

This is a priority registered letter from Austria to Gt Britain, dated October 2010 & weighing 35 grams. It is correctly franked. Can you calculate how the franking is arrived at? See page 22!



The original Mercury newspaper postage stamps and the WIPA 1933 adaptation



Mahler - dark brown, light brown, orange - but not red...



The new self-adhesive definitives: 1 May 2011

One of these is an Austrian registration stamp, issued and catalogued. Do you know which? See the articles on pages 21 and 27!



Aide Memoire

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Edited by Andy Taylor

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➔ always use the latest list ➔

EDITORIAL 174



Congratulations to those who entered INDIPEX-2011 (the Indian International exhibition); APS results known to me are:

- Chuck Colomb: Large Vermeil (85 points) in Postal History class for “The Pneumatic Post of Vienna - The Empire Period”
- Joyce Boyer: Large Silver (78 points) for “Austrian Airmail 1918 – 1938”



Colour cover: comments so far are 10 enthusiastically in favour and 2 strongly against.

New Issues: less contentious! Having considered and weighed the feedback, I’ve decided to attempt to print a listing every 6 months. On balance I think it should be an integral part of the journal, not a pull-out supplement.

Birthday, Brian Presland: happy 75th!

Articles: I’m entering a period where I have quite a lot of heavy articles that are about 90% ready; but lack of time, knowledge, or access to archives is preventing their completion. I don’t want to print articles with known gaps and loose ends. (Yes, I know that the best is the enemy of the adequate!) This is different from articles containing all that it’s possible to include and an explanation of what must exist but cannot be found, the standard example being the decrees on town-of-posting cancels. So if any reader feels they could write an article, do so and send it in!

All change! The Austrian Post Office have announced a dramatically altered system of rates for inland and foreign mail, comprising five weight/size formats and accompanying self-adhesive definitive stamps. It began on the first of May. This is of course “International Workers Day”, but long before that May 1st saw the English recognition of the independence of Scotland (1329), the Act of Union that abolished England and formed the Kingdom of Great Britain (1707), the opening night of Mozart’s *The Marriage of Figaro* in Vienna (1786), the issue of the Penny Black (1840), the opening of the Folies Bergère (1869), and the legalisation of same-sex marriage in Sweden (2009). May 1st is Walpurgisnacht in Central and Northern Europe, and National Love Day in Prague. May 1st 2011 was a Sunday and a public holiday in Austria, so DIY first day covers would have been tricky. “May Day!” is also the international maritime distress call; whether the new arrangements and their stamps call for this response I leave to you to decide. Such details as I have discovered begin on page 9.

Another new aspect of the system is that underfranked inland letters will no longer be delivered with a Postage Due; instead they will be returned to the sender who will be able to add the missing amount and repost it. Apparently “letters lacking a sender’s address will be sent to Linz”... is this a threat or a promise?

This issue: At the suggestion of Herr Oberadabei, it’s been produced a few weeks early to be closer to the introduction date of the new postal system and the accompanying stamps. It begins however with another of Steve Schweighofer’s interesting covers; this one went from Vienna to Vienna via New York. Questions follow, with some answers. The new postal system is then considered; I have been able to pull information from several sources although some loose ends remain. The centenary of Mahler’s death provides me with a peg on which to hang a thematic article and to apply modern science to the consideration of a red-coloured version of his birthday centenary stamp recently discovered in Germany. Recent changes to the registration system are examined by Keith Brandon; and a historical parallel by Richard Zimmerl. Finally, 2011 is the 160th anniversary of the Mercury newspaper postage stamps, and while I could have cobbled together an article I felt Edwin Müller would do it considerably better!

Vienna to New York City to Dead Letter Office to Vienna

By Steve Schweighofer



This registered letter was posted 16 October 1906, to New York City. The cancel is from the 1/1 Wien 15 station [1]. It is franked with two 25-heller definitives of the Emperor Franz Josef series of 1906-1907 (perforated 13 x 12½), paying the foreign letter rate of 25 heller and the foreign registry fee of 25 heller. One 25 heller stamp is on the front and one is on the back. The stamp on the back is almost unnoticeable due to the multiple heavy cancellations.

The letter is addressed to North = America. New York, Mr, Charles Stix, Music Director [2], 1310 Union Avenue New-York, (Bronx) North-America. The back has a bright red 28 October 1906

received marking from the New York, NY registry and a darker red 29 October 1906 Fox Street Station (just a few blocks from Union Ave.), New York, NY registered arrival marking. There is handwritten in pencil, "Hold", which is lined through. On 12 November 1906, the letter was considered unclaimed and marked on the front as such with a bright red straight-lined date stamp and "UNCLAIMED".

On 14 December the letter was sent to the Dead Letter Office (DLO), stamped on the back with a violet boxed registry section marking with the date as well as on the front with the item record number in Volume 34 and stamped 56653 in red. The "CORRECT" in the DLO box on the back is believed to mean the address was double-checked before sending to the DLO.

There is a partial black rubber stamped "RETOUR" diagonally across "Charles" and again about half complete diagonally across "Ave." and "New York". This

was probably applied at the New York City office and corresponds with the unreadable black New York, NY registry cancel struck over the Vienna cancel on the stamp on the back.

There is a dark blue "64243" applied twice by a numbering stamp, although it's not known why, when or by which office this was applied. There is also the remnant of a label applied vertically along the right edge of the



backside that has not been identified, but reads in part: "...M... / ...g. Div. ...". The final marking is that of an arrival stamp in Vienna on 5 January 1907, but that's not the final destination. In the meantime, the sender, Th. Stix, has moved ... not once, but twice. The original sender's address on I Kanovagasse (today Canovagasse) 4, Wien, has been lined through and replaced with one at Alleegasse 36 Frafik (?), which is also lined through. The final address was partially written across the top of the mystery label described above, but seems to begin and end with "1/1 (?)...gasse"

Assistance provided by auxiliary markings collector and researcher Tom Fortunado.

About my research and other discoveries

My first work on this cover started by trying to read the Vienna cancellation date. Only the 16 could be read, so I deduced from the receiving markings on the back and the registry label on the front that it must have been sent on 16 October 1906 from 1/1 Wien 15.

I next learned about the addressee. An internet search found that 43-year-old Austrian Carl Stix, music master, and his 27-year-old wife arrived from Cuxhaven, Lower Saxony, Germany on S.S. Fürst Bismarck in New York City 2 October 1903 from Berlin, bound for the Conried Metropolitan Opera of New York City [³]. A 1907 New York City directory listed musician Carl Stix at a house at 1310 Union Ave. Mr. Stix was not listed in a 1910 directory, the next year available on the internet.

I next learned about the street address and the neighborhood. The address 1310 Union Ave. was searched on the internet with Google and it was revealed that today it is in the Bronx. A Google Earth search did not identify that address, but street-view photos showed that in that block is a fairly new-looking large brick building that had a flagpole on the Union Ave. side and to me it looked like a school. A zoom out revealed the area to have a football field, track and tennis courts, and an icon that identified it as Junior High School 136. Another Google search revealed the school to be named Walter J. Damrosch [⁴] Junior High School 136. A search on the school's name revealed nothing, so I searched for New York schools, which brought up the New York City Department of Education and I found this school has a website. The school is a special-needs school for severely emotionally-disturbed students. There was no school history available online but the school seems to have opened in 1956. The neighborhood was razed sometime between 1906 and 1956, but I was unable to determine when. I contacted a Mr. John Wilde at the school, requesting information about homes on Union Street before the school was built, but Mr. Wilde was only four years old at the time the school was built and he was not even living in the area.

Notes

¹ Editorial addition: The office 1/1 Wien 15 began life in Maximilianstrasse on 25 Jan 1873. It moved to Kärntnerring in 1880, changed its name to 1/1 Wien 15 in 1892, changed again to Wien 1015 in 1966, and is now Filiale 1015 Wien, located at Krugerstraße 13. Meanwhile Maximilianstrasse was renamed Mahlerstrasse!

² In the United States, music director is used by many symphony orchestras to designate the primary conductor, but was not an official title at the New York Metropolitan Opera until 1973

³ Heinrich Conried was a theatrical manager and director of the Metropolitan Opera 1893-1908

⁴ Walter J. Damrosch was the principal conductor of the Opera 1884-1902 (small world, eh?).

QUESTIONS, ANSWERS, LETTERS etc

Second day covers??



Sal Rizza sent me the distinctly philatelic cover at top left; the coffee stain isn't his! He noted that while the **STAATSVERTRAG** stamp was first issued on 15 May 1955, hence the Ersttag cachet, the cancel is clearly dated 16 May. Is this unusual?

Well, I have at least one more. The top right cover is the Kitzbuhel Arms stamp, FDC 23 Aug 1871; but at left is a part of another "FDC" dated 24 August!

It seems unduly pernicky of the Post Office to alter the date on a presumably late-posted F D cover while leaving the Ersttag cachet. But maybe odder is that the special cancellers must have been made with removeable date slugs.

Sal also enjoyed our President's article, "Austria-Hungary 3, 6, 12, 24...?"; noted the lack of a copy of the 12 Heller stamp used on cover; and sent one. It was mailed from Zborovice in Northeastern Moravia (on Route 496 on the Slovak Republic border). addressed to Mr. Boh. Vaivra, Royal Commissioner for something or other. No doubt another philatelic cover, says Sal, used on 26 October 1907. This is the only 12 Heller on cover that he has seen - there must be others?



John Anthony writes:

For anyone interested in A-H Navy – browse to <http://mateinfo.hu/a-index.htm> and click on the 'Navy' link on the right side, lots of statistical info. re the ships, far more than in Kallis & Kohl.

Druckfehlerteufeleckerel

- John May points out that the Europa issue that I said on page 33 had been dropped was actually issued on 11 June 2010....



Europe 2010 - Children's books. 65c; 11/6/2010; 250,000; Offset; Design: Carola Holland. The theme proposed this year by Posteurop, the federation of European post companies, for the EUROPA stamp is "Children's books". The motif for the Austrian stamp was created by Carola Holland and shows the new "Post Office Fox" Fridolin, whose exciting adventures have been related in a number of children's books over the last few years. The merry fox, skateboarding and balancing five books on his head, displays the charming cheerfulness that is often inherent in this topic.

- On page 38, the caption to the second group of illustrations should say "2 Schilling 70" to agree with the picture.
- On page 43, as a test for the readers the illustration was deliberately captioned "worthless Mother" instead of "valueless sample". Congratulations to the one member who noticed.

Revenue stamps

The Winter 2010 issue of Austria included a question on page 40 asking why the revenue stamps illustrated are not found in catalogues. The answer is, of course, that they are included provided you search the correct catalogues.

One revenue catalogue that I find very useful is the Catalogue of the Adhesive Revenue Stamps of Austria, a five-volume set privately published by Martin Erler and Dr. Helmut Hagn in a German-English issue dating from 1978.

A second source of information is The History of Revenue Stamps in Austria by Dr. Stephan Koczynski, distributed via CD by the APS in 2008. I'm sure there are many other sources available, but I find that Erler and Koczynski satisfy my needs.

Yours in collecting, Leonard F. Cremona

UPDATE ON "1947 NEW-CURRENCY ISSUE DATES"

Value	Earliest date found	Whose
3g	19 Jan 1948	ja
5g	13 Dec 1947	ss, bc
10g	FDI (10.12.1947)	hp
15g	11 or 17 Feb 1948	fc
20g	FDI (10.12.1947)	ct
30g	27 Dec 1947	
40g	FDI (10.12.1947)	ct, hp
50g	27 Dec 1947	kb

Value	Earliest date found	Whose
60g	27 Feb 1948	
70g	15 Mar 1948	hgw
80g	25 Feb 1948	
90g	21 Feb 1948	
1S	14 Dec 1947	rk
2S	21 Dec 1947	rk
3S	17 Feb 1948	
5S	10 Feb 1948 Possible 6 Feb	hp fc

NOTES FROM PUBLICATIONS.

ARGE Feldpost Österreich-Ungarn

Issue 104: news, views, Q&A, wants etc; cards from a soldier in Przemyśl and later in a POW camp in Turkestan; Valutakontrolle (prevention of export of money) on packet cards, 1917-1920; two KuK Kriegsmarine telegrammes; introduction to the postal history of Bosnia & Herzegovina; WWI usage of 'patriotic labels' as decorative franking on Fieldpost and as attempted franking on other mail; 1917 Vienna censorship of money letters; etc.

ARGE Österreich e.V.

2011/1 Nr 93: the Xmas "walking postbox" stationery; retour-stempel; Kronen, Schilling and Stüber in 1925; the Salzkammergut Lokalbahn; Gesamtpostkurs; Mühlviertel cancels; 1860-70s letters from Italy to Austria; 50-Schilling covers.



The ARGE seeks information on "retour-stempel"; these are typically ovals containing "UNBEHOBEN UNBESTELLBAR RETOUR" and a decoration. Klein part 2 contains some as item 7964; others are known; please send a picture to the Editor (it's the decoration that changes so a written description is inadequate).

Die Briefmarke:

Issue 2/2011: Hedy Lamarr; the Queen on British Stamps; year of the hare; thematic: soft fruit; how may Bluzgers for this letter?; well-illustrated article on offprints; Mag. Dorothea Haslauer; ; an 1870 telegramme; the FRANKO-HOTOVĚ cancel, Prague 1918/19; news of new issues; perfins; Iceland; notes from societies; Numiphil-2010; letters; 4 different catalogues of Xmas stamps; etc etc

Issue 3/2011: 50 years of the WWF (wildlife, not wrestling); flood relief stamps; 2nd Republic high frankings; flower painting esp. for stamps; Prof Stefferl's 80th; St Jakob/Abbazia; world, yooF, club etc news; etc

Issue 4/2011: 50 years in space; Easter; the Last Supper; Vienna's 14th district; R.Kristen's fieldpost cards; The New Definitives Series (and the new postal rates system); Schiele's portraits; new catalogues; etc etc.

Germania

Feb 2011 vol 47 no 1: Punktverrechnungskarten and FL-cheques; a Minenwerfer (trench mortar); parcel cards (and the ownership of the attached stamps!); Nothilfe ordering cards; the June 1948 currency reform; exporting samples in and after WWI; etc etc

Jugopošta

Vol 97 Mar 2011: evolution of postage due in proto-Yugoslavia (15pp); the counter-sheets of the 1919 Slovenia dues (14pp).

London Philatelist

Vol 120 Apr 2011: "Philatelic shade discrimination"; the decoupage printing process; etc

The article on **Philatelic shade discrimination** is heavy reading by nature of the subject: it outlines the physics and physiology of colour perception and colourimetric analysis. It notes that even in a multiple-stamp piece taken from a single sheet adjacent stamps can be measurably different! It then discusses a theoretical and

experimental investigation of the actions of a “recognised colour expert” and how they correlate with the measurements made with a Video Spectral Comparator 6000 (which I understand costs more than most new cars!). Fuzzy set theory and the MacAdam Ellipse are applied. The general conclusion is that the traditional procedures of an expert are soundly based, in that s/he does not ‘measure’ colour but categorises stamps into shades and this process is stable and reproducible. The advantage of the machine approach is that less-expert philatelists can use it to apply the expert’s knowledge. The disadvantages are the need for that prior knowledge for the particular stamp in question, and the cost of the device!

Militär und Philatelie

Issue 236 Jan 2011: Kriegsbrückenequipagen; modern news and activities;

Stamps of Hungary

Issue 184: Mar 2011: Flood charity stamps; battles in the Carpathians, 1914-15 part 2; modern illustrated stationery postcards; forged pre-stamp postmarks; parcel post rates 1927-1944; Ukrainian matters; etc

Wiener Ganzsachen usw

Issue 1/2011 (Feb 2011): a letter from Mayerling; recent unusually-shaped machine cancels; etc etc.

ADDITIONS and CHANGES TO THE LIBRARY

Ref	Title	Comment	Pp	Author	Pub	Tx
439 CAT	Austrian Post Offices in China	Catalogue of the auction of Dr William Tong's collection, with realisations	64	(Zurich)	2010	E

The librarian writes concerning item 439CAT: *I have decided to file this auction catalogue with Fred Pirotte's book on The Postal History of the Austro-Hungarian Empire's activities in the Far East since it appears to complement the book. With most of the lots illustrated smaller than actual size in this auction catalogue, it is a useful source of information on what material might be found from this collecting area. The book and the auction catalogue may be borrowed together or separately.*

Ave atque Vale!

We welcome: Robert Dempsey, Ireland; Herbert Robisch, Austria; Sidney Fenemore, Wallasey; John Anderson, Essex; Keith Waugh, Middlesborough; and John Cumes, Germany

We say farewell to Harold Ford; Jeffrey Pattman; and Antoine O'Broin.

ALL CHANGE!

By Andy Taylor aided by Prof Richard Zimmerl

Alles umsteigen! All change! The Austrian Post Office have announced a dramatically altered system of rates for inland and foreign mail, comprising five weight/size formats and accompanying self-adhesive definitive stamps. It started on the first of May 2011. As this was a Sunday and a public holiday in Austria, doing your own first day covers would have been tricky (you could order from the Bureau).

The justification for the changes is stated as: *“Following a survey of 300,000 Austrians of whom over 8% replied instead of the usual 2%, the large majority wanted simplification; a better packet service; and daily collection from letter boxes.”*

DIE NEUEN SELBSTKLEBENDEN DAUERMARKEN

NATIONAL



Markenheft (10er)



Markenheft (4er)



Rolle zu 100 und 25 Stück

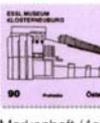


Rolle zu 50 Stück

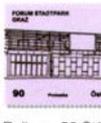
ERGÄNZUNGSMARKE



Rolle zu 50 Stück



Markenheft (4er)



Rolle zu 50 Stück



Markenheft (4er)

INTERNATIONAL



Markenheft (4er)



Rolle zu 50 Stück



Markenheft (4er)



Markenheft (4er)



I have obtained details from Prof Zimmerl, from a leaflet the Post Office sent me, from their web site – and in the April Die Briefmarke. All are in German only.

I also received a postcard with an illustration of the new self-adhesive postage stamps, designed by the renowned Austrian artist Rainer Prohaska; the Post Office invited me to see for myself *“how artistically he has translated architecture onto the stamps”*.

**WAHRE KUNSTWERKE:
DIE NEUEN MARKEN AB MAI 2011.**

Moderne Architektur wird in Zukunft die Dauermarken der Österreichischen Post AG in wahre Kunstwerke verwandeln. 10 österreichische und 2 internationale Häuser für zeitgenössische Kunst sind ab Mai 2011 die neuen Markenmotive. Für die Gestaltung konnte der bildende Künstler Rainer Prohaska gewonnen werden.



Österreichische Post AG, Debiturnummer: 25000143

WIEN'S WIRKLICH WICHTIG IST, DANN LIEBET MIT DER POST.  Post

The all-the-new-stamps postcard illustrated above has the other side (shown here) configured as a pre-franked card, except that the imprint while in the colour and a design of the new 65c inland rate is **not** an imprinted stamp ‘within the meaning of the Act’. Instead it’s inscribed “POSTDIENST / SERVICE DES POSTES” (why use UPU-French on an inland card?), so it isn’t a stamp, nor is the card postal stationery.

Subscribers were also sent an envelope pre-addressed to the Bureau and with a “postbox on legs” imprint – again inscribed “POSTDIENST / SERVICE DES POSTES” and so not postal stationery. This was to send back alterations one might wish to make to

a standing order, hopefully to add the new self-adhesive stamps to it.

The fate of such envelopes when readdressed by affixing a sticky label remains to be seen; inevitably collectors will try it ☺

Depending on how the booklets and rolls are split for collectors, it is likely that the post Office's "50 Euro per year" self-imposed constraint on the cost of a subscription will yet again be exceeded.



Private and domestic customers

"With effect from 1st May 2011, there will be 5 classes of letter: Standard, Standard Plus, Maxi, Maxi Plus and Großbrief. You need then keep only five denominations of stamp at home instead of the present 14, and post your mail in any of Austria's 17,000 letter boxes. The first 4 classes are chosen to fit the standard Austrian letter box; since these are locked greater security will result. Any special needs will be met by the Großbrief. Worldwide posting will now require only 6 denominations instead of 15."

Inland rates

Name	Maximum size	Weight	Rate	Old rate	Rise
Standard	235 x 162 x 5 mm	up to 20 gram	62	55	7
Standard Plus	235 x 162 x 5 mm	20+ to 50 gram	90	75	15
Maxi	324 x 229 x 20 mm	up to 500 gram	145	175	-30
Maxi Plus	353 x 250 x 24 mm	up to 1 Kg	290	275	15
Gross	length + breadth + height not over 900 mm and no one of them over 500 mm. For rolls: length + twice the circumference not to exceed 900 mm; length not over 500 mm	up to 2 Kg.	380	375	5

Rates are in Euro-cents. There is a **minimum size** for all classes of 140 x 90 mm; this may not apply to rolls (the minimum thickness is stated elsewhere as "160GSM", which for paper is typically 0.2mm). Philatelic pedants can send as a Grossbrief a cardboard roll 500mm long x 63.67mm diameter, or a steel disk 1mm thick x 143mm dia. Yes, the 'Maxi-rate' is 30 cents less: I gather it's a popular size for items ordered on-line, and they're probably competing with private delivery services.

Foreign rates

Name	EU		Rest-of-Europe		Rest-of-world	
	Priority	Economy	Priority	Economy	Priority	Economy
Standard	70	---	70	---	170	---
Standard Plus	170	140	170	140	240	210
Maxi	410	340	410	340	680	590
Maxi Plus	820	680	820	680	1500	1360
Gross	1530	1360	1530	1360	2420	2180

Rates are in Euro-cents. The EU and Rest-of-Europe rates are listed separately although they are the same; perhaps they won't always be...

General

Post Office counters will be equipped with a plastic size gauge, similar to the British one but in yellow instead of red, and having two test slots. Numerous ‘hints and tips’ are provided for the better addressing of envelopes; one that most Brits infringe is that the 4-digit postcode should NOT be prefixed with an ‘A’ or a dash.

Customers can have a “Post-Box” installed into which packets etc will fit. They would be issued with a PIN to open the box. This “will dispense with the need for Yellow Slips and the trudge to the delivery office”. Later this year a PacketStamp will be introduced, and it will be possible to post your packet 24/7 in boxes to be provided eg in the foyer of post offices.

Busy Post Offices with several counters will change to the single-queue system; this implies that every counter will be offering every service, a change from the past!

Inland delivery will be next-day (Saturday postings will be delivered on Monday).

Most rates will rise by some 20%! The Grossbrief is actually cheaper than the same item sent as a packet; however packets are ‘signed for’ so the cost comparison should really be with a registered letter.

Existing stamps can still be used, if necessary by paying at the counter for any extra postage needed.

Although popular rumour is that the inland registration rate will be raised to equal the foreign (ie to from 210 to 285), the published tariffs do not show this.

Collectors may be able to buy roll stamps in strips of 5 – or may not...

Private customers will no longer have the option of a cheaper non-priority service.

The new stamps

These are all self-adhesive, so may not adhere to ‘paddybags’. They will be variously available in booklets of 4 and 10 (B4, B10 below) and rolls of 25, 50 & 100 (R25 etc) depending on the value and its purpose. The colours reflect the use, eg all 62 cent stamps are powder blue. The stamps are 30x24mm (or 24x30) and printed in offset by Enschedé in Holland. Colour illustrations are on the cover of this issue. Designs and values are:

<i>Face</i>	<i>Colour</i>	<i>Design(s)</i>	<i>Packs</i>
7	Grey	Ars Electronica Center, Linz	R50
62	Powder blue	Kunsthhaus, Bregenz Kunsthalle, Krems Museum Moderner Kunst, Stiftung Ludwig, Wien Kunsthhaus Graz, Universalmuseum Joanneum, Graz	B10 B10 B4 R25, R100
70	Salmon	Museum der Moderne, Mönchsberg, Salzburg Lentos Kunstmuseum, Linz	B4 R50
90	Lilac	Essl Museum, Klosterneuburg Forum Stadtpark, Graz	B4 R50
145	Greenish-blue	Kunsthalle Wien, Project Space Karlsplatz, Wien	B4
170	Buff	MAK Center, Schindler Chase House, Los Angeles	B4
340	Pale lime	Austrian Cultural Forum, New York	B4

Inland Postal Stationery will be produced: envelopes with and without a window and postcards. All come in packs of 10 and are imprinted with one of the 62cent designs. 10 envelopes cost 7€20 while 10 postcards are only 6€20.

Underfranked inland mail

The increases in inland letter rates are given above: Standard 7c, Standard Plus 15c, Maxi Plus 15c, Gross 5c [& Maxi 30c less]. So what happens if you post a letter with the old rate stamp on it? I understand that the Post Office Handbook tells its staff that inland items underfranked by up to 15 cents will be delivered anyway; an underfranked item over 15c will be sent back to the sender with an admonitory label; but if there’s no sender’s

address it too will be delivered. Hence, only for a Maxi letter will it make any difference! [The label is actually in washed-out green]

Franking possibilities

Face▶	62	70	90	145	170	340
Rate▼						
62	1					
70		1				
90			1			
140		2				
145				1		
170					1	
210		3				
240		1			1	
290				2		
340						1
380			1	2		
410		1				1
590		3	1	2		
680						2
820	5				1	1
1360						4
1500	5				1	3
1530					1	4
2180		2				6
2420		3			1	6

Zurück an den Absender!

Bitte fehlendes Entgelt in Höhe von _____ EUR

auf der Sendung ergänzen, Zettel abnehmen und wieder aufgeben!

Es gelten die Allgemeinen Geschäftsbedingungen der Österreichischen Post AG.

7 661 012 500 02.2003

The above rates require frankings to the values of 62, 70, 90, 140, 145, 170, 210, 240, 290, 340, 380, 410, 590, 680, 820, 1360, 1500, 1530, 2180, and 2420 cents. Are these all possible?

Yes!

My table is on the left; no doubt a simpler version exists; and probably you'll need the larger envelopes to fit all the stamps on!

Assuming that Post Offices will not sell individual stamps from booklets and rolls, it is up to the customer to decide what to do with the inescapable leftover stamps

The 7-cent value will be useful to uprate ones stock of 55-cent stamps (for the standard inland letter) to the new rate of 62c.

However, the uprating of 65c stamps for mailing purchases to European customers needs 5c stamps to make up the new 70c rate - which do not exist in the new range..

Business and commercial customers

They can use all the services available to private customers and at the same rates. However they have an alternative: for inland mail they can choose between Premium and Economy service, with delivery scheduled as next-working-day and in-two-to-three-days respectively. Economy mail has to be at least 1000 items, and is to be taken by the sender to the delivery centre.

Name	Economy	
	net	gross
Standard	57	68
Standard Plus	80	96
Maxi	125	150
Maxi Plus	260	312
Gross	(not available)	

The postage rates for Economy show a new feature: **value added tax**. This arises from recent rulings by European courts. A “universal service” is free of tax BUT by definition must be available to all customers anywhere in the entire country at the same rates and under the same terms and conditions. A restricted service is one offered only to certain classes of customer, and it is taxable.

Interestingly, the gross Economy rates are more than the tax-free Priority rates. However as a successful business will charge its customers more in VAT than it pays on its inputs, this doesn't matter to them.

THE APS BOOKSHOP

To purchase any of these items, contact the Librarian. If paying by Paypal remember to add the £1 fee!

CDs

- ❖ *All CDs cost £10 or €15 including postage to anywhere in the world*
- ❖ **“The History of Austrian Revenue Stamps”** by Dr. Stephan Koczynski. Enhanced and published on CD in fully-text-searchable form. It is ISBN 978-0-900118-07-4
- ❖ **1910 Post Office Index.** This is the “Verzeichnis der Post- und Telegraphen-Ämter in Österreich, Ungarn und in Bosnien-Hercegovina sowie der österreichischen Postanstalten im Fürstentum Liechtenstein und in der Levante”, published in Vienna in 1910. It lists all the Austrian post offices open anywhere at that date; with symbols indicating the facilities available at each. The CD contains pictures of the original pages, not text. It is ISBN 978-0-900118-08-1

Books:

- ❖ **“A Celebration of Austrian Philately”:** the APS 60th anniversary ‘Festschrift’. viii+162 pp A4 in full colour. ISBN 978-0-900118-05-0 Price **£15**
- ❖ **“The Pneumatic Post in Vienna”** now reprinted in one A4 volume, ISBN 978-0-900118-06-7 and now only **£32**
- ❖ **“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; price **£12**
- ❖ **“The Postal History of Ukraine: KuK Ukrainische Legion Feldpost correspondence cards 1914-1918”** by Dubniak & Cybaniak. **£14**
- ❖ **German/English Philatelic Dictionary**, published by the Germany Philatelic Society in the USA. This is the 2005 edition, 298 sides of A5, spiral bound, with appendix of abbreviations. Copies cost **£16**.
- ❖ *To all these add P&P: Pneumatic Post £4.50 to GB, £5 to Europe; all other books £2.50 to GB, £3.50 to Europe. Books to other destinations at cost.*

Other items

- ❖ Back numbers of “Austria” are £1 each to members (£5 to non-members), subject to us having stock. Some may be facsimiles or second-hand originals. Postage extra at cost.
- ❖ **Blue-covered binders for A4 issues of ‘Austria’ are available at £4.99 each and will comfortably hold 8 issues (or 10-12 with a squash). Postage at cost (it’s a “Packet”), or delivery by arrangement.**
- ❖ **Ties and Cravats** are available in blue from the Librarian: ties £6.75; cravats £7.50.

Stock clearance

- ❖ **The remaining binders for A5 issues of ‘Austria’ now only £2 each plus P&P. First come first served!**

Gustav Mahler: a thematic Feuilleton

By Andy Taylor

The Austrian composer and conductor Gustav Mahler died in Vienna on 18 May 1911. The centenary of his death thus falls in 2011 and provides the opportunity for a thematic Feuilleton, which I'll confine to the period of his life. As with many composers, his fame only really began with the celebration of the centenary of his birth - when he'd been dead for 50 years.



Centenary of Mahler's birth

Gustav Mahler was born to a Jewish innkeeper Bernhard and his wife Marie on 7 July 1860 in what was then Kalischt in Bohemia. There are over 10 places in today's Czech Republic formerly called Kalischt; this one was in Bohemia (only just!) and is now Kaliště. It lies at 49°15'N, 15°18'E and is 26km SW from Iglau in Moravia (now Jihlava in the Czech Republic). In 1860 this Kalischt was a small hamlet near a large forest, with no post office, and it's much the same now; it isn't listed in the 1910 Post Office Directory.

Soon afterwards the birth, an Imperial Decree permitted people to move without requiring permission of a feudal overlord, and the family promptly moved across the Bohemian border to Iglau in Moravia. There they joined a flourishing German-speaking Jewish community, and Bernard became through determination and effort the owner of a distillery. Iglau had a flourishing musical life, with a military band, a church choir, an orchestra and a small opera house as well as much folk music.



In 1870 Mahler gave a piano recital in Iglau; and in 1875 he auditioned for the Vienna conservatory. He was accepted as a student, but though successful in piano competitions he abandoned playing in favour of composing. He also registered at the University in 1877 for courses in philosophy, history and music aesthetics; read widely; and attended Anton Bruckner's courses in the theory of harmony. He joined the Academic Wagner Society and the 'Leseverein der deutschen Studenten

Wiens' in which the philosophy of Nietzsche coupled with Wagnerism, socialism, and pan-Germanism created a ferment of new ideas. By the time of graduation Mahler was conducting, teaching piano, frequenting philosophical coffee houses and becoming confirmed in his idealistic socialist beliefs.





As was normal, Mahler moved frequently from one conducting post to another, gaining experience and widening his repertoire. He started in 1880 at Bad Hall, then Olmütz in 1883, Laibach in 1884, Kassel in 1885. The 1885-6 season saw him in Prague, where for the first time he had artists able to perform Mozart and Wagner operas. He took up the post of second conductor to Arthur Nikisch at Leipzig in 1886.



Mahler's next two operatic posts were of more significance. From 1888 to 1891 he reinvigorated the Royal Opera at Budapest, leaving it in 1891 for Hamburg when the political and nationalist conflicts became excessive. In summer 1892 he made his only visit to London, where he conducted at Drury Lane and Covent Garden.



From 1893 Mahler spent his summers at a country retreat, initially on Attersee in the Salzkammergut and later in Carinthia, where he devoted his time to composition. In 1897 Mahler applied for the directorship of the Vienna Court Opera, overcame the no-Jews rule by being baptized as a Catholic, and was appointed conductor of the Opera that autumn



In 1898 he also became conductor of the Vienna Philharmonic, an appointment which ended in 1901 after considerable friction.



Mahler expected (and duly received) huge opposition in Vienna, which was politically polarised between Victor Adler's left-wing Social Democrats and Karl Lueger's anti-semitic Christian Socialists; a further complexity was that the Opera was run by the Court. Meanwhile, the working class were becoming a cohesive political force, and the success of assimilated Jews in those professions open to them was matched by a rise in anti-semitism.



The end of the 19th century was an age of upheaval, with a mood that fluctuated between optimism and depression, between euphoria about the future and Weltschmerz, between renewal and decadence. Mahler's appointment as director of the Imperial Opera House also meant the start of a new era for this institution. Driven by an uncompromising striving for perfection, Mahler began a series of fundamental reforms. His compositions however were given a generally unfriendly reception by the Viennese critics. Carl Schorske tells us in *Fin-de-Siècle Vienna: Politics and Culture* that Mahler's music appealed to liberals while Bruckner's fitted the world-view of conservatives and nationalists.



In 1902 Mahler married Alma Schindler, 20 years younger, herself a composer and the daughter of the Austrian landscape painter Emil Schindler. Through her he was associated with the Sezession movement and became the focal point of the younger generation of composers such as Schoenberg, Berg, Webern, and Zemlinsky.

The anti-Semitic faction secured Mahler's departure from the Opera in 1907, aided by his preference for conducting his own compositions elsewhere. During this year his elder daughter, aged four, died from scarlet fever, and he was told that he had a malfunction of a heart valve.



After a final staging of *Fidelio* in Vienna on 15 October 1907 and a farewell performance of his Second Symphony in the Musikvereinsaal in November, Mahler left Europe for New York, to conduct the Metropolitan Opera from 1908 to 1910. From 1909 he was conductor of the New York Philharmonic Orchestra, where both players and audience resented his strict standards of discipline, his concentration on unfamiliar works, and his retouching of the orchestration of Beethoven's symphonies.



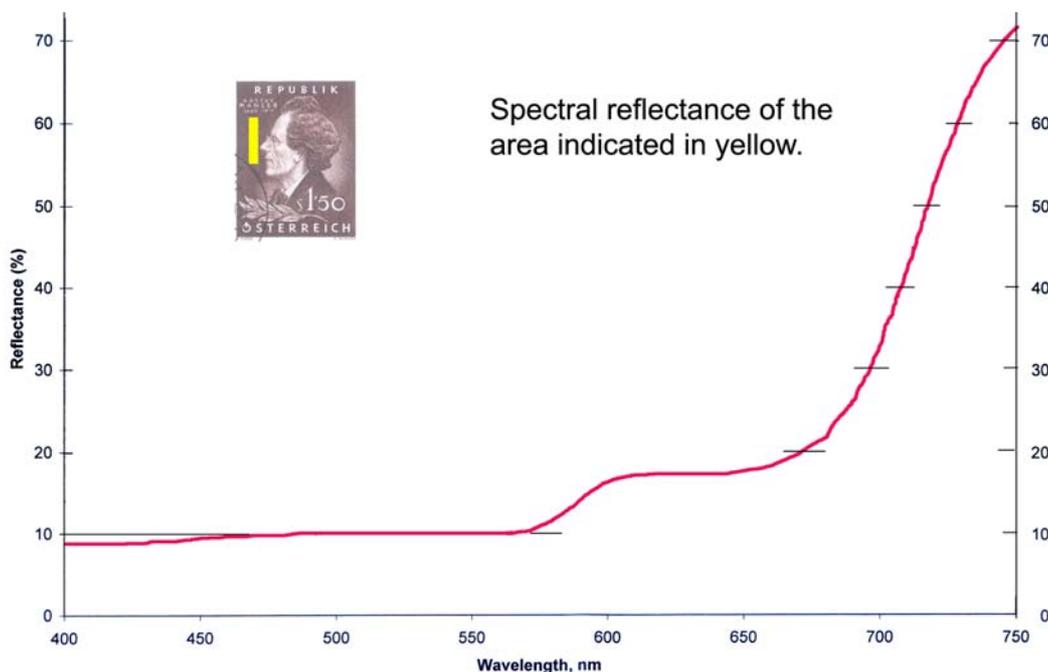
Each summer he returned to Europe, composing and conducting his own works in major cities. The crowning public triumph of his career was the 1910 premiere at Munich of his Eighth Symphony. Back in New York for the 1910-11 season, in February he became seriously ill. He was taken back to Vienna where he died on 18 May; he was buried in the Grinzing cemetery on 22 May 1911.

The “Red Mahler” ~ Trials and Tribulations...

In early 2010 an email correspondence began between members of the Arbeitsgemeinschaft Österreich e.V. We exchange journals with them, so cheerfully joined in. The question was “I have an example of the 1960 Mahler anniversary stamp but it’s coloured red – how so?” Another contributor said he had several red copies and had never seen a brown one. Possibilities include (a) a chemically altered fake; (b) a colour trial; (c) a heat- or light-altered changeling. “It’s a chemically-altered fake” was the majority view.

Widening the e-discussion to APS members produced numerous possessors of brown Mahlers, no red ones, and the suggestion that as one of our members, Henry White, is a retired Colour Chemist we should ask him. So I did.

Henry arranged for Leeds University (where he studied) to carry out a spectral reflectance curve of an original brown stamp. A vertical bar in front of Mahler’s nose was chosen. This suggests that the ink used on the stamp is a mix of orange, red and a little black. Andy’s tests (see below) suggest that the red is chemically removable but the orange isn’t. For the avoidance of doubt: an “ORANGE INK” is one which when printed on white paper looks orange. It does this by reflecting the orange component of the incoming light, and absorbing the complementary blue-greens.



Chemically-induced colour changes

Under Henry's guidance, I carried out a series of experiments, attacking copies of the stamp (kindly donated by John Anthony) with a range of chemicals. The results were interesting: colour changes were relatively easy to produce, but only shades of brown and orange resulted – no red.

Nr	Treatment	Notes
1	None	Stamp as issued
2	2 hours in 30-vol (9%) hydrogen peroxide	Slightly lighter
3	10 minutes in almost-boiling water with its own volume of washing soda (sodium carbonate)	Immediate reddening of liquid. No further change after 2 hours
4	2 hours in a 50:50 mixture of non-polar and polar hydrocarbons.	A little of the warmth of the original brown has gone; especially noticeable in the face
5	2 hours in domestic bleach (Sainsbury's thick) 50:50 with warm water	The brown is lightening
6	6 hours in the same bleach	Further lightening
7	10 hours in the same bleach	Almost a russet shade
8	18 hours in the same bleach	Flaming orange!

Notes

- All the stamps etc in colour plate 1 (at the end of this article) were scanned in the same operation, so any distortions of colour apply equally to them all. The scan has not been "enhanced", "rebalanced" etc.
- The central colour reference rectangles are from the SG Colour Key.
- Note that the 'orange' is startlingly bright – a printed reproduction in colour does not show this well. And it is quite different from the 'Red Mahler' reported from Germany.
- Indeed, none of the chemically-altered Mahlers resemble the "Red Mahler"!

Henry commented on these tests:

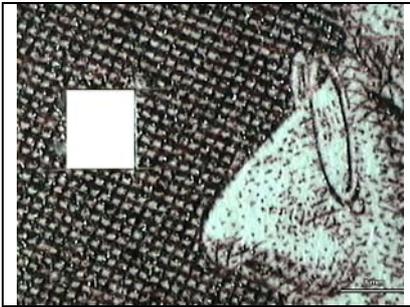
I am now completely certain that the red 'German' Mahler is a colour trial and could not have been made from a finished stamp. Your experiments show conclusively that the red component is a rubine made from the soluble sodium salt of an azo dyestuff made into an insoluble lake (pigment) by precipitation with barium, strontium, calcium or manganese getting bluer in that order. They can be solubilised by the sodium carbonate boil, staining the solute and equally be removed from the print. Being azos, they can also be bleached. To achieve the strong brown, I thought at first it was the bluest manganese lake, but my pattern cards don't refer to its use for printing, possibly because the manganese would interfere with the varnish, so we are left with the calcium lake Rubine Toner 4B.

So far, so good, but there remains a very fast orange-red component. No ordinary water-insoluble orange-red azo could withstand your bleach, it is insoluble in organic solvents and fast to alkali which rules out azos and chromes. I have no data on cadmiums and in their absence can only think of the very expensive vat pigments (Flavanthrone) which economically is like putting a Rolls Royce engine in a Model T Ford.

The second question is, how to darken the rubine/orange mixture to the deep brown of the stamp. Possible darkeners are elemental carbon, Prussian Blue, and Ultramarine. The 18-hour bleach of test 8 would not remove carbon, so its visible absence afterwards proves its absence before. There is no iron or potassium in the unbleached stamp, so there is no Prussian Blue. That leaves Ultramarine, which is an aluminium silicate with some sulphur – and all these are present.

Analysis for metals

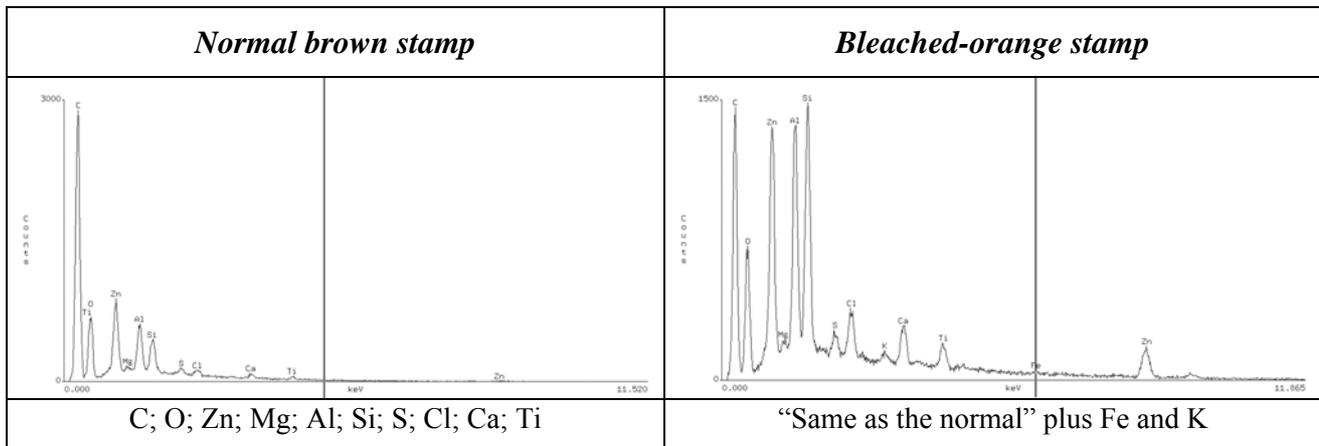
Henry advised that to home in on the orange we needed to know if the stamp contained aluminium, cadmium, chromium, or iron. John Dale of Intertek MSG kindly subjected specimens to X-ray fluorescence analysis.



This involves excising a 1 x 1.3mm sample from the stamp (see picture!), putting it in a very expensive box, bombarding it with X-rays in a vacuum, and measuring the emitted radiation.

This was done on both a normal brown stamp, and on the orange version created by bleaching a brown stamp for 18 hours.

The scans are shown next, with for each a list of the elements detected.



Points to note:

- it's a yes-no measurement NOT a quantitative analysis;
- the relative heights of each peak DO NOT correspond to the relative concentration;
- there is a lower limit of detection, at around 250ppm;
- it does not measure organic compounds, only elements;
- you can't tell how the elements were combined, so for example the zinc could have existed as zinc oxide, zinc sulphide, or zinc chloride as far as this measurement goes;
- the sample quite definitely contains zinc, aluminium, silicon etc, but no manganese, cadmium or chromium; the original stamp does not contain detectable iron or potassium;
- the measurement will pick up the pigment and also the paper, so the zinc, aluminium, & silicon could be paper-filler not ink;
- the vertical line in the middle of the graph is the cursor: ignore it.

The aim of analysing the bleached stamp was to see if the removal of the red ink had removed elements found only in that ink. Unhelpfully for that idea, no element has disappeared, and indeed the bleached stamp contains detectable potassium and iron while the original one does not! These could be a component of the bleach. A piece of the bleached stamp was immersed for 2 hours in 30-vol (9%) hydrogen peroxide and did not change colour: that shows that the potassium and iron are not due to the use of Prussian Blue to darken the stamp.

What do the catalogues say?

<i>Catalogue</i>	<i>Edition</i>	<i>Stamp is nr:</i>	<i>Colour is:</i>
ANK/Netto	2007/8	1120	lil'braun
Michel	1968	1078	schwarzlila
Michel	2007	1078	schwärzlichlilabraun
Stanley Gibbons	Part 2, 7 th ed.	1356	chocolate
Scott	(recent)	654	chocolate

The ANK catalogue adds to their entry “**1120F. in anderen Farben (*)**”; their preface explains that **F.** means “Fehlfarbe, auch Unterteilungen” (= errors of colour) and **(*)** means “ungebraucht ohne Gummi” (= mint no gum). So it looks as if strange colours are known; but it doesn't say why they were produced. An extensive note about the “Regenbogenserie” of the 1919 Parliament issue says that colour trials were discovered decades after the issue. Colour trials would be normal at that time, because the effect of real ink on real paper wasn't totally predictable; I would not be surprised if they were also normal in 1960.

It has been suggested that the “Statute of Limitations” in Austria lays down a 30 year limit on recriminations, so that if someone had borrowed some colour proofs from the files at some time and somehow neglected to put them back, after 30 years such items could have been sold without risk of an official inquiry into their provenance. Equally, it is normal for archives to be regularly purged, to reduce the bulk of stuff to be stored; and for the checking-before-disposal to reveal items not listed in the file contents index. And no doubt Austria has its “Benji the Bin-Man”.

The Mahler stamp is by no means unique in the existence of un gummed colour proofs (as Michel calls them). Almost every single-colour commemorative issue for a long time before and after 1960 has the same note in the Michel catalogue (and the equivalent in ANK). Such stamps were probably not postally valid, but it is very likely that many collectors who had them got them cancelled! Some are on a paper different from that used for the issued stamp and some on the same.

Conclusions

The normal brown Mahler is a mixture of orange and red inks with a touch of ultramarine. The orange is not easily removable and the red is; hence **the red version is not a chemically-altered brown stamp**. Heat won't affect the inks used at this time; sunlight or UV will bleach them, with the same results as immersing the stamp in liquid bleach. The “Red Mahler” stamp is most likely to be a colour trial that has been “liberated” from the printers. Less likely is a stamp from a production run made with a batch of ink where they'd forgotten to put in the orange ink. However (a) surely they would notice! (b) there would be many sheets printed, so there should be hundreds of examples. Unless someone took a sheet or three out of the waste bin...

Have you booked for the 2011 Fest weekend, to be held in the Old Swan Hotel, Harrogate, from Fri 23 to Sun 25 September? The costs are the same as last year: no inflation rises! Get in touch with Andy Taylor now!

Colour changes

PLATE 1

1

2

3

4

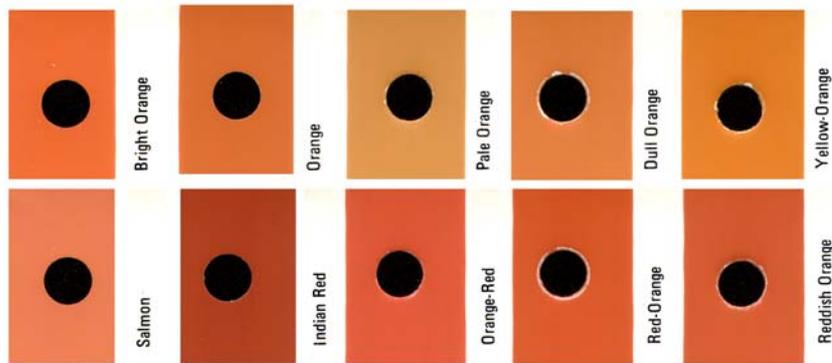


5

6

7

8



*A "normal brown" stamp,
& the "red Mahler" that
instigated the study.*

PLATE 2



Fig.1 Can you explain why the letter was franked with €2.05 worth of postage stamps?

Fig.2 An inherent-value registration stamp sold for the cost of the registration fee.



Fig.3 Registered priority mail to England dated 26 July 2004 and weighing 50 to 100g. Franked €3.20 in postage stamps to pay the €1.10 postage and €2.10 registration fee.

REGISTRATION STAMPS AND LABELS ~ SOME RECENT DEVELOPMENTS

By Keith Brandon

Regular readers will know that I enjoy analysing Austrian covers from 200 years ago, but recently I found myself puzzling over one from 2010. The first cover illustrated (Fig.1, Plate 2) was sent to me by an Austrian E-bay dealer from whom I had bought some postcards. It was posted on 25 October 2010 and sent as registered priority mail. The letter weighed about 35g, comfortably within the weight-band of 21 to 50g. Before reading on, collectors of modern Austria might like to see if they can work out how the franking of €2.05 was determined.

It puzzled me because I expected a franking of €3.40, i.e. €1.30 for a 21-50g priority letter to Europe plus the registration fee of €2.10. The letter appeared to be €1.15 underfranked. Andy Taylor was able to advise me that registration labels had been introduced in Austria with an **inherent value**; in effect you pre-pay for the registration label an amount equal to the registration fee. Therefore the sender does not have to affix extra postage stamps for this fee. In other words it is a registration **stamp**, as well as a registration label. An example is shown opposite (Fig.2, Plate 2). For the rest of this article, I shall describe these as “registration stamps” to differentiate them from the “registration labels”, which do not have an inherent value.

This did not completely answer my question. If the registration stamp paid the registration fee, then why was there €2.05 worth of postage stamps on the envelope when the rate should have been €1.30? The letter now appeared to be **overfranked**. The search for the answer revealed some interesting developments in Austrian registered post in 2010 and 2011, of which readers may not be fully aware.

The story starts on 29 July 2002. Before that day, the registration label served to show that a letter had been registered and to provide tracking information. It had no inherent value, and the registration fee was paid either with additional postage stamps affixed to the letter or in cash, confirmed by an OPAL label on the envelope. In July 2002, however, these methods of payment were supplemented with a new registration stamp which had an inherent value equal to the registration fee. This value was not shown on the stamp itself. The three ways of paying for registered mail are illustrated in Figs 3 (plate 2), 4 (below) and 5 (plate 3).



Fig.4 Registered declared-value priority mail to England dated 26 January 2006 and weighing less than 50g. Sender paid €6.20 in cash comprising €1.10 postage, €2.10 registration fee and €3.00 additional insurance (1% of total declared value).

The registration stamp could be purchased with a detachable mailing-receipt showing the tracking number (Fig.6, plate 3). Hence, if the customer wanted to send a registered inland letter in, say, January 2010, he only had to fix a 55 cent postage stamp next to the registration stamp, and he could pop it into a letter box without queuing up at a post office.

On 1 June 2003, the registration fee increased from €2.03 to €2.10. The registration stamps remained the same. Customers holding registration stamps bought for €2.03 could still use them at no extra cost. New purchases cost €2.10. This is no different to buying a British first-class stamp before a price increase and using it afterwards. The registration fee remained €2.10 until 2010 (Fig.7, plate 3).

Developments in 2010, however, indicated a change of direction by the Austrian Post Office. Firstly, on 15 June 2010, the registration fee for foreign (but not inland) mail was increased by 36% to €2.85 (cf. Fig.8, below) Secondly, on 11 October 2010, the post-office reintroduced registration labels with no inherent value. Of course, the without-value labels had to be distinguishable from the inherent-value stamps. The new without-value labels are therefore not coloured post-office yellow, as they have been since registration labels were introduced in 1885, but **red** (Fig.9, plate 4).

Thirdly, the inherent-value registration stamps were withdrawn. They remained usable until the end of December 2010, after which any residual stock could be exchanged for postage stamps. Fourthly, it is no longer permitted to drop a registered letter, even if fully-franked, in a postbox; it must be taken to a post office or “post-partner”.



Fig.8 Registered priority letter to England dated 14 June 2010 and weighing less than 50g. Franked €2.30 postage, paid in cash, plus €2.10 registration stamp. Last-day cover; the new registration fee of €2.85 took effect on 15 June.

So far, the Post Office has raised the registration fee for foreign mail only. There has therefore been a transitional period from 15 June to 31 December 2010 when a pre-paid registration stamp could still be used for overseas mail, but the sender had to pay the difference between the €2.10 he paid for the registration stamp and the new €2.85 registration fee. If the customer brought in to the post office a foreign letter for which he had already affixed a registration stamp, the postal clerk charged the additional 75 cents, for which extra postage stamps were affixed to the letter. We can now write the caption for the first letter illustrated in Plate 2!

Fig.1 Registered Priority letter to England dated 25 October 2010 and weighing 21 to 50g. Franked with registration stamp worth €2.10 (paying the old registration fee) and postage stamps worth €2.05 (paying the €1.30 postage plus the remaining 75 cents of the new registration fee).

The changes described above were made in preparation for the package of postal reforms introduced by the Austrian Post on 1 May 2011 and described by Andy Taylor in the article starting on page 9. These reforms were proposed in Spring 2011, but the regulatory authorities took a long time to approve them

We have now returned to the two traditional means of paying the registration fee; in cash (Fig.10 below) or with postage stamps (Fig.11, plate 4). If the sender takes a letter to a post office and pays in cash, then OPAL labels to confirm the payment and the registered status will be applied. If the customer has the correct values, then he can pay all the charges with postage stamps. It is also possible to pay part of the charge with postage stamps and the balance by cash which becomes an OPAL label (Fig.12, plate 4).



Fig.10 Registered, priority mail to England dated 20 January 2011 and weighing 50 to 100g. Total franking of €2.30 postage plus €2.85 foreign registration fee plus €1.00 additional insurance (1% of €100) = €6.15, paid in cash. OPAL labels to confirm registration and payment.

The registration labels, now red, revert to their pre-2002 role. They show that the letter requires registered treatment throughout its journey, and contain tracking data, but they no longer have an inherent value, and they are not charged for. A large user of registered mail is encouraged to collect from the post office a quantity of red labels with detachable receipts. In the comfort of his own home or office, he can then fill in the address on the detachable receipt, which he keeps, and stick the other part of the label on the letter before taking his mail to the post office. He still has to take the letter to the post office, but the transaction will be quicker because no receipts have to be completed. In effect the Austrian Post Office has outsourced to the customer the work of writing out the receipts.

It appears that we have seen the end of the Austrian experiment with pre-paid registration stamps after just eight years. Readers who collect modern Austrian stamps should consider ensuring that they have the inherent-value registration stamps in their collection. They are stamps, and they have been catalogued by Netto (but not by Stanley Gibbons in their 2009, part 2). Several countries issued registration stamps in the late nineteenth century, and these have been catalogued and collected alongside the postage stamps. Two Canadian registration stamps issued in 1875 are shown as examples (Fig.13, plate 4). Austria considered a similar issue in 1879; see the article by Prof. Richard Zimmerl starting on page 27.

Registration stamps need to be distinguished from postage stamps with a value equal to the registration fee. The Gustav Klimt stamp in Fig.3 is an example of the latter. It has a face value of €2.10, the registration rate at the time, and it was issued to provide the convenience of a single stamp to meet this need. However, it is not a registration stamp, and could just as well be used to pay postage on a heavy letter. Registration stamps, including the Austrian inherent-value stamps and the Canadian examples, could only be used to pay the registration fee.

Each major new type or design of registration stamps and labels is identifiable by two letters before the registration serial-number. For example, the new red labels with detachable receipts, retailed in boxes, have the code RQ (Fig.13, below). Those without receipts, supplied in rolls, have the prefix RH (Fig.14, below)



Fig 13: The current red label with receipt, supplied in boxes of fifty.



Fig 14: The current red label without receipt, in rolls of one hundred.

There are several variants of the registration stamp to collect, including:

- with and without detachable mailing receipts;
- different sizes & designs;
- different fonts used by different printers for the text;
- different methods of retailing them (boxes of 50, rolls of 100, blister-packs of 3);
- the addition of the post-district name and number; and
- issues for temporary post offices at philatelic events, such as WIPA and ÖVEBRIA.

A full listing is beyond the scope of this article, but details can be found in the catalogue and articles referenced at the end.

I would hazard a guess that in two hundred years time, our philatelic successors will have even more difficulty in analysing the rates on these modern covers than we have today working out covers from the early nineteenth century!

References:

- Netto Österreich Spezialkatalog 2010/11,
- Donau-Post, 1/2011,
- BSV Favoriten Newsletter, Winter 2009, Spring 2010, Summer 2010, Winter 2010,
- Die Briefmarke, No.4/2007.

I am grateful to Prof. Richard Zimmerl, Andy Taylor and Joyce Boyer who provided copies of some of the reference material for this article.

PLATE 3

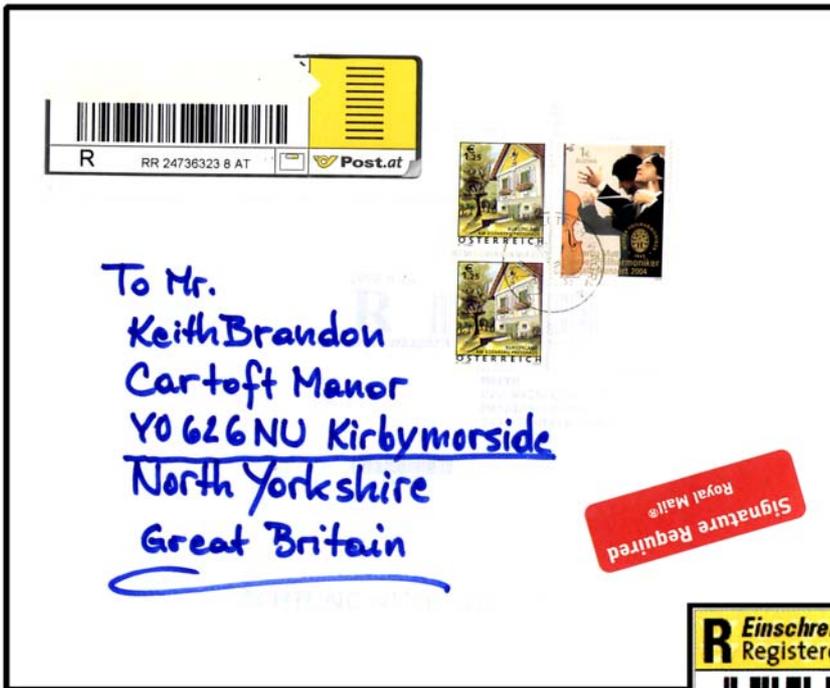


Fig.5 Registered economy-rate mail to England dated 30.?.06 and weighing 100 to 350g. Franked €5.60 comprising €3.50 in postage stamps to pay the postage and a registration stamp with inherent value of €2.10 to pay the registration fee. The second tracking number has been peeled off and kept by the sender, as is intended.

Fig.6 Example of a registration stamp with detachable mailing receipt.

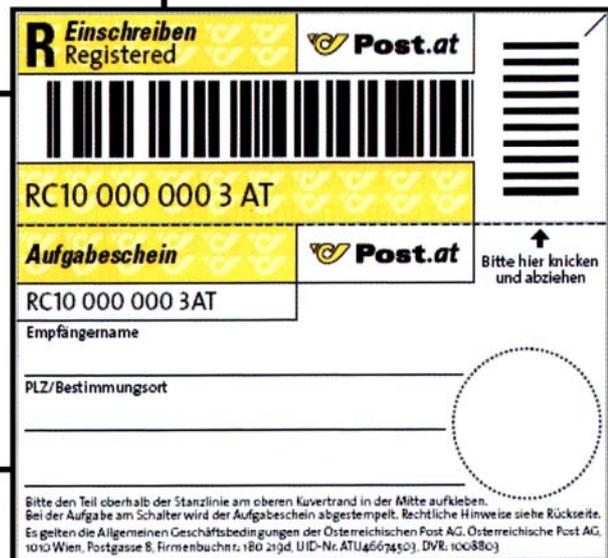


Fig.7 Registered priority letter to England dated 22 February 2010 and weighing less than 50g. Franked €1.30 for postage plus registration stamp with inherent value of €2.10 to pay the registration fee. Receipt detached and kept by sender.

PLATE 4

Fig.9 Registered priority letter to England dated 11 January 2011 and weighing less than 50g. Franked €4.16, made up of €1.30 postage plus €2.85 foreign registration (plus one cent over-franking). The red registration label has no value.



Fig.11 Registered economy-rate letter to England dated 31 Jan 2011 and weighing 50 to 100g. Franked €6.55 (€3.70 postage plus €2.85 foreign registration fee) paid for in postage stamps. Red registration label of no value.



Fig.13 Two nineteenth-century registration stamps from Canada

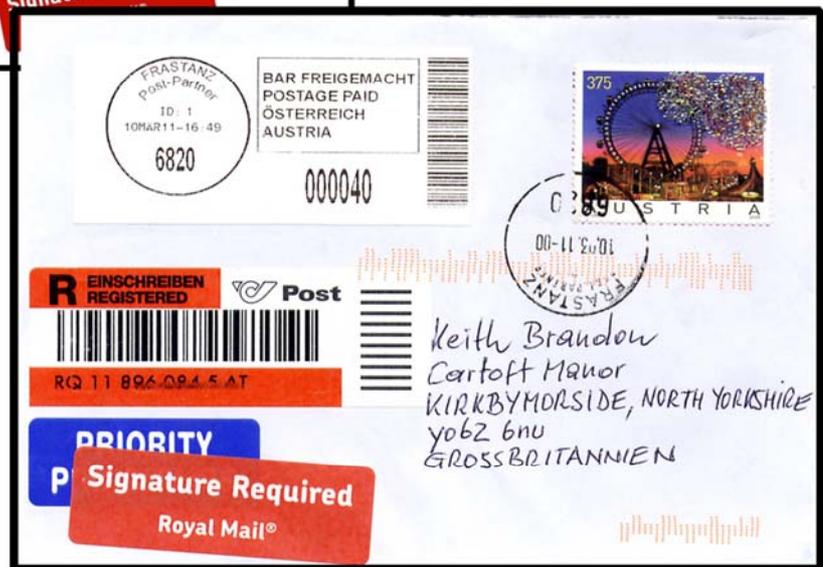


Fig.12 Registered priority mail to England dated 10 March 2011 and weighing less than 50g. Tariff of €1.30 postage plus €2.85 foreign registration fee = €4.15, paid for with a €3.75 postage stamp and 40 cents in cash.

The “Recommando-Marke” – an almost-forgotten episode of Austrian Philately

By Prof Richard Zimmerl [¹]

In Keith Brandon’s interesting article “Registration Stamps and Labels – some recent Developments”, mention is made of a Registration Stamp issued in Canada to pay the registration fee on a letter. Such stamps were issued in many countries, including Columbia, Montenegro, Victoria and several Central- and South- American countries,

The same idea was floated in Austria! In 1879 the dealer & collector Sigmund Friedl produced an Essay for a registration-fee-stamp. The postal authorities did not adopt the idea. A few items remain from this initiative; they are rare and thus expensive.

The essays depict the Imperial Eagle in a double circle having KAISERTHUM ÖSTERREICH between the rings and a posthorn at the bottom. On both sides are shields containing the value 10 surrounded by ZEHN KREUZER Ö. W. At the top is a swagged banner displaying RECOMMANDO, and at the bottom a rectangle with No and space for the item’s registration number. [The fee for both inland and foreign registration in 1879 was 10Kr] These essays come on three different types of paper:

		
<p>A: Thin grey ‘silk’ paper; only imperf specimens are known, all having broad margins.</p>	<p>B: Thick yellowish paper; these are relatively rare, and are known both imperf and line perf 10:8</p>	<p>C: Thick white paper: these are relatively common, and are found with line perf 9, 10 and 10:8</p>

The existence of line perf 9, 10 and 10:8 shows that the so-far-unknown printing works where the essays were prepared had three line perforators (8, 9 & 10) and used them randomly.

It is also interesting that all the essays, both those on yellowish paper and those on white paper, display a characteristic break of the upper left corner. The essays on the grey silk paper do not show this break. This suggests that the pieces on the grey paper are the first edition. Evidently this edition did not correspond to the ideas of the client, which from the available pieces can easily be recognised. Perhaps a second edition was prepared on better paper – and during the printing the cliché was broken.

A very few of the white-paper prints have partial offprints on the back.

The idea of the Recommando-marke was not adopted by the Austrian postal administration, although at this time such stamps were already usual in other countries. A critical consideration of the stamps shows that the Friedl design would not have been successful - the inscriptions were far too unusual, and the space for the registration number was probably inadequate. Also the indicated fee of 10Kr was not correct. [²]

Registration labels were first introduced on 15 March 1885, initially in Vienna, from 1886 in the Vienna district, and from 1889 throughout the whole empire.

Sigmund Friedl had yet more far-reaching ideas. He presented also an essay for a “Worldwide postage stamp”, which should be used in all countries and should be sold in ten different currencies. So pioneering was this idea

¹ *Freely (but not intentionally wrongly) translated by Andy Taylor*

² *[These obstacles could have been overcome, had the will been there. I suspect a case of “Not Invented Here” syndrome... Ed.]*

that even today it has not yet been implemented in this form ^[3]. Who knows whether this will ever be successful?



In 1979 the First Austrian Registration Label Collectors' Association (of which I was formerly the head) celebrated its 30th anniversary. As it was also the centenary of the Sigmund Friedl Essay, the Association commissioned a reprint thereof as a 2x2 block; an original essay was used and the perforations done by the Austrian State Printing Works. These are highly sought after! [An illustration in colour is on the front cover.]

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³ [The nearest is the International Reply Coupon, which isn't the same. Ed.]

THE 1851 NEWSPAPER STAMPS OF AUSTRIA AND LOMBARDY-VENETIA

By EDWIN MUELLER in "THE COLLECTORS CLUB PHILATELIST. VOL. XXX, NO. 1" [Jan 1951]

Reprinted with their kind permission to mark the 160th anniversary of the Mercury stamps.

During the first ten years following the birth of the first stamps, only postage stamps, to pay the regular postage on letters, printed matter, etc. were issued by various countries. January 1st 1851 marks the day on which were issued the first stamps for a special purpose which were sold only to and used by a specific group of people. Austria on that day issued its first Newspaper Stamps and in this way started the long lists of stamps intended for various special purposes. The centenary of that event went by almost unnoticed but it was an important date in the history of philately.

The first Austrian newspaper stamps (also used in Lombardy-Venetia) were commonly known as "Mercuries" because they featured the head of Mercury, Roman god of commerce (identical with the Greek god Hermes). They were the first to use this symbol of commerce as a stamp design. They have caught the imagination of many collectors because of their rarity, which places them (except for the blue stamp) among the rarest of European stamps, the scarlet Mercury in used condition being the rarest stamp of Europe and one of the great world rarities. The yellow and rose stamps, due to their delicate pale colour, are not very popular, but in general the Austrian Mercuries belong to the most interesting and sought-after classic issues of all countries.

There have been quite a number of articles written about the forgeries of the Mercuries but very little about the stamps themselves and their history. Since we wrote our book about the postage stamps of Austria [*Die Postmarken von Oesterreich, Vienna 1927*], very few additional findings have been published. Some of the statements made in that book require correction, especially in regard to the types, in which field we were able to establish new facts which put the listing on a new basis. The official files at Vienna, which we scrutinised, also yielded some new data. All this as well as a number of additional findings will be published, in many cases for the first time, in the following paragraphs. They constitute a new monograph concerning these interesting and attractive stamps based on our present knowledge.

History of Issue

Before 1 January 1851 the postal fees for newspapers mailed by publishers in Austria were paid in cash, as had been the case with letters, printed matter, samples etc. prior to 1 June 1850. Newspapers mailed by publishers had special privileges, among them being reduced postal fees. When adhesives were introduced in Austria, this reform was not extended to newspapers mailed by publishers because of these privileges. Newspapers mailed by those others than publishers were rated as printed matter and had to pay the regular fee of 1kr (in Lombardy-Venetia 5c) for each loth (1 loth is equivalent to about ½ an ounce).

It seems that soon after postage stamps were introduced in Austria the idea was born of using the same system for payment of the fees for newspapers mailed by publishers. The official files give no indication whose idea it was, and we can assume that one of the officials of the Ministry of Commerce who was concerned with postal matters originated the idea. The definite decision to introduce newspaper stamps was made on 12 August 1850 according to the files. The drawing of the design was presented to the Ministry shortly afterwards and accepted on the 26th. The first printing order for 12,000,000 blue stamps, each being the fee for mailing one newspaper, was given to the Austrian State Printing Works on 12 September 1850. Early in November, the State Printing Works delivered proofs of the new stamps; these were found satisfactory and the speedy manufacture of the first printing order was requested. A suggestion to also issue wrappers with imprinted newspaper stamps was rejected at the same time.

Shortly afterwards it was also decided (there is no indication in the files whose suggestion was followed) to issue stamps paying the fee for 10 and 50 newspapers respectively. These were to relieve the publishers from putting a great number of the stamps issued for the single newspaper rate on the packages of newspapers sent to distributors in large cities. As colour for the single fee stamp, blue had previously been selected; now rose was chosen for the stamp representing the fee for 10 newspapers and

black for 50 newspapers. But this was quickly changed because black was found unsuitable due to poor visibility of the cancellations. Yellow was now chosen for the 10 and rose for the 50. The necessary orders were transmitted to the State Printing Works without delay.

The new regulations concerning the blue newspaper stamps were published on 12 September 1850, those concerning the yellow and rose stamps on 3 December 1850. The regulations which came into force on 1 January 1851 provided that the stamps should be sold only to newspaper publishers, in quantities of 100 or more, always in full sheets of 100. The price was fixed per sheet of 100 at 1 gulden for the blue, 10 gulden for the yellow and 50 gulden for the rose stamps - therefore single stamps had a face value of 0.6kr, 6kr and 30kr respectively. The newspapers, each in a wrapper with the address, had to be delivered by the publishers at the same post office at which the newspaper stamps were bought. This made it possible for the post offices to check on compliance with the regulations and to prevent any fraudulent use of newspaper stamps.

While the introduction of newspaper stamps was rather well received by the newspaper publishers, the need for the higher values proved to have been greatly overestimated. The main reason for this was that the stamps could be bought only in full sheets, which ran for the higher values into a lot of money. Only the largest newspapers had sufficient shipments in bulk to justify the purchase of these denominations; especially of the rose 30kr stamp of which very small quantities were sold. After two and a half years of unsatisfactory sale of the rose stamps it was decided to abolish them and to use up the remainders in the same way as the blue stamps, namely as fee for one newspaper. This was ordered on 9 October 1852 and the remaining quantities, issued for 1 gulden per sheet of 100 to newspaper publishers in Vienna, were used up in the following months as substitutes for the regular blue stamps.

Three and a half years later, the yellow 6kr stamp had a similar fate. The reason this time was different. The files mention that due to its pale colour the stamp had frequently been mistaken for the 1kr and 5c postage stamps and furthermore it had been detected that the colour of the blue stamp could be changed with chemicals into yellow. This led to the decision to change the colour to scarlet. The change was announced on 21 March 1856. The remainders of the yellow stamps were issued in the following months to newspaper publishers in Vienna, for 1 gulden per sheet of 100 and were used up as

substitutes for blue stamps, as had been the case with the rose ones.

The scarlet 6kr stamp remained in use until 31 October 1858. Its sale stopped at the end of that day but copies in the hands of publishers could be used until 31 December 1858. The blue 0.6kr stamps were not withdrawn; the remainders were sold concurrently with the newspaper stamps in the new currency, of which only one value in blue, constituting the fee for one newspaper, was issued. The 1851 blue stamp was for the time being not demonetized; this was done only 5½ years later, when the 1858 and 1860 newspaper stamps were also demonetized on 31 May 1864.

The Printing Material

It is not known who was the author of the design of the newspaper stamps. The drawing presented to the postal authorities in August 1850 seems to have been lost. The design was simple and remarkably artistic. The youthful head of Mercury, facing to the left, with the characteristic winged helmet, was set in a square frame, which included the inscription "K.K." (at left), "ZEITUNGS-" (at top), "POST-" (at right) and "STÄMPEL." (at bottom), which means "Imperial Royal Newspaper Postage Stamp." It is remarkable that the old orthography "STÄMPEL" (with two dots above the "a") was used contrary to the postage stamps, for which it was used on proofs only but changed to the modern version "STEMPEL" on the issued stamps. It cannot be explained why the old orthography was used again on the newspaper stamps.



Engraved and recess-printed Proof of the Newspaper Stamps by Josef Axmann

It seems that it was first intended to issue recess-printed newspaper stamps. This is not surprising as the typographed postage stamps of 1850 were considered a "provisional" issue and trials to produce definite recess-printed stamps had started early in 1850. The highly regarded contemporary Viennese engraver, Josef Axmann, was commissioned to make an engraving of the design of the newspaper stamps. He did the job quickly and delivered proofs of his copper engraving, grey black on India paper, in



Print made in 1897 from the original wood-cut

October 1850. The recess-printed proofs are in the size of the issued stamps and the design is, except for the missing corner rosettes, quite similar to that of the issued stamps. Six such proofs were found in the estate of Josef Axmann, who died on 9 November 1873 at Salzburg. A seventh copy is preserved in the collection of Axmann's engravings which is in the

possession of the "Albertina" Museum of copper engravings at Vienna.

The postal authorities soon found out that it would be impractical and too expensive to issue recess-printed newspaper stamps and it was decided to print the stamps on the letter-press from typographed plates in the same way as the contemporary postage stamps. The State Printing Works were ordered to provide the necessary printing material. At that time, the State Printing Works had their own wood-cutting department, which was under the direction of Friedrich von Exter, a wood-cutter of reputation. Here, the design was cut in wood, probably by von Exter himself, quite faithfully following Axmann's engraving. This original wood cut is still preserved in the Austrian Postal Museum at Vienna. Proofs were presented to the postal authorities early in November, but they seem to have been lost, as none was found in the remaining files and we know of no contemporary proofs in official or private possession.



Type I, early print (left) and later print (right)

Different methods were used for the production of the printing material. The developments were similar to the various trials made to produce satisfactory printing material for the postage stamps. This task was less involved for the newspaper stamps, as their design had no value indication and the same printing material could be used for the different values, which were distinguishable by their colour only. All typographical printing material consisted at that time of single clichés. These single clichés were assembled in the same way as a forme of printer's type is made up. After each printing the clichés were taken apart and cleaned in a bath of turpentine, which removed hardened ink and other foreign matter. After

defective or worn clichés had been replaced by new ones, the forme was reassembled for a new printing. This method was used by the Austrian Printing Works for decades in their stamp production, in line with the policy of preserving material, which at that time was expensive, by using more labour, which was cheap. As its result, the same cliché, identifiable by certain particularities, may be found in different positions - we know of cases where the same cliché has been recognised in four different positions - which makes plating of the classic Austrian stamps a very difficult, if not impossible, task. For this reason we will use the term "setting" for the printing

material as by strict philatelic principles it is incorrect to speak of “plates” of these stamps.

For the first setting the wood-cut was directly used to produce the clichés. For this purpose, matrices of the wood-cut were made in gypsum and from them the clichés were cast in type metal. As each gypsum matrix had to be broken to obtain the cliché, at least 400 matrices had to be obtained to manufacture the 400 clichés needed for each setting of four panes of

100 (10x10) clichés. The stamps printed from this first setting show the design exactly as the proofs from the wood-cut must have shown it and which we will call Type I. But only the earliest printings show the design clear and well printed. Very soon the soft type metal of the clichés showed signs of wear and tear and later printings are more or less worn, eventually to an extent that the design became blurred and the inscriptions illegible.



Type I retouched, strip of three showing the dots on the A of STÄMPEL in different positions on each stamp

The first attempts to improve the appearance of the stamps must have been made as early as in the middle of 1851. It seems that the authorities were especially annoyed by the poor legibility of the inscriptions and in particular about the disappearance of the two dots over the “A” of “STÄMPEL,” which changed the pronunciation of that word. Therefore the first step toward improvement was in this direction. The first setting was taken apart, defective and worn clichés were removed and the balance of the clichés, together with the necessary new ones, were assembled into a new setting. As the new setting did not produce better prints than the previous one – in particular, the many dots still missing on the “A” of “STÄMPEL” were an unwanted feature of the new setting – it was decided to do some retouching. This retouching, which must have been done in the second half of 1851, extended only to the two dots on the “A” of “STÄMPEL.” It can be assumed that the two dots were retouched on all or almost all clichés but that no other retouching was done. The retouching job was done with a burin by engraving the two dots above the “A”. In a small number of cases the worker who did the job engraved the dots on precisely the same place where they were originally, probably guided by the traces of the dots still visible in the cliché. In such cases we may well be in doubt whether the cliché had been retouched at all, but usually the dots are much more distinct in the retouched than in the unretouched clichés. In the great majority of cases the worker engraved the new dots independently of the original ones, although in a number of cases one dot is in the same place as the original one and only the second dot is in a new

position. Anyway, the dots on the retouched clichés were either nearer together or wider apart, or one dot stands higher than the other. Frequently they are asymmetric in regard to the “A” and one dot is larger than the other. Actually, each cliché of the setting became an individual by this retouching, but it does not seem to make much sense to group them as subtypes. It would be possible to make several groups, for example, dots narrow together, dots wide apart, left dot raised, right dot raised, left dot thicker, right dot thicker, with sub-divisions relating to the position of the dots in respect to the “A”; but this would be so complicated that classification of individual clichés would be a difficult task and leave many doubts in the minds of collectors. We prefer to call the stamps from this setting “Type I retouched” and leave it to the collector to assemble characteristic examples of the retouching. It may be taken for granted that the retouched clichés, together with a number of reserve clichés which were produced and retouched together with the 400 clichés needed for the setting, were used for several settings, as these retouched clichés remained in use for about 2½ years, delivering fairly good to rather worn prints. We believe that these settings included only retouched clichés as no multiples containing both retouched and undoubtedly unretouched stamps are known to us.

Although the postal authorities obviously did care less about the appearance of the newspaper stamps than of the postage stamps, toward the end of 1853 a new attempt at improvement was made. The retouching of each individual cliché was not an ideal method and aside from this the type-metal clichés wore too quickly so that replacements were

frequently necessary. Starting again from the original wood-cut, a gypsum matrix was taken and a cliché in type-metal was cast, which after some re-engraving now was used as a secondary die. The re-engraving consisted in inserting the missing dots above the “A” of “STÄMPEL.” They were now much closer together than on the wood-cut and the dot at the left was slightly thicker than the one at the right. The letters of the inscriptions were also slightly strengthened without changing their basic character, which is especially visible in the “Z” of “ZEITUNGS-” in which the oblique bar is now obviously thicker.



Type II, dots above “A” of “STÄMPEL” and oblique bar of “Z” of “ZEITUNGS-” re-engraved.

The cliché, re-engraved in this way, was now hardened by giving it a galvanic copper coating and now used as a secondary die. The printing clichés were obtained by way of an electrotyped matrix and casting in type metal. These clichés were hardened by a galvanic copper coating and used in the same way as previously for assembling new settings. These settings contained only clichés in this new “Type II” as we will call it for practical purposes despite the fact that by strict philatelic consideration it is only a sub-type of Type I. The new setting worked satisfactorily and produced good to medium prints; no really worn prints are known.

Toward the end of 1854 a new change in the production methods of the clichés took place, combined with a new re-engraving of the design. Again a gypsum matrix was taken from the original wood-cut and a cliché cast from it in type-metal. The re-engraving this time was much more efficient, as the inscriptions on all four sides were strengthened. This is quite obvious from the pronounced foot strokes of the letters which were only fragmentary in Types I and II, as well as a distinct cross bar in the “G” of “ZEITUNGS” and many other improved

details of the letters. The “A” of “STÄMPEL” now has not only a distinct cross bar but also two clear dots above it. As had been the case for Type II, the re-engraving of this new “Type III” extended to the inscriptions only; there is no evidence of any re-engraving of the design itself. The re-engraved cliché was hardened and used as a new secondary die, but now the clichés were produced by galvanoplasty; they are therefore electrotypes, while all clichés in Type I and II were stereotypes. A matrix was first obtained by galvanoplasty and the necessary clichés electrotyped from this one matrix. Each copper electrotype was mounted on a lead block and then used to assemble the settings in the same way as had previously been done with the stereotypes. It can be assumed that the thorough re-engraving was done to make the design more suitable for electrotyping, the same consideration which led to the re-engraving of the design of the postage stamps in 1852.

The new settings worked satisfactorily, although they never produced as fine prints as the earliest prints in Types I and II. But there also exist no really worn prints in Type III; blurred printings which can be found occasionally are the result of overinking. There were several settings in Type III, the secondary die remaining in use until late in 1858 when further printings of these stamps ceased. But the matrix used for electrotyping the clichés must have been damaged shortly after the first setting was produced because all further settings show defects in the design, especially noticeable in the top left corner rosette, which now looks quite irregular, and in little coloured dots in some letters, one each in the “E,” “T” and “U” of “ZEITUNGS” and in the “T” of “STÄMPEL,” and two in the “G” of “ZEITUNGS.” These dots sometimes do not come out clearly on all printed stamps, but most of them do, especially the two in the “G,” and provide together with the irregular corner rosette a method of distinguishing between the first setting in Type III, without irregularities, which we call “Type IIIa” and the later settings, which are all from the defective matrix and which we call “Type IIIb.”

Proof of the changed methods in the production of the clichés is given by the printing material, preserved in the Austrian Postal Museum at Vienna. Aside from the original wood-cut in Type I, there are preserved two electrotyped matrices of which one is in Type II, but in its cleaned state as used for the later reprints about which we will report in another part of this monograph, the other in Type IIIb. There is also other evidence. When we measured the size of a number of copies of the “Mercuries” we were surprised to find that there are variations up to a full

millimeter, as sizes exist from 18 $\frac{3}{4}$ mm to 19 $\frac{3}{4}$ mm square. The stamps in Type III are generally smaller than the others - the average measurement of stamps

in Types I and II is 19 $\frac{1}{2}$ mm x 19 $\frac{1}{2}$ mm; in Type III 19 mm x 19 mm, with slight variations to $\frac{1}{4}$ mm more or less.



Type III, inscription completely re-engraved, in its original state with regular top left corner rosette (Type IIIa) and in its later state with deformed corner rosette and the characteristic coloured dots in the "G" of "ZEITUNGS-" (Type IIIb).

Each setting consisted of four panes of 100 clichés (10x10) each. The clichés were clamped together in horizontal rows and these rows separated from each other by spacers. These spacers occasionally came high up and then were inked, leaving their marks in the spaces between the stamps. Such horizontal spacers are known on blue stamps and are scarce; vertical spacers, probably from spacers put on the sides outside of each pane, are very rarely found. There was no marginal printing except coloured needle points in the four corners of the setting, about 5 mm from each corner. The setting was a peculiar one, with the spacing between horizontal rows more than three times as wide as between vertical columns. This was purposely done to facilitate use of the stamps on address labels and wrappers. If these labels or wrappers, each about 23 mm high, were printed in sheets, vertical strips of the newspaper stamps could be pasted on them and the labels or wrappers cut afterwards, at the same time leaving one stamp on each of them. The big newspaper publishers accepted this system beforehand and the wider spacing in one direction was introduced to make the job easier. For the settings in Type I, the horizontal spacing was $\frac{3}{4}$ mm to 1 mm, the vertical 3 $\frac{1}{2}$ mm. For the settings in Types II and III, the stamps were horizontally 1 $\frac{1}{4}$ mm to 1 $\frac{3}{4}$ mm apart, vertically 3 mm. to 3 $\frac{1}{4}$ mm. There are no multiples known including the gutter between the panes of Types I and II, but there exist stamps in Type I which show small parts of stamps from the neighbouring

pane, proving that the vertical gutter was 2 $\frac{1}{2}$ mm wide. Of Type IIIb, unused and used multiples with vertical gutter are known which show the gutter 5 $\frac{1}{2}$ mm wide. No singles or multiples with horizontal gutter are known, the width of the space between the upper and lower panes is therefore unknown.

It is quite easy for a collector to distinguish between Type I and Type III and with a little experience it is also not difficult to distinguish the much scarcer Type IIIa from Type IIIb. But in trying to recognise Type II and to distinguish between Type I and Type I retouched the collector may run into difficulties. It was previously assumed that several coloured spots - one on the nose and one on the chin of the Mercury head - may be helpful, but they proved unreliable. They are always absent in the first printing in Type I, but in later printings of this and all other types they may or may not be found, apparently without any systematic scheme. Sometimes none of the spots, sometimes both, but frequently only one, can be found and after a thorough study we are inclined to believe that they are unsuitable either for identification or for subdivision of the types. The spots seem to have come from "weak" spots in the wood-cut and seem to have become visible only by special circumstances during the casting of the clichés. Another coloured spot, between the outer frame and the design at the left, above the first "K.", can usually be seen on stamps in Type II, but it is also not a typical mark, as it is sometimes missing and occasionally can be also found on stamps in

Type I. All this leads to the conclusion to not subdivide the types as has been previously done and to leave it to the specializing collector to pay attention to these varying particularities of the various types and printings.



Print made in 1897 from a cliché cast in lead from the matrix in Type IIIb

The blue stamp comes printed from all settings and therefore exists in all types. For the yellow and rose stamps, the same settings were used, but it is only safe to say that the first printing was from the first setting, in a rather worn state, in Type I. Chronologically, the rose stamp could also have been printed from the setting in Type I retouched, the yellow stamp in addition to this also from the settings in Types II, IIIa and IIIb. There is no doubt that no printings of the yellow stamps were made after 1852, therefore neither it nor the rose stamp, which had already been withdrawn in 1852, can exist in Types II, IIIa or IIIb. But no definite opinion is possible concerning the existence of Type I retouched for the yellow and rose stamp, because all later printings of both these stamps are so badly printed that no details of the design can be ascertained. We can safely assume that both the yellow and the rose stamp exist only in Type I with the possibility that both also exist in Type I retouched, which possibility becomes a probability for the yellow stamp. But as all printings of the yellow and rose stamp are so blurred that the inscriptions are hardly decipherable this question will probably be left unsolved forever. The scarlet 6kr stamp of 1856 was printed from a setting in Type IIIb only and, as obviously only one printing was made, exists only in that type.

The Manufacture

The newspaper stamps were printed on steam-driven cylinder presses of which the State Printing Works had twenty at that time. Make-ready, to improve the appearance of the stamps, was used less obviously than for the postage stamps. But from machine offsets which can occasionally be found we can see that the make-ready was partly used to make the Mercury head more prominent. The printing was partly quite careless and overinked printings are rather frequent. Although they can be found in all types, they are characteristic of the later printings in Type I and Type I retouched, for which such overinking combined with the worn plate condition produced greatly blurred and bad looking stamps. Almost all printings of the yellow and rose stamps also fall into this category.

The colours used were in part the same as those for the postage stamps. The blue stamp was first pale blue like the corresponding 9kr postage stamp and became darker at the same time as that stamp. These darker colours appear on the newspaper stamps from late in 1851, and lighter and darker shades appeared alternately until 1858. The first printing of the yellow stamp was brownish orange, later printings yellow, the same as the 1kr postage stamp, including a deep yellow colour but with pale shades prevalent. For the 30kr rose and the 6kr scarlet issued in 1856 new colour mixtures were used. The rose comes in dark and lighter shades, with pale shades prevalent for the last printing. The scarlet of the 6kr is a distinct bright colour, without any shades, because only one small printing was made.

The paper used for the newspaper stamps was from the beginning a machine-made paper. Due to the different size of the settings, the hand-made paper of the postage stamps was not usable and a regular machine-made paper without watermark was used in a size of about 450 mm x 500 mm. The paper was first rather thin and this paper was used for the first printings of the blue, yellow and rose stamps. From early in 1851 paper of regular thickness was used, from 1854 occasionally thicker paper, even in rare cases up to very thick, 0.14 mm. in thickness. Natural paper folds during the printing can be found occasionally. Stitch watermarks, horizontally and vertically, are also known on the blue stamps.



Yellow Mercury, the famous block of twelve.

The blue stamp also comes with the same vertical ribbing as several values of the postage stamps. It is quite common in this state and we can assume that the whole first printing on thin paper was ribbed, therefore first-day cancellations - we do not know of any - would have to be on such stamps. The ribbing, vertically and consisting of about 30 ribs per 20 mm width, was applied to the printed and gummed sheets. Natural paper folds which occurred during the ribbing can be found occasionally. The files do not provide any clue as to the purpose of this ribbing but it can be supposed that it was to prevent cleaning and re-use of the stamps; therefore it had the same purpose as the grills applied ten years later to United States stamps. We know ribbed blue stamps on thin paper in Type I only. The ribbing is sometimes strong, but frequently only faint and there exist stamps on which no sign of any ribbing can be detected. They seem to come from sheets which partly escaped the ribbing; probably all blue stamps on thin paper without ribbing, which are rare, are from such partly ribbed sheets.

The gum used was the same as for the postage stamps. It was an animal glue of a more or less yellowish tint and was applied by hand with broad brushes. After the gum was dry the sheets were pressed.

The newspaper stamps were issued imperforate only and no private perforations or roulettes are known to

have been used. Although the newspaper stamps were printed in sheets of 400 (four panes of 100 each) they were delivered to the post offices only after having been horizontally divided into two half sheets of 200 each. The post offices sold them either in such half sheets consisting of two panes of 100 each, side by side, or they divided them further into single panes of 100 each. As no smaller quantity than 100 was sold to the newspaper publishers, no further division by the post offices took place. The sale of half sheets explains why multiples with vertical gutter, but none with horizontal gutter are known.

The Four Values

The blue newspaper stamp would be quite a common stamp if most of the stamps used had not been destroyed. The wrappers with the stamps were usually taken off and were not preserved. Fortunately, some publishers, instead of using wrappers, pasted address labels directly on the newspapers, usually placing the newspaper stamps partly on the label and partly on the newspaper, in this way providing additional protection against the address labels falling off. Most of the newspaper stamps still existing come from this sort of use which did not exactly conform to the regulations but was obviously widely tolerated. A small number of wrappers with stamps was also preserved when newspapers or magazines were filed or kept intact

unread. The quantities printed and used of the blue stamp must have been quite large. We know from the files that the first printing was 12,000,000 stamps, in all probability all ribbed and being the whole quantity printed of this variety. There are no official figures known about the total quantity printed of this stamp. In older literature [*E. J. Jaszai in "Die Postmarke" (Vienna), 1926, p.267*] we find a figure of 135,790,000 blue stamps given as the total printing. This figure seems high and lacks official confirmation, although it is claimed that it was supplied by high officials of the State Printing Works. There were no remainders, as the blue stamps, after being replaced by the new issue of 1858, were used up simultaneously with the new issue.

Genuine unused copies of the blue stamp with full original gum are rare. Several large mint blocks, also ribbed, are known, even two full panes of 100 in Type I, one of which was in the Ferrari collection. But the great majority of all unused copies are really only uncanceled as they were used on newspapers but had escaped cancellation. Such stamps have either no gum or part of the original gum and are much more common than really unused copies. Canceled, the blue stamp is not scarce in pairs and in strips of 3. Larger strips are scarce and blocks are rare. The largest canceled blocks we know are a block of 30 and one of 15 of the ribbed stamp. A few unused and used multiples in Type IIIb which include the vertical gutter are also known.

The yellow stamp was used for 10 newspapers or magazines, and therefore never placed on the newspapers themselves but on the wrapping paper and destroyed with it. It would be at least as rare as the scarlet stamp, which also paid for 10 newspapers, had it not been withdrawn in 1856 and the remainders used up as fee for a single newspaper. Now the conditions became the same as for the blue stamp and the yellow stamp comes from this period on newspapers as well as on wrappers. The using-up of the remainders, by newspaper publishers in Vienna only, took several months. The first copies used in lieu of blue stamps are known from April 1856, shortly after publication of the decree ordering this use (21 March 1856), most copies being used in May and June and a small number in July. Careful checking of all available copies of the yellow stamp did not reveal any copies used in months other than April, May, June or July, therefore giving strong indication that all were used in 1856 while the stamps were being used up. We know no copy which was undoubtedly used before 21 March 1856 as fee for 10 newspapers nor even of any copy which due to

the date of the cancellation (ie other than April, May, June or July) might be suspected of having been used as such. We nevertheless suspect several known copies were used before 1856 and believe that such copies really exist although they must be rarer than used copies of the scarlet stamp. Without the using-up of the remainders the yellow Mercury would have certainly become one of the great world rarities with less than half a dozen copies known unused and used all told. No official figures are known for the quantities printed but the same source as quoted for the blue stamp states that no printings were made after 1852 and gives the total printing for the yellow stamp at 720,000 stamps, which figure has some probability of correctness.

We know of no unused copy of the yellow stamp with full original gum. All existing uncanceled copies we know were used during the using-up of the remainders and have escaped cancellation. Sometimes the original gum has been almost completely preserved when such stamps were removed from the wrappers or newspapers but they are nevertheless only uncanceled copies and no longer mint. No unused multiples of the yellow stamp are known. As stated before, all used copies we know were used in 1856 when the remainders were used up. Of used multiples, one defective pair and one equally damaged strip of three are known, aside from the outstanding multiple, the block of 12 discovered in 1925, which was sold in 1927 in a Köhler sale at Berlin for 33,000 gold marks and which is now in one of the largest collections in this country. All the multiples were used in 1856, in lieu of blue stamps.

The rose stamp, which paid for 50 newspapers, would be the rarest of all Mercuries. The condition for survival of copies were similar to that of the yellow stamp, but the period of use was shorter. The rose stamp when used for its original purpose, paying for 50 newspapers, must have been used only on large wrappings and it is very unlikely that such wrappings were preserved. We doubt that any copy would have survived at all, if the remainders had not been used up in 1852 as fee for single newspapers. We know of no copy used before this using-up was ordered; all known unused and used copies originated from this use of the remainders. All canceled copies we know were cancelled in October, or more frequently in November, December & January, and a small number in February. That is, all were used in the months of the using-up of the remainders as fee for a single newspaper and after the stamps ceased to be used as fee for 50 newspapers. We are pretty sure that no copy

undoubtedly used before 9 October 1852, the day on which the using up was ordered, has been preserved and we have never seen a copy cancelled in any month other than October, November, December, January or February. Several years ago a copy cancelled at Jablunkau, with the date 9 February 1852, was found, but in all probability this is a date error, it really being 9 February 1853, during the using up, the postmaster using the old year date 1852 during a period of 1853. No official figures are available for the printing of the rose stamp but the same semi-official source previously quoted mentions no printings after 1851 and gives the total printing at 240,000 stamps, which seems quite possible.

No genuinely mint copy of the rose stamp with full original gum is known to us, all uncanceled copies coming from wrappers or newspapers where they escaped cancellation. In some cases, almost full original gum was preserved when such stamps were removed but they are still not mint, only uncanceled. There are no multiples of the rose stamp known, neither unused nor used.

The scarlet stamp, issued in 1856 to replace the yellow stamp as fee for 10 newspapers, can attribute its rarity to the fact that its remainders were destroyed and not used up. For the same reasons as given for the yellow stamp almost all stamps used on the wrappings of 10 newspapers - for which the scarlet stamp constituted the fee - must have been destroyed with the wrappings and it is surprising that a few copies have survived. From official sources it is known that the first and only printing of the scarlet stamp consisted of 120,000 stamps and the semi-official report previously cited confirms this figure. The remainders of the scarlet stamp were destroyed in 1859 after the stamp was withdrawn and demonetized after 31 December 1858. The quantity destroyed is not known, but we would not be surprised if it comprised a large percentage of the total printing.

While several hundred copies each must have survived of the yellow and rose stamp, owing to the using-up of the remainders of these stamps, the circumstances for survival were less favourable for the scarlet stamp and this fact has made it one of the world rarities. There are about 30 to 40 unused copies known, singles only, which contrary to the other values are not used copies which escaped cancellation but must come from a small number of unused copies preserved in the files and later gradually passing from official to philatelic possession. No exact information about the source of

the unused copies - of which about 20 may have no defects, but half of them are without gum - is available and we have to be satisfied with the above explanation which may be only a good guess. One of the great world rarities and the rarest stamp of Europe is the scarlet Mercury in used condition. Our records show that we know seven used copies of the scarlet stamp, but unfortunately we can identify only six copies thereof, while we have only insufficient notes about the seventh copy. Of the six copies on which we can give more exact information, three were in the Ferrari collection and were sold in the auction sale held in Paris from 7 to 9 November 1923. Two copies were sold singly, the third - the finest of them - was in a mixed lot of "doubtful" items, but was just as genuine as the others. This copy is now in the Max Oberlander collection; of the others a rather defective copy was acquired by the Berlin Reichspostmuseum. We do not know what happened to the third copy. Two more copies were in the Alphonse de Rothschild collection, when this collection was broken up in this country in 1947. One of them, rather defective, was sold privately and is now in a collection in England. The better copy, which originally came from the Ludwig Schwarz collection, and from a London auction, was sold at auction and acquired by Erich Levin and with his collection it has again recently been sold in this country. The sixth copy, probably the finest known copy - although still not perfect - was in the collection of Alfred Weinberger.

It is impossible to make reliable estimates of how many of the blue, yellow and rose stamps have escaped destruction. For the postage stamps, we have made reliable estimates based on the number of copies which have survived of varieties of which in all probability only one sheet was printed. We came to a figure of 2% for the stamps used mainly for letter postage (2kr, 3kr, 6kr, 9kr) while the figure for the 1kr stamp, mostly used for printed matter, must have been much lower. We were not able to give an estimate for this latter stamp as there was no comparative basis available and there is no tangible evidence to make an estimate of the surviving copies of the newspaper stamps, because there exist no varieties of them which could provide a lead. There can be no doubt that a much smaller percentage of the newspaper stamps than of the contemporary postage stamps, even when compared with the 1kr stamp, have survived.

The quite obvious fact that the newspaper stamps come much rarer in full-margined copies than the postage stamps also requires some discussion. There are various conditions which can be blamed for this

fact. One of the most compelling is the narrow spacing of only 1 mm or less between vertical rows. When, in addition to this, we consider the usually pale colour of the yellow and rose stamps we can understand why these stamps are usually cut into the design at least on one or two sides. This goes for unused as well as used stamps, because the great majority of the 'unused' are used stamps which escaped cancellation. Another fact which contributed to many badly cut into copies was the practice of pasting the stamps in strips on sheets of address labels, because no care was taken to cut the stamps properly when the address labels were cut apart. Full-margined copies should have about 1½ mm margin at top and bottom, and close to ½ mm at the sides, but copies which have any margin at all at the sides are considered very fine copies. Although a very large percentage of all existing copies of the blue stamp are more or less cut into, it can be found without too much difficulty in full-margined copies both unused and used. However the yellow and rose stamps are extremely rare in such condition, uncanceled even rarer than cancelled. Full-margined used copies of these two stamps in good colour are almost as rare as the unused scarlet stamp; unused ones are much rarer. Of the latter a much larger percentage of the known copies are full-margined - although partly defective in other respects - because they were obviously cut from a sheet for collecting purposes. Of the seven known used copies none is full-margined, the best being cut into slightly on one side.

Many newspaper stamps have been torn as a result of the practice of some publishers of pasting the stamps partly on the wrapper and partly on the newspaper. When the wrapper was taken off the stamp was usually torn in half. Such torn yellow and rose stamps have frequently been used for repair jobs, in making one full stamp out of two or three such fragments.

Use of the Newspaper Stamps

The regulations for the use of newspaper stamps, published on 12 September 1850, provided that each issue of a newspaper or magazine regardless of size, weight and the number of sections and supplements, had to be franked with one blue newspaper stamp. It was not specified what was considered a supplement and questions concerning this arose soon after the use of newspaper stamps began. The postal authorities held a very broad view in this matter and an additional regulation issued on 30 January 1851 even provided that an evening edition mailed in the same wrapper with a morning edition of a newspaper was

to be considered a "supplement", therefore requiring together only one blue stamp.

The newspaper publishers normally had to pay for the newspaper stamps in cash. For political reasons, the publishers of a small number of newspapers as well as one official magazine had before 1 January 1851 been granted the privilege of mailing their newspapers and magazines free of charge, and this practice was continued after that date. This was done by giving the publishers the necessary number of newspaper stamps free; the Ministry of the Interior and the Ministry of Education respectively paid for them. In the files of the Postal Administration we found a notation that such gifts of newspaper stamps in 1851 were made to the newspapers "Oesterreichische Volkszeitung", "Wiestnik dla Rusmin", and "Slowenske Nowine" by the Ministry of the Interior, and "Der Schulbothe" by the Ministry of Education.

The regulations of 12 September 1850 provided that any newspaper or newspapers to the same addressee had to be enclosed in a wrapper with the address and the necessary number of blue newspaper stamps pasted on. To make use of the privilege of newspaper stamps, all newspapers to be delivered by the same post office had to be made up into a bundle, with the destination marked on the outside. The post offices where the newspapers were mailed put their postmark outside on such bundles and, without opening them, shipped them to their destination. There the bundle had to be opened, the newspaper stamps cancelled and the newspapers delivered to the addressees. Newspapers were usually held at the post offices and had to be picked up by the addressees. The newspapers were only delivered by the mail carriers when ½kr for each issue had been paid for one month in advance.

From the regulations it can be seen that the newspaper stamps were usually cancelled on arrival; therefore, the postmarks found on them do not give the place of mailing. Exceptionally, if only one newspaper was mailed to one destination, the post office where it was mailed cancelled the stamp before forwarding the newspaper to its destination. The regulations for the issue of the yellow and rose stamps of 3 December 1850 and for the scarlet stamp of 21 March 1856 stated that these stamps were to be used on shipments of 10 or more newspapers to the same addressee in the same wrapper, without making any change in the other regulations. It was explicitly stated in the regulations that newspaper publishers who did not want to comply with them could mail the

newspapers as printed matter, paying the regular fee of 1kr (5c) for each loth.

The idea of issuing the newspaper stamps without a value indication and to distinguish them only by their colours was also a new idea not previously tried by any other country. This measure had several advantages in that the stamps were sold for a special purpose only and their use was strictly controlled by the fact that the newspaper publishers had to buy the newspaper stamps at the same Post Office where they mailed the newspapers to be franked with them. The selling price could be increased or lowered without changing the stamps, were the rates for newspapers to be changed. Furthermore, no special issue for Lombardy-Venetia was necessary, as the stamps could be sold in the silver currency used there without any danger that someone could make a profit by buying stamps in Austria proper for paper money, about 15% cheaper. This fact necessitated the issue of special postage stamps for Lombardy-Venetia, but was unnecessary for the newspaper stamps. They were sold there to newspaper publishers at the official equivalent in Lira currency, therefore 3 Lire for a sheet of 100 blue stamps, 30 Lire for yellow or scarlet stamps and 150 Lire for rose stamps. The face value of the single stamps was therefore 3c for the blue, 30c for the yellow and scarlet and 1½ Lire for the rose stamp. Furthermore, the face value could be reduced to get rid of remainders as was actually done when the remainders of the rose and yellow stamps were eventually sold for the price of blue stamps.

Theoretically, all four kinds of newspaper stamps could have been used in Lombardy-Venetia and we believe that they were. But positive proof of this is available only for the blue stamp, which comes in all types quite frequently on newspapers mailed in Lombardy-Venetia. The yellow and rose stamp are known cancelled in Lombardy-Venetia - although much rarer than in Austria proper, especially the yellow stamp - but we know of no copy on a newspaper or wrapper undoubtedly mailed in Lombardy-Venetia. None of the copies with cancellations of Post Offices in Lombardy-Venetia was used, as far as can be ascertained, in Lombardy-Venetia for their original value but all originated from the using up of these stamps as blue stamps, in 1852 and 1856 respectively. As these remainders were sold only to newspaper publishers in Vienna, the Lombardy-Venetia cancellations on them are arrival postmarks and do not prove use of the yellow and rose stamps in Lombardy-Venetia. The same can be said about the use of the scarlet stamp, as none of the few known used copies is cancelled in Lombardy-Venetia. Dr. Emilio Diena claims in his

catalogue of Old Italian States [*Catalogo dei Francobolli d'Italia, Genova 1923*] that the scarlet stamp was not used in Lombardy-Venetia, indicating that the yellow and rose stamps were. But there is neither proof that other than blue newspaper stamps were ever used there nor is there any proof that they were not. The question must be left open until unassailable proof of use can be established and we doubt this can ever be done. The existence of the earliest printings of the yellow and rose stamps on thin paper with Lombardy-Venetia cancellation is of no help, as the remainders used up in 1856 and 1852 respectively included all printings and quite a number of stamps from the earliest printings as can be proven from copies of the yellow and rose stamps on thin paper, used in 1856 and 1852 respectively. The use of these two stamps at their original values seems to have been so small and their necessity so wrongly estimated that when they were withdrawn the post offices obviously returned in part consignments they had received in December 1850, before the stamps had been issued.

The newspaper stamps could generally be used only for newspapers mailed within the borders of the Austrian monarchy. But in the older literature, decrees of 28 March 1851 and of 31 July 1851 are cited which were to have permitted their use also on mailings to foreign countries, which permission expired on 31 December 1851. We have to confess that we have never seen any newspaper stamps on newspapers addressed to a foreign country and we think that the two decrees mentioned above - which we could not find in the official files - were misunderstood and did not concern the franking with newspaper stamps. All newspapers we know mailed to destinations abroad are franked as printed matter with postage stamps. It was expressly stated in the regulations that the newspaper stamps were not valid for newspapers mailed to Austrian post offices abroad, except those in the principality of Liechtenstein and in Belgrade (Serbia). In 1854 the validity was extended for newspapers to the Austrian post offices established during the Crimean War in Moldavia and Walachia. In Liechtenstein, which was postally considered Austrian territory, there may also have been newspaper stamps sold and newspapers franked with them - although we do not know of any newspaper or magazine published at that time in that small country - but the Austrian post offices in Belgrade and Moldavia-Walachia only delivered newspapers received from Austria and did not accept them at the special newspaper rates.

There exists the possibility of mixed frankings, on the one hand between the blue and the other

newspaper stamps, on the other hand with the following newspaper issue of 1858. Of the first category we know of only one example, a yellow stamp with two ribbed blue stamps, used together on a piece of wrapper, with a Lombardy-Venetia cancellation. There is a strong probability that in this case the yellow stamp was used in Lombardy-Venetia and at its original franking value for ten newspapers, because we do not know of ribbed blue stamps used after 1852. It would then probably be a franking for 12 copies, quite frequently used for mailing an annual volume of a monthly magazine, of which the famous block of 12 of the yellow stamp is another example. But there is no real proof for this speculation and the date of use (18 June) does not exclude the possibility that this item comes from the using-up of the yellow stamps in 1856, the mixed franking therefore paying only for three newspapers. Of the second category, we know also only one example, a blue stamp with two blue stamps of the 1858 newspaper issue on a wrapper. The date of cancellation is 15 November, indicating that it was 1858, just two weeks after the new issue had first been sold to publishers. No other mixed frankings except these two are known. [The first one originally was in the Alphonse de Rothschild collection and both later in the Admiral F. R. Harris collection.]

There exist no postage stamps used as newspaper stamps as some authors have claimed. Postage stamps were regularly used for postage of newspapers or magazines at the normal printed matter rate when they were mailed by private persons or even by newspaper publishers who for one reason or another did not want to comply with the regulations connected with the privilege of using newspaper stamps. Such a use of postage stamps for printed matter is something entirely normal and is not an emergency or unusual franking. On the other hand, the use of newspaper stamps for regular postage was expressly forbidden, but nevertheless was occasionally practised. Some newspaper publishers occasionally franked printed matter with newspaper stamps, either with one, cheating the post office by 0.4kr, or with two, giving the Post office an additional 0.2kr. This was not permitted but in a few known cases was tolerated. In some such cases, the newspaper stamps were not recognized and the sender had to put on additional postage stamps. A few "mixed frankings" between postage and newspaper stamps which occurred in that way are known, for example, a blue newspaper stamp with a 5c and two 10c postage stamps on a wrapper, mailed in Venetia.

More spectacular is the fraudulent use of newspaper stamps for postage. The public frequently received, on newspapers and magazines, newspaper stamps which were left uncanceled. Especially in Lombardy-Venetia where many other methods were devised to cheat the postal and other government authorities - claimed to be a kind of patriotic duty and a protest against the hated Austrian rule, but continued after the liberation - a number of attempts are known to use such uncanceled newspaper stamps for postage, the blue newspaper stamp usually on covers as substitute for the 45c stamp, which was also blue. A brazen attempt at cheating was the use of a yellow Mercury as a 5c postage stamp to pay, together with an equally invalid 2kr postage stamp, the 15c rate for a letter from Salo on 15 June 1856. Similar fraudulent use of newspaper stamps for postage is also known from Austria proper, but in rare cases only.

Cancellations

As can be deduced from the regulations, most newspaper stamps were cancelled on arrival. So, the postmarks used on them do not necessarily indicate where they were used. For example, the remainders of the yellow and rose stamps, which were used up exclusively in Vienna, come with cancellations from all parts of the monarchy. While the blue stamps must have been available at the post offices of all cities or towns where newspapers or magazines were published, the yellow and scarlet and especially the rose stamp as long as they were sold and used at their original value must have been available only at the large cities where there was demand for them because publishers there made bulk shipments to out-of-town distributors. We have a record of six copies of the scarlet stamp: three are cancelled in Vienna; two in Brünn, the capital of Moravia; and one in Prague, the capital of Bohemia. From these cancellations we may conclude that only the post offices in the capitals of the provinces had stocks of the yellow, scarlet and rose stamps for sale. In these cities, and in a few others, special branches of the main post offices existed, dealing with newspapers and magazines only, the so-called "Zeitungsexpeditionen" and it is probable that only these branch post offices had other than the blue newspaper stamps for sale. They used special oval or circular cancellers, inscribed "ZEITUNGS-EXPED." or similar legends, in Lombardy-Venetia "SPEDIZIONE GAZZETTE." Four of the six scarlet stamps previously mentioned (those cancelled in Vienna and Prague) show such special cancels. They can frequently be found also on the blue, yellow and

rose stamps, being used for outgoing and less frequently for incoming newspapers. Other post offices which had to cancel newspaper stamps on outgoing newspapers used the same postmarks which were in use for the cancelling of postage stamps on letters. The same was done in many cases where post offices had to cancel newspaper stamps on incoming newspapers. But frequently the special arrival postmarks in use at some post offices were applied, or other postmarks which seemed suitable for that purpose. In some cases old postmarks which had previously been retired from regular use were employed as cancellers for newspaper stamps. Even a number of pre-stamp postmarks were put to this use. When we add the few special "mute cancellers"

which a number of post offices used for the same purpose, we can see that it is a rather diversified group of postmarks which can be found used as cancellers on newspaper stamps, many of them unknown on postage stamps. No special study has been made of them up to now but it would be a rewarding task to try to record them all.

The ink used for cancelling the newspaper stamps was usually black. Aside from these black cancellations, a few blue ones are known and these are scarce. Green cancellations are even rarer and red ones the rarest of all. They all come on blue stamps only, the others being known only with black cancellation.



The design of the reprints.
Type II (first reprint) at left and Type II from the cleaned matrix (later reprints, at right)

Reprints, Fakes and Forgeries

All four newspaper stamps of 1851 were officially reprinted seven times. All reprints are in Type II; as originals in this type exist only of the blue stamp, the yellow, scarlet and rose reprints are readily distinguishable. For the first reprint the matrix in Type II was used, showing the characteristics of that type and always, quite distinct, having coloured spots on nose and chin. For the later reprints, this matrix was cleaned, by which process the coloured spots and some other small details disappeared and the cleaned matrix was used. The clichés were electrotypes in all cases. The setting for the first reprint was of 50 clichés (5 horizontal rows of 10), which was printed twice, one above the other, to obtain sheets of 100. For the later reprints settings of 25 (5 x 5) clichés were made and printed four times for each sheet of 100. The spacing between the clichés was in all these settings much wider than on the originals, horizontally 1¾ mm to 3½ mm, vertically 5½ mm to 5¾ mm, but irregular spacing

can also be found from the centre of the sheets separating the two or four printings needed to complete a sheet.

The first reprint was mainly made for official exchange purposes and was to a large extent used for collections of all Austrian stamps presented to foreign postal administrations. The other reprints were principally made to satisfy the demands of stamp collectors and dealers and were sold at face value to them.

The following list gives the characteristics of the various reprints, which by their types, more vivid colours, paper, gum, etc. can be easily distinguished from the originals. In doubtful cases comparison with a cheap blue original will always be helpful.

First Reprint. Ordered on 12 January 1866, delivered on 20 March 1866. 500 copies of each. Spaced 1¾ mm horizontally and 5¾ mm vertically. Colours blue, yellow, rose, scarlet. Paper without watermark, white and rather thick. Gum white.

Careful printing. We know copies with stitch watermark of the rose stamp.

Second Reprint. Ordered on 16 December 1869, delivered between 27 January and 25 August 1870. 10,000 copies of each. Spaced 2½ mm horizontally and 5½ mm vertically. Colours dark blue, yellow, lilac rose, scarlet. Uneven colours, sometimes different shades on the same sheet. Paper with sheet watermark “ZEITUNGS-MARKEN.” (first type of this watermark), white and rather thick. Gum yellowish and crackly. Printing uneven, frequently bad and smudged.

Third Reprint. Ordered on 14 June 1884, delivered on 18 October 1884. 1,000 copies of each. Spaced 3½ mm horizontally and 5¾ mm vertically. Colours in pale shades, pale blue, yellow, light claret, scarlet. Paper with sheet watermark “ZEITUNGS-MARKEN.” (second type), thin and rather strongly yellowish. Gum yellowish white and smooth. Very careful printing.

Fourth Reprint. Ordered on 20 October 1885, delivered on 21 April 1886. 2,000 copies of each. Spaced 1¾ mm horizontally and 5¾ mm vertically. Colours pale dark blue, yellow, violet rose, scarlet. Paper with sheet watermark “ZEITUNGS-MARKEN.” (second type), thin and strongly yellowish (coloured with tobacco juice?). Gum yellowish and smooth. Careful printing but not as good as for the third reprint.

Fifth Reprint. Ordered on 24 February 1887, delivered on 3 May 1887. 10,000 copies of each. Spaced 1¾ mm horizontally and 5¾ mm vertically. Colours steel blue, yellow, pale claret, scarlet. Paper with sheet watermark “ZEITUNGS-MARKEN.” (second type), yellowish white and thin. Gum yellowish white and smooth. Rather careful and clean printing.

Sixth Reprint. Ordered on 21 November 1892, delivered in April and May 1894. 10,600 copies of blue, 10,700 of yellow, 10,000 of rose and 11,300 of scarlet stamps. Spaced 1¾ mm horizontally and 5¾ mm vertically. Colours pale greenish blue, yellow, pale claret, scarlet. Paper with sheet watermark “ZEITUNGS-MARKEN.” (second type), yellowish to greyish white, thin. Gum yellowish white. Rather careful and clean printing.

Seventh Reprint. Ordered on 1 April 1903, delivered in 1904 in two parts. 20,000 copies of each. Spaced 1¾ mm horizontally and 5¾ mm vertically. Colours greyish blue, yellow, brownish rose, scarlet (first printing); light blue, deep yellow, lilac rose, scarlet (second printing). Paper without watermark,

thin with distinct mesh. Gum white. Rather careful printing.

There exist a few others, so-called “unofficial” reprints, of which only two are on the market and therefore require discussion. The one is the so-called “**Fellner-Reprint**,” supposedly made in a small quantity about 1885 for a Viennese collector, Ernst Fellner. We know the blue, yellow and rose stamp, on greyish paper of inferior quality, of this reprint, in Type II from the cleaned matrix, but the scarlet stamp may also exist.

Another instance of an unofficial reprint occurred in 1907 when Hans **Kropf** wrote his monograph about the stamps of Austria. [*Die Postwertzeichen des Kaisertums Oesterreich* (Vienna 1908, in German, with 35 plates).] In 1907, the Minister of Commerce was Kropf’s brother-in-law and this resulted in an order to deliver to Kropf prints of all dies and clichés preserved in the Postal Museum at Vienna. These prints, black on white paper or thin yellowish card, include prints of the original wood-cut as well as of clichés in Type II and IIIb of the newspaper stamps. They are frequently offered as “Proofs” but are actually “Proof Reprints” of little philatelic value.

There also exist **Reprint Proofs** made in 1870 when the second reprint was prepared. They are printed in Type II, in colours quite similar to the reprints, on greyish pieces of paper of about 80 mm x 80 mm. size. These Die Reprint Proofs supposedly were made in 120 sets for official purposes and are rare.

A number of regular reprints can be found handstamped “**SPECIMEN**” in black. This handstamp was used by the postal authorities from 1878 for marking stamps which were given away free to high officials, especially important foreigners. We have seen it on the third, fifth and sixth reprint but it may also be found on the others, probably except the first and last.



The original die of the newspaper stamps was used in 1933 for the manufacture of a kind of “sample stamp” printed during the International Stamp Exhibition in Vienna 1933, in one hall of the exhibition. For this purpose, in a working die the original inscriptions were removed and replaced by “WIPA” at top, “1933” at bottom and ornaments at the sides. A plate of 16 (4 x 4) such “stamps” was used and printed in eight different colours. 8,000

sheets of each (4,000 of the scarlet colour) were printed and sold to the public. [*Müller did write "eight" including the scarlet. Modern catalogues list nine colours but don't give quantities. Ed.*]

The rarity of the "Mercuries" soon led to fakes and forgeries and some of them may be seventy or eighty years old. The fakes were made either by chemically changing the colour of the blue stamp into yellow, a procedure quite simple but easily detectable because aside from other particularities, the yellow colour obtained in this way always has a greenish tint. This must be the oldest fake, possibly even made to defraud the post office and leading to the official colour change of 1856 from yellow to scarlet. Other fakes were made by doctoring reprints and putting a faked cancellation on them. These products are not dangerous, but some forgeries are, of which quite a number of different ones exist. They are either made by bleaching or removing the colour of cheap genuine contemporary Austrian stamps and printing on a design in yellow, rose or scarlet; or the whole stamp is forged. As paper and cancellation on the former kind of forgeries are genuine they are sometimes quite tricky. Among the complete forgeries are also some rather dangerous ones but none which the specialist or expert could not spot. The fakers and forgers did not know that the yellow and rose stamps came genuine only with certain dates (we have explained this in a previous paragraph); their dates do not conform and therefore immediate suspicion is aroused.

Collecting "Mercuries"

There are many collectors who, specializing in the stamps of Austria, are attracted by the newspaper stamps because they are the rarities in the field. But we know of only a few who have made the newspaper stamps of 1851 their special field of interest. The main reason for this is the fact that only large quantities of the blue stamps necessary for every specialization or for research are obtainable, while the rarities, due to their high price, make only a moderate specializing in them possible.

But the blue stamp, although not a "cheap" stamp, with a catalogue value of \$5 for the most common variety, has ample opportunities for specializing and even for research, because it has been somewhat neglected by students of Austrian stamps. The various types, the paper varieties and shades, the different kinds of use, the diversified and attractive cancellations all provide features for a specialized collection, which, if the means of the collector permit, can be crowned by a few copies of the yellow and rose stamps and even by a copy of the scarlet "Mercury." [*Ha! Editor*] Such a collection will draw attention in every club meeting and in every exhibition.

The research possibilities are equally numerous. Nobody has successfully tried to plate any of the settings, a task certainly quite difficult due to the flexibility of the single clichés used for the settings but nevertheless not insoluble. Especially the setting in "Type I retouched" has possibilities despite the difficulties posed by the usually worn or overinked printings. For such an undertaking, the collector will be forced to abandon a high standard of condition and if he ever wants to accomplish his task will have to take the usual cut-into copies, which constitute about 98% of all available material of the newspaper stamps of 1851. Similar considerations will have to be taken into account before a research collection of the cancellations on the newspaper stamps, an equally fertile field, is started. Here the collector will find some guidance in the literature concerning the cancellations on postage stamps as well as the pre-stamp postmarks, but in view of the special conditions existing for the cancellation of the newspaper stamps, he will have to build his research on an entirely new basis.

Collecting "Mercuries" is a pleasant and attractive task. If any collector will be tempted by this monograph to enter this field, he will be not only able to enlarge our philatelic knowledge but will have also found a satisfying and genuinely rewarding field for his collecting activities.