitted until 1881. Before then they were “letters” and had to be franked accordingly. This specimen has 5Kr postage on the front (the side with the dragon) and 10Kr registration fee on the back.

Johannes Haslauer has reminded me that such illustrated postcards had also to be inscribed “Correspondenzkarte” to qualify for the 2 Kr rate, and pointed me at the book by Puschmann König & Schindler “Österreich-Ungarn 125 Jahre Ausgabe 1867”: specifically, page 63, the section “Bildzudrucke, Text- und Reklamezudrucke”. Hans Smith has translated it thus:

“Added illustrations, added text and advertising matter

“**Added illustrations:** Although comments about the permissibility of added illustrations can be found in the Post Office Regulations only from 1881, cards of this kind were already being printed in 1879 or earlier. These are prints added to the back of viewcards of beauty spots and spas that were popular at the time. The earliest card known so far has a view of Melk Monastery. It is also the only card with an added picture found to date with the yellow impressed stamp. However, the brown 2-Kr cards with added picture are also quite rare. 5-Kr cards with added pictures have not so far been found.

“**Added advertising matter, printed addresses and text:** Here, too, added printing on the yellow 2-Kr cards is rare. Advertising messages on the brown 2-Kr cards are similarly rare but printed addresses and text (e.g. for invitations etc.) are common. Again, however, printed matter on 5 Kr cards is extremely rare. Cards with hand-drawn or painted pictures or ornamented addresses are also hard to find.”

The dragon card was designed by Petar Manojlovic for the Serbian journal “Zmai” published by R. v. Waldheim in Vienna. (Zmai is Serbian for dragon!) It was sent to Zombor and returned to Vienna. It was offered in the “Weissenböck Auction” on 31.10.2009, and sold for €1,000 + 20 % (!!!!).



Johannes Haslauer has also sent this example of an early illustrated card, from Salzburg-Bahnhof to Graz in 1888. It did qualify for the 2Kr rate.

[There's only room for the more important parts! Ed.]



Dear Editor,

Seasons greetings from Denver! I thank you for your hard work and congratulations on another great issue of our publication, and I thank you for the article on one of my favorite issues, the 1919-21 Parliament. The article has revived interest in one of my "mini" collections. I also liked the article by Brian Madeley about the forwarded mourning cover. I have always felt forwarded and returned covers have an interesting story. May I suggest featuring such a cover in future issues of AUSTRIA on a regular basis? I even have some covers which may be drawn upon.

Best regards to you and APS members,

Steve Schweighofer

Your wish is my command... see page 22

Dear Editor,

I obtained this envelope at York Fair; the sender's address is Villach and the cancel is a special one for the Gross-Glockner Race on 9 June 1946. Wurth lists it at 70 brownie-points; he doesn't specify who was racing but I'd expect cars not athletes or horses! It's franked with 3 groschen, the minimum to qualify for a cancellation.

Then it went to Linz Postlagernd, where it acquired an American censor mark. Josef Schmiedleitner seemingly paid 30 groschen dues. The letter rate then was 12g; it had 3g; deficiency 9g; amount due was double-deficiency = 18g but with a minimum of 20g. To that add the Postlagernd fee of 10g (see Bernadini & Pfalz p358) making 30g; shown by 24 + 5 + 1. These are mixed; two Eagles and a PORTO-overprinted posthorn.

My question is, it looks a little bit too good – can it be genuine?

M A Rillen

Dear Editor,

I thought that readers might be interested in the illustrated envelope, bearing a “franking of Franking”. The letter was registered and postmarked in Franking on 16 August 1982, and was addressed to Berlin.

Franking has a post-code of 5131, and readers may know that codes beginning with a “5” belong to post offices in the federal province of Salzburg. Franking is actually in the province of Upper Austria, which uses post-codes beginning with a “4”. This is because Franking lies only 3km from the boundary with Salzburg, and the most convenient postal-route out of Franking lies through that province rather than through Upper Austria.

When post-codes were introduced in Austria in 1966, there were 2355 regular post offices. However 82 of these, including Franking, had post-codes which recognised that the most straightforward postal-route was “out-of-state”. These were flagged to sorting staff by two small inverted triangles adjacent to the post-code in the postmark. This is explained in an article in AUSTRIA 114, pp51-54.

However, the same article, published in 1995, states that two of these 82 offices, Franking and Maria Schmollen, were exceptions, and did not include triangles in their postmarks.. The illustrated cover demonstrates that the Franking postmark certainly incorporated the triangles by 1982. It seems likely that the Franking postmark initially omitted triangles as an oversight rather than a matter of postal policy.

Readers may be able to help me explain the franking of 14 Schillings. Although a 14 Sch. stamp existed in this definitive series, the postal clerk followed the century-old Austrian practice of using one adhesive to meet the postage charge,

and a separate one to meet the registration fee. The 10 Sch. for registration is correct, but 4 Sch. was the contemporary rate for inland mail. The cheapest foreign rate was 6 Sch. for letters to CEPT countries (7 Sch. elsewhere). The underfranking could have been an error, but it was not picked up by the authorities, and no postage-due was charged.



Can any reader tell me if there was a preferential rate to Berlin in 1982?

Keith Brandon

AUSTRIAN PHILATELIC SOCIETY HARROGATE FEST 2010

Don't forget to book for the APS Weekend on 8-10 October at The Old Swan Hotel, Harrogate, North Yorkshire. Details were sent with the Newsletter; if yours has been mislaid the Editor, who is also this year's Festmeister, will be delighted to provide them again. Displays – discussions – bourse – auction – food'n'drink – informal chats.

KRANKENKASSEN RATES: AN UPDATE

By The Usual Gang

Issues 151 & 152 of AUSTRIA contained articles on the special rates for the “pay your premium now” printed forms issued by the Krankenkassen in Vienna and elsewhere. These were official health insurance organisations, catering mainly for the insurance requirements of employers and employees. They had an administrative problem: their forms fell foul of the regulations for postcards, and would have to be franked at the more expensive letter rate – and perhaps enclosed in an envelope.

There are many articles in several publications on this subject. The original pieces in AUSTRIA were based on articles by Franz Hochleutner in issues 2 & 3/2005 of the Wiener Ganssachen- Frei- und Post-stempelsammlerverein Bulletin for 2005. An example, franked with adhesives not the usual meter mark, is in their issue 1/2007; another with a table of rates is in issue 1/2009.

In Stohl part Y page 614A there is quoted a Vienna Postal Directive (now lost, although similar ones have been found) concerning the problem. A solution was evolved, and qualifying items were supposed to have a special imprinted cachet [¹] – however no cacheted item has ever been recorded

What’s the problem? Postcards had to be printed on stiffer paper (“Karton”), and these things weren’t on Karton. The general reason for a lower postcard rate is that because of the stiffness and flatness they require less care in handling.

And the solution? The medical insurance organisations negotiated a special money-saving arrangement so that they wouldn't have to stick the things into an envelope. The postcard part of the form was charged the postcard rate; the paying-in part was charged the lowest-weight-step printed matter rate; and they paid the sum of the two.

An article in Die Briefmarke, pp 24-25, April 2008, shows several examples from 1932 to 1938, and postulates a different solution, namely that the charge for the “postcard part” was set at “half the letter rate”. This does not agree with the Wiener Ganssachen or Stohl. Moreover, while until the Anschluss the inland postcard rate was indeed equal to half the inland letter rate, the introduction of the Local Rates on 4 April removes this numerical coincidence.

¹ Stohl illustrates it as a box containing the words “Zufolge Erlasses der Postdirektion Wien Z10/2830-24 ausnahmesweise gestattet”.

The table of rates till 3.4.1938 is (from Bernadini & Pfalz):

From	To	PC	Pmat	Sum
1.3.1925	30.9.1925	7g	1g	8g
1.10.1925	30.11.1926	8g	1g	9g
1.12.1926	31.1.1929	10g	2g	12g
1.2.1929	31.8.1932	10g	3g	13g
1.9.1932	3.4.1938	12g	3g	15g

What happened at the Anschluss?

On 4 April 1938 the inland postcard rate was reduced to 6 Rpf (9g), the 10-gram printed matter rate remaining at 3 groschen (2 Rpf). Also, a local postcard rate was introduced, of 5 Rpf (8g), and a local letter rate, 8 Rpf (12g) – and the whole of Vienna, including its expansion into Gross-Wien on 15 October 1938, was counted as one local delivery district. The rates became:

From	To	L/I?	PC	Pmat	Sum
4.4.1938	31.7.1938	Inland	6 Rpf (9g)	3g (2 Rpf)	8 Rpf (12g)
		Local	5 Rpf (8g)	3g (2 Rpf)	7 Rpf (11g)

On 1 August the 10 gram printed matter rate was abolished, so the 20-gram rate applied; and the rates were expressed in Rpf only:

From	To	L/I?	PC	Pmat	Sum
1.8.1938	End WWII	Inland	6 Rpf	3 Rpf	9 Rpf
		Local	5 Rpf	3 Rpf	8 Rpf

Several examples exist (some are illustrated in the older AUSTRIA articles). Those known to the author are tabulated below; all bar 2 agree with the “PC + PM” system while almost half do not agree with the “half letter rate” hypothesis. “PC” is Inland Postcard; “LPC” is Local Post Card; “PM” is Printed Matter”. WG is Wiener Ganzsachen; DB is Die Briefmarke.

Date	From	To	Franked	Explanation	Source
10.10.1925	Baden	Mödling	9g	8g PC + 1g PM	WG 3/2005
1928	Wien	Wien	12g	10g PC + 2g PM	WG 2/2005
5.9.1928	Graz	Graz	12g	10g PC + 2g PM	WG 3/2005
11.11.1929	Linz	Wels	13g	10g PC + 3g PM	WG 2/2005

Date	From	To	Franked	Explanation	Source
4.7.1930	Wien	Wien	13g	10g PC + 3g PM	WG 3/2005
29.1.1932	Wien	Wien	13g	10g PC + 3g PM	WG 2/2005
18.3.1932	Wien	Ybbs	13g	10g PC + 3g PM	DB 4/2008
18.3.1932	Wien	Wien	13g	10g PC + 3g PM	WG 3/2005
20.4.1932	Wien	Ybbs	13g	10g PC + 3g PM	DB 4/2008
12.10.1932	Baden	Ybbs	15g	12g PC + 3g PM	DB 4/2008
3.11.1935	Wien	Wien	15g	12g PC + 3g PM	WG 1/2007
21.1.1938	Wien	Wien	15g	12g PC + 3g PM	WG 3/2005
21.3.1938	Wien	Wien	15g	12g PC + 3g PM	WG 3/2005
<i>Local PC rates introduced 4 April 1938; PM unchanged at 3 groschen.</i>					
16.4.1938	Wien	Mödling	11g	See "Problem 1" below	WG 3/2005
11.5.1938	Wien	Wien	11g	5Rpf LPC + 3g PM = 7Rpf = 11g	WG 3/2005
17.5.1938	Baden	Ybbs	12g	6Rpf PC + 3g PM = 8Rpf = 12g	DB 4/2008
1.7.1938	Wien	Wien	7Rpf	5Rpf LPC + 3g PM	WG 1/2009
30.7.1938	Baden	Ybbs	8Rpf	6Rpf PC + 3g PM	DB 4/2008
<i>From 1 Aug, all rates expressed in Rpf only; lowest PM step 3Rpf for 20 grams.</i>					
10.8.1938	Baden	Ybbs	9Rpf	6Rpf PC + 3Rpf PM	DB 4/2008
13.9.1938	Baden	Ybbs	8Rpf	See "Problem 2" below	DB 4/2008 & Dr Pfalz
9.1.1939	Wien	Hollabrunn	9Rpf	6Rpf PC + 3Rpf PM	WG 3/2005
12.9.1940	Kl'furt	Ressig	9Rpf	6Rpf PC + 3Rpf PM	R. Dixon

There are two problems above:

Problem 1: item sent from Wien to Mödling on 16.4.1938, meter-mark franked 11 groschen. On the "PC + PM" theory, if Local it should be 5Rpf LPC + 3g PM = 7Rpf = 11g; if Inland 6Rpf LPC + 3g PM = 8Rpf = 12g. On the "half-letter + PM" theory it would if Local be $\frac{1}{2} \cdot 8Rpf + 3g = 6Rpf = 9g$, if Inland $\frac{1}{2} \cdot 12Rpf + 3g = 8Rpf = 12g$.

So, the only calculation giving "11" is that for a PC+PM at local rates and expressed in groschen. However, Mödling isn't today, & wasn't then, in Wien. "Greater Vienna" didn't start till 15 Oct 1938 anyway, so inland rates would have applied: 8Rpf or 12g.

A suggestion has been made that the pre-Anschluss rates were applied, giving $12g + 3g = 15g = 11Rpf$ shown by the number 11 in as-yet-unchanged frame still worded groschen.

Problem 2: listed but not illustrated in Die Briefmarke - however Dr Pfalz has kindly sent me a copy. It's a card plus attached Empfangschein paying-in-slip. Clear meter mark franking dated 13.9.1938 of 8Rpf at Baden; sent to Ybbs. This is Inland so should have been 9Rpf (6Rpf PC + 3Rpf PM); had it been local to Baden it would have been 8Rpf. It is addressed "Ybbs a/D. P.loco" which might be a claim for local rate – if so it succeeded!

Another specimen



This was offered in a recent auction. It is cancelled on 12.9.1940 by a meter mark of 9 Rpf, showing that the 1 August 1938 rules still applied in 1940. Indeed, the postal rates remained unchanged until the end of the 3rd Reich.

And after the war?

Next question – what happened post-war? In theory “everything reverted to as-it-was” so examples should exist from 1945 on at the PC + PM rates. These according to Bernadini & Pfalz are:

From	To	L/I?	PC	Pmat	Sum
End of war	31.12.1946	Inland	6g	3g	9g
		Local	5g	3g	8g
1.1.1947	30.8.1947	--	8g	3g	11g
1.9.1947	31.5.1949	--	20g	10g	30g
1.6.1949	30.8.1951	--	30g	15g	45g
1.9.1951	30.11.1953	Inland	100g	30g	130g
		Local	70g	30g	100g

[From 1.12.1953 till 1957 there is the possible complication of the “printed matter letter” – which I shall ignore.] Dr Pfalz has discovered four examples from the 1947-48 period, of which two do fit the “PC+PM” rule and two do not. An article on the subject is scheduled for Die Briefmarke in mid-2010 – subscribe, and find out!