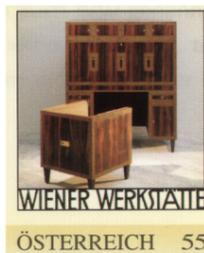




ÖSTERREICH 55



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Edited by Andy Taylor

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EDITORIAL 180

The previous issue of "Austria" is number 179, and carries the date "Autumn 2012". I was struck by the oddity of typing 'Autumn' in June, for printing in July and distribution in early August. Should I change it, I mused? Can't call it 'Summer' since you got the Summer issue in Spring. Other organisations use the odd expression "whole numbers" (so this issue is W.N.180, or perhaps 197 if you include our other publications) or Volumes, one per year starting when they began. So since Austria Nr 1 appeared in 1966 this would be volume 46 Nr 3, or if you wish XLVI/3. What advantages would this bring ... err ... let's leave it alone. Not every change is an improvement, David!

Sundry corrections; Austria 179 page 14: the troops who invaded Carinthia in Autumn 1920 were Slovenian not Serbian. Martin Brumby points out that "the whole region went to Austria" is excessively simplistic, or even wrong. Now that he has retired, maybe he'll write an article explaining it!

Anne Saxon, my contact at Swiftprint who produce this Journal, has taken early retirement after {cough} years with the company. I thank her for coping with my various requirements, and wish her well for the future.

Thanks also to Gerrit Matthijssen for updating and correcting the on-line German-English Philatelic Dictionary on the APS site at <http://www.austrianphilately.com/german.htm>

Consequent upon the AGM, it is even more important than usual that you use the latest list of Officers, which is on the inside back cover.

Andy Taylor, Editor

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STAMPS OF THE FIRST REPUBLIC (ii)

THE SCHILLING

On 15 December 1922, Dr. Alfred Rudolph Zimmerman was appointed Commissioner General by the League of Nations to administer their loan to Austria of 650 million gold crowns. [See Stadler p122 {ref in part (i)} for discussion of “the Austerity approach”.] The schilling was actually defined as a gold-based currency, as is explained in “the Schilling law”, BGB 461 of 20 Dec 1924. The largest coin was a 100-schilling piece made from 90% gold and defined as containing 21.1 {72086} grams of pure gold (the {72086} repeats endlessly!) The schilling, subdivided into 100 groschen, replaced the Kronen in March 1925; the notional conversion rate was 10,000 Kr = 1 Sch. However while postage was paid in the new currency from 1 March 1925, the stamps were not issued until 1 June. Kronen stamps were invalidated on 1 July 1925, but until 30 September could be exchanged for new groschen issues or used to uprate postal stationery.

The Definitive Set of 1925-1927.



When the new designs of the 1925 definitive set were being produced the artists were not certain as to the nature of the currency and included in the design submissions values in “Kronen”, “Stuber” and “Schilling”.

Officially. “the date of issue of this set, 1 June 1925, was deliberately chosen to coincide with the 75th anniversary of the issuing of the first stamps of Austria.” PTVOB 12 of 14 Feb 1925 hints at other reasons: “their distribution by 1 March is not possible on technical grounds, and the residue of Kronen stamps has to be used up”.



Post- und Telegraphen- Verordnungsblatt No. 32 dated 8th May 1925 contains decree I.99 which introduces the new Schilling-currency postage- and postage-due-stamps and withdraws the Kronen issues. It states:

1 On 1 June 1925 new postage stamps with the value description in the schilling currency are to be issued:

(a) definitives of 1, 2, 3, 5, 6, 7, 8, 10, 15, 16, 18, 20, 24, 30, 40, 45, 50, 80 groschen and 1 and 2 schilling [*the 4g was not issued until June 1927*].

(b) dues of 1, 2, 4, 6, 8, 10, 15, 20, 23, 30, 40, 60 groschen and 1 schilling. [*Other values were added later*]

The new stamps are described in the appendix.

2 The post offices, postablage and country letter carriers may from 1 June of this year sell only the new postage stamps in the schilling currency; the retailers of postage stamps are to be issued only with the new stamps from that day onwards.

3 (a) The postage stamps in the Kronen currency at present in use remain valid for the franking of mail for home and abroad until 30 June 1925 inclusive. They become invalid on 1 July 1925. They are only to be treated as valid for postal use up to 30 September 1925 if they are stuck on to officially issued postcards and letter cards for supplementing the postal tariff.

(b) in the period from 1 July to 30 September 1925, the postage stamps in the Kronen currency remaining in the hands of the public may be exchanged without charge at any post office against new postage stamps of the schilling currency of the same total value.

4 The current postage dues in the Kronen currency will be withdrawn on 1st June 1925. From this day onwards only the new postage dues in the schilling currency are to be used.

5 Post offices shall on 31 May send their remaining stock of Kronen postage stamps and postage dues to the postal distribution centres by 15 June; they shall return them to the Postal Stock Warehouse by 10 July.

6 New airmail stamps in the schilling currency will be issued later.

7 With regard to the issue of new postcards and letter cards in schilling currency, paragraph 9 of decree 31 in PTVOB 12/1925 applies.

Appendix: official description of the new schilling-groschen postage stamps.

1. The postage stamp series shows four stamp designs: the lowest values a number, then allegorical representations of the plains, the high mountains and the city.

(a). The 1 to 8 groschen values show the value number as the dominating motif, white on a dark background, interwoven in the centre of one of its ribs. On both sides of the number are vertically running white strokes, strongest on the inner margin and gradated finer towards the outside. The inscription "Österreich" is on the upper margin of the stamp and below is "Groschen". These inscriptions are in white on dark backgrounds in strong German lettering with Gothic characters. The space between the numeral and the word "Groschen" as well as the gaps to the two sides are filled with a white, netlike, line-ornamentation, which is arranged differently for the straight and the curved numerals.

(b). The 10 to 18 groschen stamps show as a symbol of the plains a group of sheaves of corn with a telegraph line in the background. The value numeral is in the upper right corner of the stamp with the description "g" in coloured letters.

(c). The 20 to 80 groschen show as a symbol of the high mountains an eagle sitting on a rock, the background of this view being closed by a high mountain chain. The value numeral is as for the 10-18g.

(d). The 1 and 2 schilling stamps show a bird's eye view of a idealised city, into which is inserted some of the principal buildings of Vienna. (*The most prominent is the "Minorite" Church.*) On the upper margin of the stamp is placed the value numeral and the description "Schilling".

With all the postage stamps described under (b) to (d), the stamp design is bounded above and below by a horizontal hatching, which appears at its most dense at the outer margin and then gradates steadily towards the inside. There is a boundary at the two side margins; the stamp design here often goes over into the white paper margin. All these stamps have on the hatching of the lower stamp margin the inscription "Österreich" in coloured cursive writing.

The postage stamps of the groschen values are to be produced in sheets of 150 pieces by means of typography, the schilling values in sheets of 100 pieces by means of copper recess printing. The printed surface with the groschen values is 21mm high and 16.5mm wide, with the schilling values 26mm high and 21mm wide. All the postage stamps have an unprinted paper margin 1.5mm wide and are perforated: the groschen values comb 12, the schilling values line 12½.

The postage stamps mentioned under (a) were designed by Franz Retzl; the designs for all the other stamps are by the academic painter Fritz Zerritsch. The name of the artist is placed on the lower margin of each stamp. The 1S and 2S stamps are to be printed on paper lightly toned with the same colour as the stamp.

List and comments

Oddities are found: imperf all round, imperf-between horizontally & vertically, unissued colours, unissued values. Printing faults: assorted plate errors, abnormal papers and gums, offprints, etc. The 1 and 2 Schilling stamps come in tall and wide formats. The 1S stamp is (very rarely) found in a yellow-green colour and unsharp printing [ANK466b ~SG587b]

The uprating of Kronen postal stationery by added Kronen adhesives was permitted until 30 September 1925, and equally valid if done by a postal clerk or by a private individual. Similarly anybody could uprate Kronen postal stationery by using groschen stamps, until 1 July 1926 when the Kronen cards were finally withdrawn.

The catalogues describe the colours and papers of the 1S and 2S stamps differently:

ANK lists 4 colours for the 1S and 2 for the 2S but says nothing about paper

Michel lists 2 colours for the 1S both on differently toned paper, and for the 2S one on unspecified so presumably white paper.

SG lists 1 colour for the 1S; for the 2S they have 1 colour but 2 papers (white-by-default and yellowish-green).



The schilling values can be found in rather more than the range of colours listed in the catalogues!

ANK	Face	Colour (s)	Issued	Valid till	Number
447	1g	grey	1.6.1925	31.12.1935	126,466,000
448	2g	light red-violet	1.6.1925	31.12.1935	288,750,000
449	3g	vermilion	1.6.1925	31.12.1935	407,730,450
450	4g	light blue	8.7.1927	31.12.1935	50,899,700
451	5g	ochre	1.6.1925	31.12.1935	236,780,400
452	6g	ultramarine	1.6.1925	31.12.1935	46,512,300
453	7g	dark brown	1.6.1925	31.12.1935	38,122,000
454	8g	green	1.6.1925	31.12.1935	181,375,000
455	10g	ochre	1.6.1925	31.12.1930	279,952,000
456	15g	dark red-violet	1.6.1925	31.12.1930	558,690,000
457	16g	indigo	1.6.1925	31.12.1930	131,820,000
458	18g	dark olive green	1.6.1925	31.12.1930	20,194,500
459	20g	deep violet	1.6.1925	31.1.1930	33,847,350
460	24g	dark carmine	1.6.1925	31.12.1930	18,565,500
461	30g	sepia	1.6.1925	31.12.1930	106,114,500
462	40g	ultramarine	1.6.1925	31.12.1930	45,552,000
463	45g	light brown	1.6.1925	31.1.1930	30,077,500
464	50g	grey	1.6.1925	31.1.1930	16,323,750
465	80g	blue-green	1.6.1925	31.1.1930	3,667,800
466	1Sch	light, medium & dark green	1.6.1925	31.12.1930	11,291,000
467	2Sch	red-violet, dark red-violet	1.6.1925	31.12.1930	1,594,000

Validity of Schilling-groschen stamps

Some of the 'charity' issues had short validity periods; see their individual descriptions. With the exception of the three Dolfuss stamps, all other Schilling-groschen stamps remained valid until 31 October 1938, when under the Anschluss changes all remaining Austrian stamps finally became invalid for franking, though private individuals could if they dared exchange them for German ones at Post Offices until 31 December 1938.

The Postage Due Issue of 1925-34



A series of 27 postage due stamps in Schilling currency was issued between 1st June 1925 and June 1934. The Kronen postage dues were withdrawn on 1st June 1925, and from that day onwards only the new postage dues were used. They mostly remained valid for use until the introduction of the set of 1st June 1935.

ANK	Face	Colour	Issued	Valid till	Number
132	1g	red	1.6.1925	31.13.1925	10,069,200
133	2g	red	1.6.1915	31.12.1935	10,485,200
134	3g	red	12.1925	31.12.1935	2,422,500
135	4g	red	1.6.1925	31.12.1929	3,364,350
136	5g	red	1.1.1927	31.12.1935	42,739,350
137	6g	red	1.6.1925	31.12.1929	1,590,300
138	8g	red	1.6.1925	31.12.1929	3,338,850
139	10g	blue	1.6.1925	31.12.1935	46,968,150
140	12g	blue	1.6.1925	31.12.1929	4,245,000
		(second printing)	9.1932	31.12.1935	
141	14g	blue	6.1927	31.12.1935	2,342,250
142	15g	blue	1.6.1925	31.12.1929	14,120,100
143	16g	blue	5.1929	31.12.1935	2,977,500
144	18g	blue	25.6.1934	31.12.1935	289,350
145	20g	blue	1.6.1925	31.12.1935	27,655,950
146	23g	blue	1.6.1925	31.12.1929	8,962,500
147	24g	blue	9.1932	31.12.1935	7,764,150
148	28g	blue	1.1.1927	31.12.1935	5,895,000
149	30g	blue	1.6.1925	31.12.1935	11,929,800
150	31g	blue	1.2.1929	31.12.1935	5,565,000
151	35g	blue	1.1930	31.12.1935	18,754,800
152	39g	blue	9.1932	31.12.1935	16,135,650
153	40g	blue	1.6.1925	31.12.1929	3,073,800
154	60g	blue	1.6.1925	31.12.1935	2,476,800
155	1S	green	1.6.1925	31.12.1935	3,927,000
156	2S	green	12.1925	31.12.1935	1,161,750
157	5S	green	12.1925	31.12.1935	446,550
158	10S	brown	12.1925	31.12.1935	864,900

Description

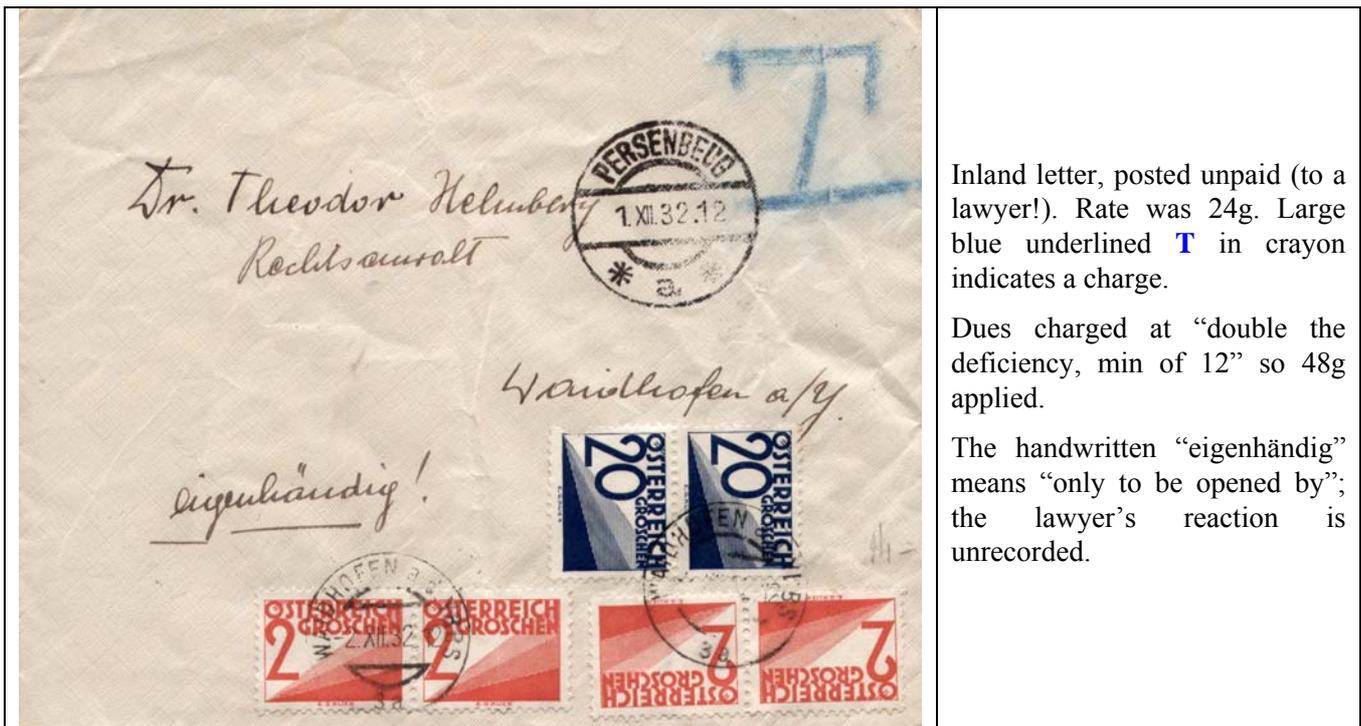
The stamps are introduced and described in the same decree (PTVOB 1925/32 199) as the new definitives. The postage dues are a rectangular shape; the printed area of which is 22mm wide and 16mm high. The stamps were designed by Erika Giovanna Klein, whose name is on the bottom margin.

The groschen values are divided diagonally from the bottom left to the top right, the bottom half of which is divided by rays which go from the left corner into three fields in the form of wedges. The bottom field is fully printed, the middle one is strongly shaded and the top one is delicately shaded, so that the stamp colour appears in three different gradations of tone. The schilling values are divided horizontally into two fields; the bottom field shows, in three horizontal stripes, the same gradations of tone as the groschen values.

With all the values, the numeral of value is placed in strongly coloured writing on a white ground, so that it takes up about $\frac{3}{4}$ of the height of the stamp. The stamps have "ÖSTERREICH" on the top margin in block capitals, and underneath it "GROSCHEN" or "SCHILLING". All are printed by typography in sheets of 150 stamps on white paper. The groschen values with one digit are printed in red, those with two digits in blue; the 1g to 8g values have the word "GROSCHEN" in a larger lettering than do the 10g to 60g values. The schilling values are in green. All have a 1½mm broad imprinted paper margin and are comb perf 12.

During the decade of validity of this postage due stamp issue, several values were added (as tabulated above) to deal with the steady rise in inland and foreign postage rates.

The 10g value is known bisected on cover from the town of Stainz in Carinthia. Forgeries of the 24g and 39g values are known used at Andritz (the XII district of Graz), from April to October 1933. Mixed frankings with the 1922 Postage Due Set are also known. Imperforate specimens are known for many of the values .



Inland letter, posted unpaid (to a lawyer!). Rate was 24g. Large blue underlined **T** in crayon indicates a charge.

Dues charged at "double the deficiency, min of 12" so 48g applied.

The handwritten "eigenhändig" means "only to be opened by"; the lawyer's reaction is unrecorded.

Skart??

Specimens of these postage dues are common enough on covers, and on forms retained by the public. However, while the Schilling-groschen stamps were also used for Post Office internal accounting, examples still on the forms are very rare. This is caused by the practice of "Skarting". Internal forms were retained for prescribed periods, eg the end of the year after the year of use. Then they were sent for clipping, sometimes by convicts, where the stamps were cut off and bagged for sale to dealers and the paper sent for recycling. This also explains why the relative numbers of loose stamps on the market bears little relation to the numbers observed on covers.

The Airmail Set of 1925-1930.



The first tranche of a new airmail set appeared on 1 August 1925. There were two designs, produced by Prof. Karl Sterrer, the designer of the 1924 Charity Set. The typographed (P) values show the head of a pilot with part of an aeroplane (a Hansa Brandenburg C-1) in the background; the photogravure (C) values show a crane of indeterminate species flying to the left below an aeroplane (a De Havilland DH-34) heading right. The catalogues all list these stamps by increasing face value. However the issue is much easier to understand if first grouped by issue date.

The printed sheet was 100 stamps arranged 10x10 except for the 10Sch value where owing to the larger format of the stamp (25mm x 31mm) the sheet was 5x10. All the sheets were issued without sheet edging, although perforated "printing pieces" of all values with sheet edging are known. In addition imperforate "printing pieces" exist of all the stamps issued on 7 September 1926. The set [-SG 616-635] was valid until 31 October 1938.

The perforation was 12½ comb; varieties are recorded including horizontal pieces with imperforate gutters of the 5g and 10g values; vertical pieces with imperforate gutters of the 5g, 15g and 23g values, and a coarsely perforated piece of the 25g value.

Trial printings of the crane'n'plane design were produced in various colours in the old currency: 20,000Kr (in 1 colour); 25,000Kr (in 3 colours and 3 different intensities); 50,000Kr (21 colours). Trials were also produced in the new currency: 5g (15 colours); 3 Sch (9 colours); 5 Sch (9 colours) and 10Sch (9 colours). Unused designs by Karl Offner showing the god Mercury exist in the archives.

The first mails franked with these stamps were flown on the respective days of issue. Mixed frankings with the previous airmail issue on flown covers (valid only during August 1925) are worth significantly more than normal. Several plate errors are catalogued. From 6th May 1926, airmail stamps could be used to pay all the charges on airmail; but were not permitted on surface mail.

ANK	Face	Colour	Issued	T/P	Number
468	2g	grey-brown	1.8.1925	P	329,400
469	5g	rose-scarlet	1.8.1925	P	381,600
470	6g	steel blue	1.8.1925	P	192,100
471	8g	yellow-green	1.8.1925	P	194,700
479	10g	vermilion	1.8.1925	P	186,500
480	15g	lake	1.8.1925	C	191,800
481	30g	deep purple	1.8.1925	C	190,400
482	50g	slate	1.8.1925	C	187,800
483	1Sch	blue	1.8.1925	C	192,500
484	2Sch	green	1.8.1925	C	190,500

PTVOB Nr 50 144 of July 1925 states that "new air mail stamps will be issued on 1 August 1925; the Kronen ones will become invalid on 1 September; during September the public may exchange new stamps for old; as before these stamps may only be used to pay the air surcharge (which may also be paid in cash or with surface mail stamps)".

ANK	Face	Colour	Issued	T/P	Number
472	10g	orange	7.9.1926	P	257,000
473	15g	magenta	7.9.1926	P	238,100
476	30g	bistre	7.9.1926	P	189,400
477	50g	grey-blue	7.9.1926	P	188,000
485	3Sch	red-brown	7.9.1926	C	92,500
486	5Sch	indigo	7.9.1926	C	90,000
487	10Sch	deep brown on grey paper	7.9.1926	C	95,000

PTVOB Nr 50 131 of 28 August 1926 states that "additional air mail stamps of 3S, 5S & 10S will be issued, in the crane&plane design. The 10g, 15g, 30g & 50g will be changed to the 'pilot' design; the existing ones remain valid until used up." The stamps were issued on 7 September.

ANK	Face	Colour	Issued	T/P	Number
474	20g	brown	18.6.1930	P	236,200
475	25g	violet	18.6.1930	P	136,800
478	80g	green	18.6.1930	P	190,000

PTVOB Nr 36 89 dated 5 June 1930 announced the final three of the issue; they were in the 'pilot' design and appeared on 18 June. The 2g, 6g & 8g were withdrawn, although existing copies remained valid.



A cover with the 1922 Kronen air issue and the 1925 groschen definitives, cancelled 12 June 1925.



A rather dark printed matter cover from Innsbruck to Frankfurt a/M, correctly franked with a 1922 300Kr = 3gro plus a 1925 2gro making 5gro, the printed matter surcharge; and a 1 gro defin for the surface component.



A very overfranked cover from Vienna to Holland, cancelled on 31 August 1925, the last day of validity of the Kronen airmails. (Checking the rate shows that they are purely decorative anyway!)



The 10S genuinely used, in a late mixed franking with the 1936-issue 30g from Vienna to Brazil

The “Nibelungen” Child Welfare Set of 1925.



“Ez wuchs in Burgonden ein vil edel magedin” - “There grew up in Burgundy a noble maiden / Such that in all the world none might be more fair / Kriemhild was she called; she became a beautiful woman / For that, many warriors had to die.” Thus begins the great “Lay of the Nibelungs” written by an Austrian poet about the year 1200 AD. under the patronage of Wolfger, Bishop of Passau, and Leopold VI, Duke of Austria. The story depicted in the designs of these stamps was considered in detail in J F Giblin’s “The People on Austrian Stamps”, and many translations exist of the old

saga into modern English.. Those interested, including thematic collectors, are referred to these works.

Seven centuries later, episodes from this epic were used by Wilhelm Dachauer as designs for a charity set that was issued on 8 March 1926. This was the third issue that Professor Dachauer had been commissioned to design and the 8g value won for him the Robert Thomson Gold Medal in Philadelphia in 1926. There were six values:

ANK	Face	Design	Number
488	3g + 2g	Siegfried and the Dragon.	1,000,000
489	8g + 2g	Gunther's voyage.	1,500,000
490	15g + 5g	Kriemhild and Brunhild.	1,500,000
491	20g + 5g	Hagen and the Rhine maidens.	1,000,000
492	24g + 6g	Rüdiger and the Nibelungs.	1,000,000
493	40g + 10g	Dietrich's fight with Hagen.	500,000

Note for users of the Scott catalogue: all stamps with surcharges are listed as "semi postal".

The 3g, 15g and 24g stamps were engraved by Rupert Franke (born on 30.10.1888 in Vienna) and the others by Rudolf Zenziger (born 19.6.1891 in Vienna). The issue was recess printed and line perforated 12½x12½. The stamps occur in two sizes. Modern catalogues give the picture size while some older ones state the whole stamp; all measurements ± 0.5mm.

Name	Picture size	Overall size
"Long stamp"	28.5mm high x 27.5mm wide	33mm high x 31mm wide
"Wide stamp"	27.5mm high x 28.5mm wide	31mm high x 33mm wide

All the values were printed in sheets of 40 (5 x 8) on high quality paper. The usual explanation for the two sizes of stamps is that the paper was wetted before printing and then dried and shrank with the grain of the paper, which depending on how it had been fed into the press affected either the length or the width of the stamps. The following tables were given by Knaipp (Austria Philatelist, July-Aug 1945) and reproduced by Bush (Bulletin of the A.P.S.N.Y. June 1950):

These plate numbers were located at the top of the sheet above the 4th and 5th stamps, except for the 8g plate 5 and the 15g plates 4 and 6 where the plate numbers are located at the bottom of the pane below the 36th and 37th stamps. The numbers also occur inverted and in mirror-script. Some of the

Plate Nr ▶	LONG STAMPS						WIDE STAMPS					
	1	2	3	4	5	6	1	2	3	4	5	6
3g	y	y	y	y	y	y	Not found					
8g	y	y	y	y	y	y	y	y	y	y	y	y
15g	y	y	y	y	y	y	y	y		y	y	y
20g	y	y	y	y	y	y	y					
24g	y	y	y	y	y	y	y	y	y	?	y	?
40g	y	y	y	y	y		y	y		y	y	

values can be found with imperforate edges: 8g (left hand side); 15g (left); 15g (right); 20g (right); 24g (right); 24g (top); 24g (bottom); 40g (left). The 7g is found printed in different colours. Sets of all values exist printed in black on Japan paper. The validity of the stamps was progressively extended until 31 Oct 1938 (eg by 1926 PTVOB019 Nr 63 which restated the validity as "until further notice") when they were withdrawn along with all remaining Austrian stamps.

The "10th Anniversary of the Republic" Charity Set



To commemorate the successful first decade of the First Republic, a stamp was issued on 5 November 1928 portraying the First Federal President, Dr. Michael Hainisch, who was about to retire. There are four values, all with the same portrait design: 10g brown, 15g dark carmine, 30g dark grey, and 40g dark blue. They were sold only at selected Post Offices, and only in complete sets at twice the face value, to raise funds for war orphans and children of the war-injured. (so a set cost 1S90.) The stamps were designed by Rudolf Junk and engraved by Ferdinand Schirnböck. 100,000 sets were printed in recess at the

Austrian State Printing Works and line perforated 12½. The stamps were valid until 30 April 1929.

After the “declaration” of the Emperor Karl on 11 November 1918 and the proclamation of the “Democratic Republic of German Austria” on the 12th, Karl Seitz became Head of State, with Karl Renner as Chancellor. It was this temporary entity which negotiated and signed the Peace Treaty at St. Germain with the Allies on 10 September 1919. A new constitution was drawn up and elections held; Dr Renner retired and Dr. Mayr became Chancellor in July 1920. The Austrian Republic, formally recognised by the Allies, came into existence on 1 October 1920 and Dr. Michael Hainisch (1858-1940) was elected as its First President on 9 December 1920. He was unanimously re-elected for a second term in December 1924 and retired from the Presidency on 5 December 1928.

The “Large Landscapes” Definitive Set of 1929-1931

The first 10 values of a new definitive set appeared on 4 November 1929. It was designed by Rudolf Junk, who produced the frames, and by Franz Retzl who produced the landscapes for the centres of the stamps. The groschen values were produced by typography; the schilling values were engraved by Ferdinand Schirnböck and recess printed. The groschen values were comb perforated 12½ and the schilling values line 12½.

<i>ANK</i>	<i>Face</i>	<i>Colour</i>	<i>Issued</i>
498	10g	bistre	4.11.1929
499	10g	bistre-brown	8.9. 1930
500	15g	plum	4.11. 1929
501	16g	grey	4.11. 1929
502	18g	blue-green	4.11. 1929
503	20g	grey	1.1. 1930
504	24g	maroon	4.11. 1929
505	24g	crimson	8.9. 1930
506	30g	deep violet	4.11. 1929
507	40g	deep blue	4.11. 1929
508	50g	bright violet	5.8. 1930
509	60g	olive green	4.11. 1929
510	1S	sepia	4.11. 1929
511	2S	green	4.11. 1929

The designs are:

	<p>Both 10g depict the Teufelskirche at Güssing in the Burgenland. The village is a summer resort and is also visited for winter sports. It commands a splendid view of the Ötscher and the Erlauf Tal.</p>	
	<p>The 15g shows the well-preserved castle of Hochosterwitz enthroned on an isolated rock. It lies south of Launsdorf in Carinthia and was built by Baron Görg von Khevenhüller in 1570-86.</p>	

	<p>The 16g and 20g depict the beautifully situated little town of Dürnstein in Lower Austria overlooked by its ruined castle. Here, early in 1193, Richard I of England, who had been arrested at Erdberg near Vienna while returning from the Holy Land in disguise, was kept prisoner by Duke Leopold VI before being delivered up to the Emperor Henry VI.</p>	
	<p>The 18g shows the Traunsee, formed by the Traun river and set amidst picturesque scenery in Upper Austria. A Corpus Christi procession has been held on its waters for more than 500 years.</p>	
	<p>Both 24g depict the great Castle of Hohensalzburg as it towers above the city of Salzburg. This fortress, founded in 1077 by Archbishop Gebhard, owes its present form to Archbishop Leonhard.</p>	
	<p>The 30g shows Seewiesen, a picturesquely situated little village near Bruck in Styria. Behind the village can be seen the mountain of Hochschwab which commands an extensive view reaching the north to the Danube and embracing the whole of the Eastern Alps from the Wiener Schneeberg to the Dachstein.</p>	
<p>The 40g shows the “Hofburg” of Innsbruck. This former imperial palace, dating from the 15th and 16th century, was altered in 1766-70.</p>		
	<p>The 50g gives a pleasant view of the Wörthersee; the largest and most popular of the Carinthian Alpine lakes. Maria Wörth, the peninsula which can be seen on the stamp, is one of several holiday resorts around the lake.</p>	
<p>The 60g shows the market village of Hohenems in the Vorarlberg. The only building of note is the chateau of Count Waldburg-Zeil.</p>		
	<p>The 1Sch depicts the National Library in Vienna erected in 1722-26 by J.E. von Fischer from the designs of J.B. Fischer von Erlach. It contains seven major collections; printed books, manuscripts, geographical books, papyri, portraits, music and an excellent theatrical collection.</p>	
<p>And the 2Sch is the Cathedral of St. Stephen, one of the most historic buildings in Vienna. The original church was erected in 1147 but was at that time outside the city walls. It was badly damaged when the Russians fought their way into the city in 1945; a special set of stamps was issued to raise funds for its reconstruction in 1946.</p>		

Comments

Both the schilling values are known in pairs with the central margins imperforate. They exist in two distinct sizes, 21x25.5mm and 22x25mm in the same way as has previously been noted with recess printed stamps. All the groschen values have one stamp in each sheet in which the middle perforation hole in the right hand side is clearly shifted towards the design.

The 20g is known in green instead of grey; this is a colour change produced by soaking in dilute bleach and not a rare and valuable printing variety! However it is rare if printed on thick yellowish paper.

The whole set was valid until 31 December 1935 (but the 16g stamp was taken out of use on 31 December 1929 and put back into service on 15 December 1932).

The numbers printed are not known.

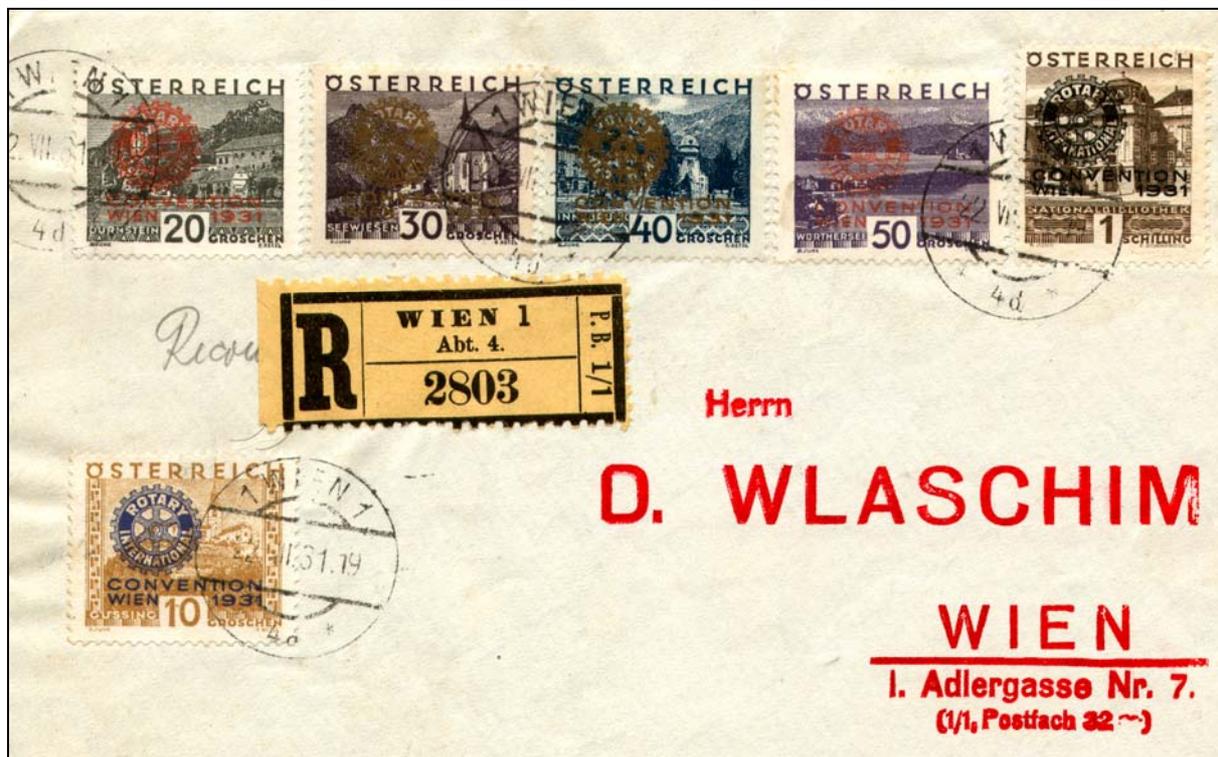
The Wilhelm Miklas Charity Stamp ANK512-517

On 4 October 1930 a set of six values was issued depicting Wilhelm Miklas (1872-1956), the Second President of the First Austrian Republic. Dr. Miklas had succeeded Dr. Michael Hainisch on 5 December 1928. His term of office was extended indefinitely in October 1931 when Dr. Dollfuss abrogated the Constitution and he only resigned on 13 March 1938 after the Anschluss.



The stamps were designed by Rudolf Junk, engraved by Ferdinand Schirnböck, and recess printed at the Austrian State Printing Works. 100,000 of each value were printed, although only 85,000 sets were sold. The stamps are 10g brown; 20g scarlet; 30g slate-purple; 40g deep blue; 50g deep green; 1s sepia; line perforated 12½. The stamps were only sold at selected Post Offices and only in complete sets at double face value to raise funds for the building of a Tuberculosis Sanatorium in Carinthia. The stamps were valid until 30 April 1931.

The Rotary Congress Stamps of 1931



The International Rotary Organisation, which was founded in 1905, decided to hold its 22nd convention in Vienna during 1931 (23-26 June). To mark the occasion the Austrian Government overprinted, in various

colours, some of the stamps from the 1929 Landscapes Series with the “Wheel of Rotary” emblem and with the words “CONVENTION/WIEN 1931”. A set of six stamps (ANK518-523) was issued on 20 June 1931:

10g blue overprinted on bistre brown “Gussing”; 20g red over slate-black “Durnstein”; 30g gold over deep violet “Seewiesen church”; 40g gold on deep blue “Innsbruck”; 50g orange on bright violet “Worthersee”; 1s black on sepia “National Library”. 50,000 copies of each were printed. The typographed groschen stamps were perf 12½ comb, the engraved schilling 12½ line. Again, the stamps were sold only at selected Post Offices and only in complete sets at double face value for the benefit of this Rotary Congress. The stamps were valid until 30 September 1931.

A special cancellation (Wurth 1967 edition p.14) was introduced for use from 22 to 26 June at the Convention. Based upon the Rotary badge, this appears to be the first special Austrian cancellation ever to be produced in connection with a specific set of stamps (which also show the same badge).

All values exist imperf, despite official denials; but be warned that some imperfs are trimmed wide-margin perforated stamps although a few are genuine. Stamps in “the wrong colours” also appear on the market.

The Austrian Writers Charity Set of 1931

On 12 September 1931 a set of six beautiful portrait stamps (ANK524-529) was issued to depict Austrian Writers: 10g purple: Ferdinand Raimund (1790-1836); 20g grey: Franz Grillparzer (1791-1872); 30g vermilion: Johann Nestroy (1801-1862); 40g blue: Adalbert Stifter (1805-1868); 50g green; Ludwig Anzengruber (1839-1889); 1S brown: Peter Rosegger (1843-1918).



The set was designed as a unity by Dr. Rudolf Junk but three engravers were employed, each engraving two values. The 10g and 50g stamps were engraved by Arthur Schuricht (b.30.12.1882 in Leipzig, d. 16.8.1945 in Vienna), a teacher at the School of Industrial Art whose first stamp engraving commission this was. The 20g and 40g stamps were engraved by Professor Ferdinand Lorber (b.16.11.1883 in Vienna; d. 14.5.1957 in Vienna) who had just joined the State Printing Works from the Austrian National Bank; in 1933 he was to become a Professor at the School of Graphic Art. Finally the 30g and 1 schilling values were engraved by Rudolf Zenziger who had already engraved some of the 1926 Niebelungen stamps.

The stamps were printed with plate numbers in the upper sheet margins and were line perforated 12½. They were sold only at selected Post Offices (though could be ordered from others) in complete sets at double face value in aid of the unemployed youth of Austria. A total of 65,000 sets was printed; the stamps were valid until 30 April 1932.

The “Small Landscapes” Definitive Set of 1932 ANK530-543



Instead of simply reprinting the groschen values of the “Large Landscapes” definitive set of 1929-31 when further supplies were necessary, it was decided to use a smaller format (20.5mm x 16mm). The designs of the corresponding values were the same except that the 15g value was replaced by a 12g (with the same view of Traunsee as the



18g) and an extra 64g value was added showing the same view of Hohenems as the 60g stamp. The stamps were designed by Rudolf Junk (frames) and Franz Retzl (centres), printed in typography, and comb perforated 12. The stamps of this set were valid until 31 December 1935 and can thus occur as mixed frankings with the larger format landscape stamps and the costumes series. The numbers printed are not known.

ANK	Face	Colour	Design	Issued
530	10g	bistre	Güssing	1.3.1932
531	12g	blue-green	Traunsee	10.1932
532	18g	blue-green	Traunsee	1.3.1932
533	20g	slate-black	Dürnstein	1.3.1932
534	24g	crimson	Hohensalzburg	1.3.1932
535	24g	violet	Hohensalzburg	10.1932
536	30g	deep violet	Seewiesen	1.3.1932
537	30g	crimson	Seewiesen	9.1932
538	40g	deep-blue	Innsbruck	1.3.1932
539	40g	bright violet	Innsbruck	9.1932
540	50g	bright violet	Wörthersee	1.3.1932
541	50g	deep blue	Wörthersee	9.1932
542	60g	olive-green	Hohenems	1.3.1932
543	64g	olive-green	Hohenems	11.1932

The “Seipel” Charity Stamp of 1932

Mgr. Ignaz Seipel was Chancellor of Austria from May 1922 to November 1924 (when he was shot in the lung by a socialist) and again from October 1926 until April 1929. This remarkable statesman was born in Vienna on 19 July 1876 as the son of Ignaz Karl Seipel (1842-1901) and of the latter's wife Elisabeth Zehentner (d.1879). He died at Pernitz in Lower Austria on 2 August 1932. He had been a pioneer of Christian Socialism after lecturing in theology. It was mainly by his efforts that Austria had been put on to a sound financial basis after the inflation period.



A commemorative charity stamp (ANK544) was issued on 12 October 1932. It was designed by Rudolf Junk to portray Mgr. Seipel looking to the left within the usual highly ornamented frame which contained a cross on each vertical side and the name “Ignaz Seipel” beneath. The stamp was engraved by Professor Ferdinand Lorber and was recess printed in a deep ultramarine colour; line perforated 12½. The printing was 100,000 and it was sold at head post offices (could be ordered from others), at double face value in aid of needy ex-servicemen and their dependants. Plate numbers were placed in the upper margin of the sheet. The stamp is known imperf-on-right and imperf-all-round. It was valid until 30 April 1933.

The Austrian Painters Charity Set of 1932



As a natural sequel to the “Writers’ Set” of 1931 it was decided to depict Austrian Painters on the Charity Set (ANK545-550) issued on 21 November 1932. Those portrayed are: 12g deep blue green: Ferdinand Waldmüller (1793-1865); 24g purple: Moritz von Schwind (1804-1871); 30g carmine: Rudolf von Alt (1812-1905); 40g

slate: Hans Makart (1840-1884); 64g sepia: Gustav Klimt (1862-1918); 1S claret: Albine Eggar-Lienz (1868-1926). The stamps were all designed by Rudolf Junk, engraved by Professor Ferdinand Lorber and recess printed at the Austrian State Printing Works; line perforated 12½. A total of 50,000 sets were made and the stamps were sold only at selected Post Offices (could be ordered from others) and only in complete sets at double face value; the surcharge being used for the benefit of needy artists. The stamps were valid for postage up to 30 April 1933.

The First F.I.S. Set of 1933



The International Federation of Sports (whose initials are F.I.S. in the French language) held its winter games at Innsbruck during January 1933. Four magnificent stamps, depicting various skiing events, were therefore produced in photogravure using photographs for the central designs and frames designed by Rudolf Junk. These frames repay special study since, in addition to the initials F.I.S. and the words "WETTKÄMPFE 1933", the "floral" pattern is composed of "leaves" of ice crystals. The designs are:

12g green: "The Climb"; 80,000 issued

24g violet: "The Start"; 50,000 issued

30g scarlet: "The Race"; 65,000 issued

50g blue: "The Ski Jump"; 50,000 issued

The stamps (ANK551-554) were issued on 9 January 1933 and could be bought in complete sets at double face value from selected Post Offices (could be ordered from others). In addition the 12g and 30g values could be purchased singly but also at double face value. This explains the differences in the numbers issued and the marked differences in current value between loose 12g and 30g stamps on the one hand and 24g and 50g stamps on the other. The hidden surcharge was for the Championship (and, some sources add, for the society "Youth in Need"). The 30g stamp is known with the right hand side imperforate, and all values are known imperf-all-round. The stamps were line perf 12½; and were valid for postage until 31 March 1933.



2012 NEW ISSUES (third instalment)

by Andy Taylor

Author's Notes

The information given here is face value ('c' is Euro-cents); issue date; quantity printed; printing method; designer (and engraver if relevant); printer if not Österreichische Staatsdruckerei; and some details on the design. The illustrations are around life size, although blocks & strips are smaller. The issue dates and order are taken from "Die Briefmarke". More extensive descriptions can sometimes be found on the English version of the Post.at website – which "they hope to reinstate soon"; meanwhile I've wrestled with the Postal Austrian ☹



Caritas: 0€62; 2/7/2012; 400,000; Design: McCann Erickson; Offset.

Caritas Österreich is a social relief organisation of the Roman Catholic church, under the umbrella of "Caritas International" which was founded in 1903. Shortly after WWI it set up nine associations, one for each Land, to provide assistance with food, children and burial. Its activities have expanded to cover the homeless, handicapped, refugees etc.

Modern Architecture in Austria - Wolkenurm Grafenegg. 0€70; 14/7/2012; 400,000; Design: Silvia Moucka; Offset.

This tower was designed by "Architektenstudio 'the next ENTERprise' architects", Marie-Therese Harnoncourt and Ernst J. Fuchs, and opened in 2007 as an open-air theatre for 1730 concert-goers. It is located in the Schlosspark at Grafenegg, next to the historic riding school which provides a convenient venue for pre-concert talks.



150th birth anniversary of Gustav Klimt. 1€70; 14/7/2012; 215,000; Design Prof. Adolf Tuma; Offset.

This commemorative stamp marks the 150th birthday of Gustav Klimt, one the most important and without doubt also one of the most popular painters of the Austrian art history. It shows Klimt's painting "Bildnis Fritza Riedler" from the year 1906. The original (oil on canvas, 152 x 134 cm) is in the Schloss Belvedere in Vienna and is part of the world's largest collection of Klimt paintings.

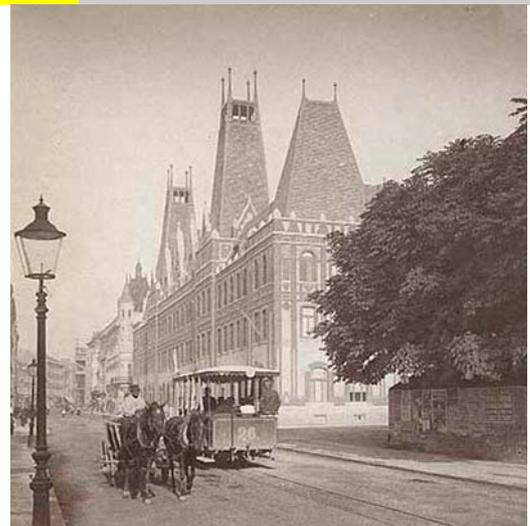
See special 'Klimt' article!



Old Austria: Zagreb. 0€70; 17/7/2012; 400,000; Design Prof. Adolf Tuma; Offset.

The stamp shows a horse tram passing the Head Post Office in Zagreb, distinguished by its oast-house roofs (it's still there although with a new roof). Zagreb, formerly Agram, was and is the capital of Croatia.

There is a politically unfortunate design error in this stamp! Following the Ausgleich of 1867, Croatia became part of the Kingdom of Hungary in 1871, remaining there till 1918, so in German-language texts the title of all institutions was **K.** or **Kgl.** (the abbreviations for "Hungarian-royal") and definitely NOT the Austrian "K.K.". In the Hungarian language it's "magyar kiraly" generally shortened to "mag.kir." or "m.kir."



What must surely be the source for the design has been found on the Internet – this photograph ↑, which has its caption '1903'. According to the LRTA, the Zagreb tramway opened in 1891. Wikipedia says that the first horsecar tram line was opened in 1891, and the first electric tram ran in 1910. As confirmation, note the absence from the photo of overhead wiring and the poles needed to support it. So this is horse tram number 26, and we're definitely in the Kingdom of Hungary era. The number 26 is the right way round, so the photo is not

mirrored. Horses pull much better than they push, so we're looking at the back where the conductor is exchanging pleasantries with the wagon driver - who is driving on the right, anticipating the change from the Empire's left-hand-rule by some 35 years. The driver is at the other end looking at his horse's rump. The street in the photo is believably dirty and cobbled.



200th anniversary of Rudolf von Alt. 1€70; 23/8/2012; 206,000; Design Prof. Adolf Tuma; Combination-printing. Rudolf von Alt (1812-1905), son of the painter Jakob Alt (1789-1872), began his painting life by colouring his father's lithographs. He studied from 1825 to 1832 at the Vienna Academy, travelled extensively with his father, and had to flee Vienna in 1848. Ennobled in 1897, he died in 1905, one of the 19th century's most popular landscape and architectural painters. The stamp shows his painting of the Votivkirche in Vienna.



Gmunden Ceramics. 0€62; 24/8/2012; 400,000; Design Hans-Georg Pucalka; Offset. In the 17th century Gmunden on the Trauensee was noted for fine ceramics. A community of artists arose, including the "Künstlerischen Werkstätte Franz und Emilie Schleiß" in 1843, now the "Gmundner Keramik-Manufaktur für Kunst- und Gebrauchskeramik". This green-decorated pottery is characteristic; over a quarter of their

production of this and many other designs is exported.



Gastronomy with Tradition – Stieglbrauerei. 0€62; 26/8/2012; 400,000; design: Michael Rosenfeld; Offset. The Stiegl brewery in Salzburg is after Mozart that city's best known brand! Founded in 1492, the business has had many owners and several locations; its annual production today is a hundred thousand tonnes of excellent beer, which is 11% of Austria's total.

Youth Philately Year. 0€62 plus 0€20 surcharge; 31/8/2012; 400,000; Design: Bianca Haselmayer; Offset. The designer, the winner of a competition, is a 4th year student at the High School in Herzogenburg (NÖ).



Wild animals and hunting: the red fox; 0€90; 14/9/2012; 250,000; Design: Kirsten Lubach; Offset. This stamp is the first in a new series. Austrian foxes are perhaps smaller than British ones and less fond of living in towns; but otherwise are much the same.

700th anniversary of St Stephan's church, Baden bei Wien. 0€90; 16/9/2012; 250,000; Design: Marion Füllerer; Offset. This latest issue in the "Austrian Churches" series shows the 700 year old church in a painting by the German painter Paul Hey (1867–1952).



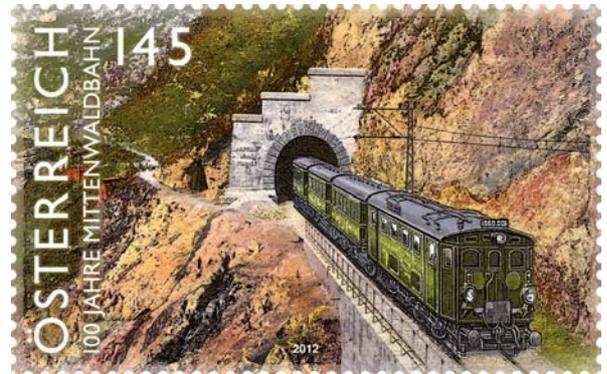
50 years of the Innsbruck Alpine Zoo. 0€70; 22/9/2012; 827,000; Design: Mag. Helmut Andexlinger; Offset; printing: Joh. Enschedé Stamps B.V. Also issued as a minisheet of 10.

Founded on 22 Sept 1962 by Hans Psenner, the Innsbruck Alpine Zoo is located above the Inn at the foot of the Nordkette range. Over 300,000 visitors each year come to see the animals and birds, many of which are 'alpine specialists'. The zoo co-operates with many universities and research institutes.

[Your Editor recalls visiting the Zoo on an especially rainy day, and thinking that the Maribou Stork looked as miserable as he felt!]

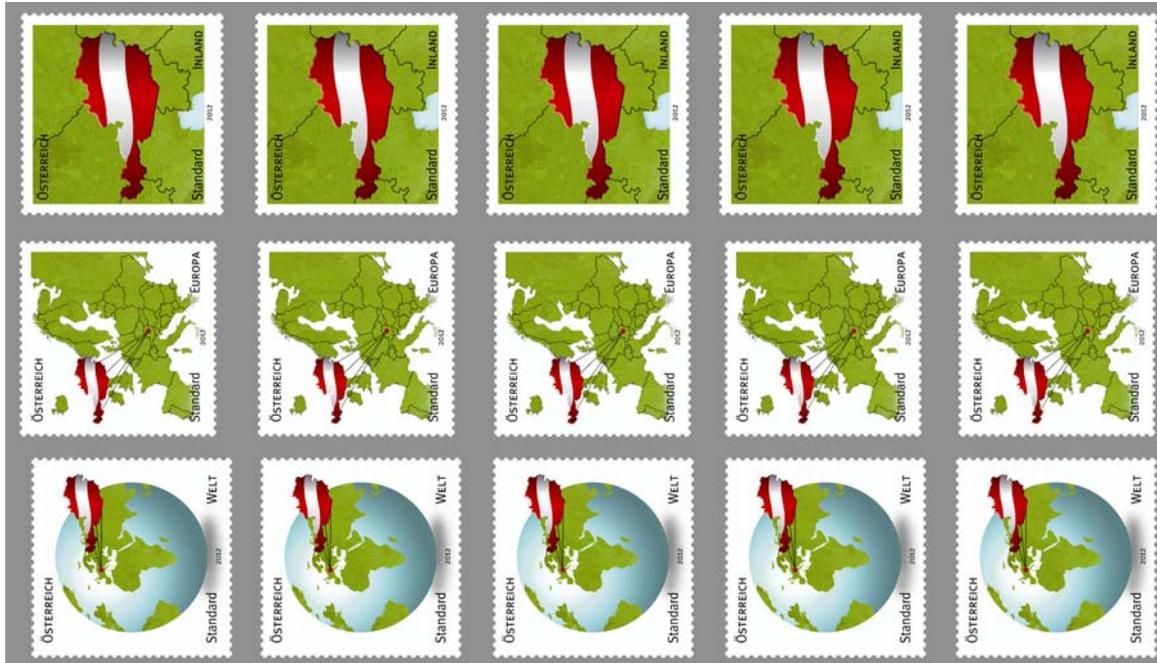


Gerlinde Kaltenbrunner. 0€2; 29/9/2012; 400,000; Design: David Gruber; Offset. Kaltenbrunner, born 13 December 1970 in Kirchdorf an der Krems and a trained nurse, is one of the world’s top mountaineers. She was introduced to the Alps by her parish priest, and climbed her first 8Km peak when only 23.



Centenary of the Mittenwaldbahn. 1€45; 29/9/2012; 325,000; Design; Peter Sinawehl; Combination-print. The Mittenwaldbahn, also called Karwendelbahn, is one of the most spectacular railways in the Alps. It runs from Innsbruck via Seefeld and Mittenwald to Garmisch-Partenkirchen; built between 1910 & 1912 as a fixed-price contract it is remarkable for the steep gradients (3.8% max) and the many tunnels and interesting viaducts & bridges. From the start it was designed for electric haulage, and a special power station was built at Ruetz to supply it. The line carries the regional service from Innsbruck to Garmish and is often used by tourists (and philatelists) especially the section from Innsbruck to Seefeld which has impressive views of the Inn Valley. The stamp design, taken from an old scenic postcard, shows a train leaving the Martinswand tunnel. The train appears to be the first type used - kkStB 1060 – which was the first alternating current train engine in Austria.

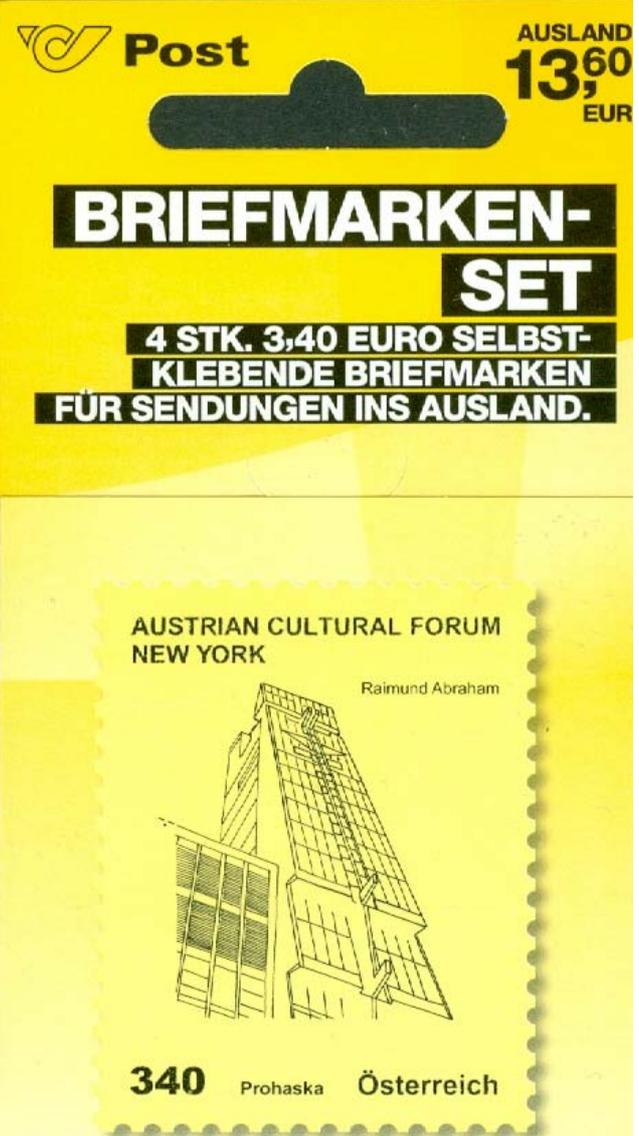
“Standardmarke”



These stamps are undenominated! They are to be sold in rolls of 25, and are for ‘standard letters’ ie up to 235x162mm size, up to 5mm thick, up to 20 gram weight, machine-sortable, not in roll-format. (Austria also has a minimum size of 140x90mm and a minimum thickness of 0.2mm). The Inland, Europa, Welt stamps are currently sold at 62, 70, 170 Eurocents which are respectively the rates for within-Austria, priority-to-Zones-1-&-2 (ie all of Europe), priority-to-rest-of-world.

Issued 6 July 2012; designed by Gabriele Milewski; printed in offset by Joh. Enschedé Stamps B.V.

Definitives

 <p>Post INLAND 3,60 EUR</p> <p>BRIEFMARKEN-SET</p> <p>4 STK. 90 CENT SELBST-KLEBENDE BRIEFMARKEN FÜR SENDUNGEN IM INLAND.</p> <p>Edition Essl Museum Klosterneuburg</p>	 <p>Post AUSLAND 13,60 EUR</p> <p>BRIEFMARKEN-SET</p> <p>4 STK. 3,40 EURO SELBST-KLEBENDE BRIEFMARKEN FÜR SENDUNGEN INS AUSLAND.</p> <p>Edition Austrian Cultural Forum New York</p>
<p>0€0; 14/9/2012; unlimited issue; Design: Rainer Prohaska; Offset. Printer unstated but presumably Joh. Enschedé.</p> <p>For inland mail up to 50 gram, no larger than 235x162x5mm; Format DIN C5/C6</p> <p>Sold as a set of 4 on a card</p>	<p>3€40; 14/9/2012; unlimited issue; Design: Rainer Prohaska; Offset; Printed by Joh. Enschedé.</p> <p>For mail to Europe up to 500 gram, no larger than 324x229x20mm; Format DIN C4</p> <p>Sold as a set of 4 on a card</p>

These cards are hung on rods on a frame, which you may encounter inside many Austrian Post Offices placed so that a passing customer's child will knock it over. The stamps are the 'second edition', with the name of the building's architect at the top.

A FRANKING FROM FRANKING

by Keith Brandon

The illustrated cover, purchased cheaply from a dealer's box is more interesting than it at first appears. It was posted on 16 August 1982 in Franking, Upper Austria, and addressed to Berlin. It was registered and postmarked at the post-office **5131 FRANKING**.

The first point of interest is the two small inverted triangles in the postmark. Members will be familiar with the four-digit post-code numbers introduced in Austria in 1966. The first digit indicates the federal province in which the post-office is located. For example "4" indicates Upper Austria and "8" represents Styria. The second digit indicates the route within the province, the third the section, and the fourth the individual post office.

However, our cover emanates from Upper Austria but has a post-code starting not with a "4" but with a "5", the indicator for Salzburg province. Longer-standing members will know the reason for this. It was explained in **AUSTRIA** 114 (page 51), with follow-up articles in issues 117 and 133. There are exceptions where the "natural" route for a letter takes it into the routing system of an adjacent province. It might be simpler for mail to cross a river into the next province than to battle through a mountainous area in the originating province. The two triangles indicate to postal-staff involved that the first digit of the post-code is NOT that of the province in which the post-office concerned is situated.



Franking is a small town of almost 1000 inhabitants in the south-west of Upper Austria, close to the German border and less than 3km from the internal border with Salzburg province. The natural routing for mail from Franking would be south towards the city of Salzburg rather than across an extensive and thinly-populated section of Upper Austria towards Linz.

The original article in issue 114 states that 82 of the 2355 post-offices in Austria at the time had "out-of-province" post-code numbers and lists them. Interestingly, the article claims that Franking was one of two offices for which the postmark did not include the two triangles. Issue 117 reports on a survey of mail available to the writer, which found examples of 42 of the 82 postmarks (but not including Franking). We now know from the illustrated cover that the Franking postmark did include the triangles, at least by 1982.

The second interesting feature of this cover from Franking is the....errr...franking of 14S. The rate should have been 7S for a letter to a CEPT country plus 10S registration fee, a total of 17S. The letter appears to be

underfranked but has not been surcharged for the deficiency. I cast around for a possible explanation and (as he so often does) member Henry Pollak produced the most plausible answer. On 1 March 1982, the foreign printed-matter rate was increased to 4S. It was permissible in Austria to register printed matter, and 4S + 10S gives the right answer.

The counter-argument is that the letter is not marked "Drucksache". Henry suggests that in a small town the postal clerk would know a regular sender of printed-matter. On a registered letter nobody further down the line would question the postage once the letter was accepted at the sending post-office. Henry accepts that his explanation is a little speculative, but it will do for me unless you, dear reader, can come up with a better idea!

THE AUCTION OF JOHN WHITESIDE'S COLLECTIONS

by Keith Brandon

Many members will remember with affection John Whiteside who passed away last year. His entire philatelic collection was put up for auction by Cavendish Philatelic Auctions at their Derby saleroom on 20 June 2012 and I attended the sale. Other members might be interested in the results.

APS members will be familiar with John's erudite knowledge of the more unusual byways of Austrian philately, but are perhaps not aware of the full breadth of his collecting interests. Of 240 lots in the sale, only six comprised Austrian material. The rest demonstrated his main collecting interests: Inflation (128 lots from China, Danzig, Hungary, Poland, Rumania, Greece and Russia) and Revenues (23 lots, mainly from China). The balance included postal history (69 lots, mainly Danzig and Afghanistan) and his philatelic library (16 lots).

Nearly all were bulk lots, comprising often hundreds of covers, usually written up on leaves. According to Cavendish, John's entire philatelic estate was offered in this one sale, and it was both awe-inspiring and saddening to see his lifetime's work of thousands of written-up sheets all together at one time.

Cavendish promoted the sale well, and considerable interest was shown in the Whiteside collections. The room was full, including a couple of philatelic agents, each bidding on behalf of a number of absentee buyers. Most lots had received advance postal bids, and two assistants were taking live telephone bids in the room. (One day the APS Auction will be like that!). **Every single one of the lots sold.** The hammer-prices totalled just over £90,000, double the estimated value. To this, of course must be added the Buyers' commission of 17% plus VAT on the commission, about 20% in total.

So did Cavendish do a good job for John's relatives? On the positive side, they set the estimates low to stimulate interest, publicised the auction widely in the philatelic press, and sold everything for a tidy sum. However, most of the material was sold in bulk lots of a hundred or more covers, with a failure by the auctioneers to identify and separate out the key rarities, in some cases worth more than the whole mixed lot. In effect, Cavendish was operating as a wholesaler. A second tier of dealers will break up these large lots and extract the substantial value therein, but this will not benefit the Whiteside estate. It's not how I would want to see my collection disposed of, but it was done quickly, efficiently and completely. And it should be recognised that those lucky collectors who did manage to buy material acquired great bargains.

Details of the specific Austrian lots were as follows:

LOT	DESCRIPTION	EST	RESULT
232	The postal history of the 1920s inflation - periods 1 to 9 (10 May 1919 to 31 July 1923). Collection of covers neatly mounted and written up showing the gradual inflation of postal rates inc. Printed Matter, Express, Postage Dues, Foreign Mail, Registered, etc, all with apparently different rates and/or franking, with rates ranging from 10h (1919 pc) up to 3750k (25 July 1923, reg'd to GB). All items apparently selected for their fine condition and commercial usage. (125 covers/cards).	£300	£360
233	The postal history of the 1920s inflation - periods 10 to 12 + currency reform (1 August 1923 - 1925). Collection neatly mounted and written up showing the faster inflation of postal rates inc. Printed Matter, Express, Postage Due, Foreign Mail, etc, all with apparently different rates and/or franking with rates ranging from 100k (printed matter) up to 8400k (3 March 1924: express to Hungary). All items apparently selected for their condition and commercial usages. (66 covers/cards).	£200	£320
234	Austrian Empire Newspapers / Newspaper-tax marks. Collection of late-18 th and 19 th century newspapers including 27 Oct 1797 "Magyar Kurir", 1810 (undated but probably early May) "Der Postkurier" with 1k tax-mark, 1814-19 quartet of "Brunner Zeitung" papers with "B" coded 1k tax-marks, 5 August 1826 "Gazeta Lwowska" with "L" coded 1k tax-mark, 24 April 1846 "Pesti Hirlap" with "W" coded 1k tax-mark, 1854 French "Journal des Debats" bearing 2k green newspaper-tax stamp of March 1853 (double tax levied on imported foreign papers), 1855 "Gazzetta Piemontese" with a further example of the 2k green newspaper stamp, etc (approx. 50).	£200	£360
235	Parcel cards, 1868-1919. Collection written up on leaves showing a good range of frankings, collections, etc. A wide variety including parcel-form for C.O.D. cards for foreign parcels, military, official, etc. A good lot (approx. 130).	£150	£500
437	Revenues. The extensive collection of stamped paper encompassing various documents including bills of lading, invoice duty, protocols, receipt duty, etc.. A wide-ranging lot which includes items from a disparate range of territories within the Austrian Empire. Among the more unusual items is an extensive range of rail-freight documents addressed to Hohenems. (Large Qty).	£360	£1300
463	Two cartons with varied assortment inc "Osterreich 1850-1918" - Ferchenbauer, "Handbuch der Brief und Fahrpost in Oesterreich-Ungarn 1588-1918" Band I & II - Kainbacher, "Zivilpost Zensura Oesterreich-Ungarn 1914-1918" (1918), sundry issues of the Austrian Stamp Club of GB newsletter, etc. (Qty).	£75	£100

Three of these lots were bought by members of the APS, and, one way or another, we will hopefully be seeing some of John's outstanding material again.

THE APS BOOKSHOP

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

 **NOTE!!** If you pay by credit card, it will henceforth appear as “Team Track Trading”.

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-Herzegovina 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**
- ❖ “**The Postal History of Ukraine: KuK Ukrainische Legion Feldpost correspondence cards 1914-1918**” by Dubniak & Cybaniak. **£14 NB!! This is the last remaining copy!**
- ❖ **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 £5.50 to GB; all other books £3 to GB; everything at-cost to other destinations.*

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** are available in blue from the Librarian: ties £6.75; cravats now sold out.
- ❖ **The remaining green binders for A5 issues of ‘Austria’ now only £2 each plus P&P.**

Advert:

“**The Postal History of the Anschluss, The German Annexation of Austria**” by Tony Hickey, Ian Nutley, David Taylor and Colin Tobitt. Copies are still available; contact the editor of AUSTRIA.

YOUR HOLIDAY POSTCARD

by Joyce Boyer

Have you received a holiday postcard from Austria and wondered at the stamps used? This is my experience of buying stamps for postcards in recent years.

For many years we have holidayed in Oetz and one visit was always to the post office to see Josef who had been there for many years and knew me as the 'English lady' who collected stamps. He would often have something looked out for me - in 2010 it was a First Day cover of the Andreas Hofer block which had a special Innsbruck cancellation; and he dealt patiently with any special requests, even forwarding postcards to Jenbach to get cancels on a personal stamp I bought there. A request for stamps for postcards to Great Britain was always the reason for one visit.

In January 2011 the Oetz post office should have been celebrating 150 years of service but on November 26th 2010 it was closed by Austria Post. A 'Post Partner' has yet to be established. I visited Austria in June/July 2011 just after the postage rates had been increased so that the few 65 cent stamps I had in reserve could not be correctly used without an extra stamp. I did find out later that if I put only 65 cents on the card no 'postage due charge was raised' but I was not prepared to chance this with relatives.

My first attempt to get stamps was at the post office at Obergurgl. A request for ten stamps caused a problem since the new self-adhesive stamps were in packs of four. After spending time trying to find pre-packed stamps the assistant finally resorted to his stock book and produced ten stamps of a recent issue.

The next attempt was after walking to the village of Sautens. The post office here was closed in July 2002 but a 'Post Partner' was set up and continues to operate and it is now the nearest office to Oetz. Here my request for stamps was quickly dealt with by cutting the number requested from the roll in a box of 100 new style self-adhesive stamps. My last purchase was at the shop where I bought some postcards. Here I was given two stamps joined together either using the selvage or a small piece of 'sticky tape' to make up the value. These were mainly a 15 cent flower definitive and 55 cent WIPA 2008 triangle (the surcharge of 20 cents on this stamp was not charged) - see illustration.



In 2012 I had a few spare stamps from my standing order with Austria Post so only bought stamps with the postcards. This year the pairing was mainly a 65 cent flowers definitive and the 5 cent modern buildings definitive again joined by the selvage (illustration 2). I did also receive a pair of 15 cent and 55 cent flower definitive but used these. I commented to the young lad in the shop that it must take them a long time to put the two stamps together but was told that 'they come like this from Vienna'. Presumably this is the cheapest way for Austria Post to use up obsolete euro-cent value stamps without resorting to overprinting as was done on the first euro definitive issue.

QUESTIONS – and an ANSWER!

Dear Editor (writes Alex Meikle),

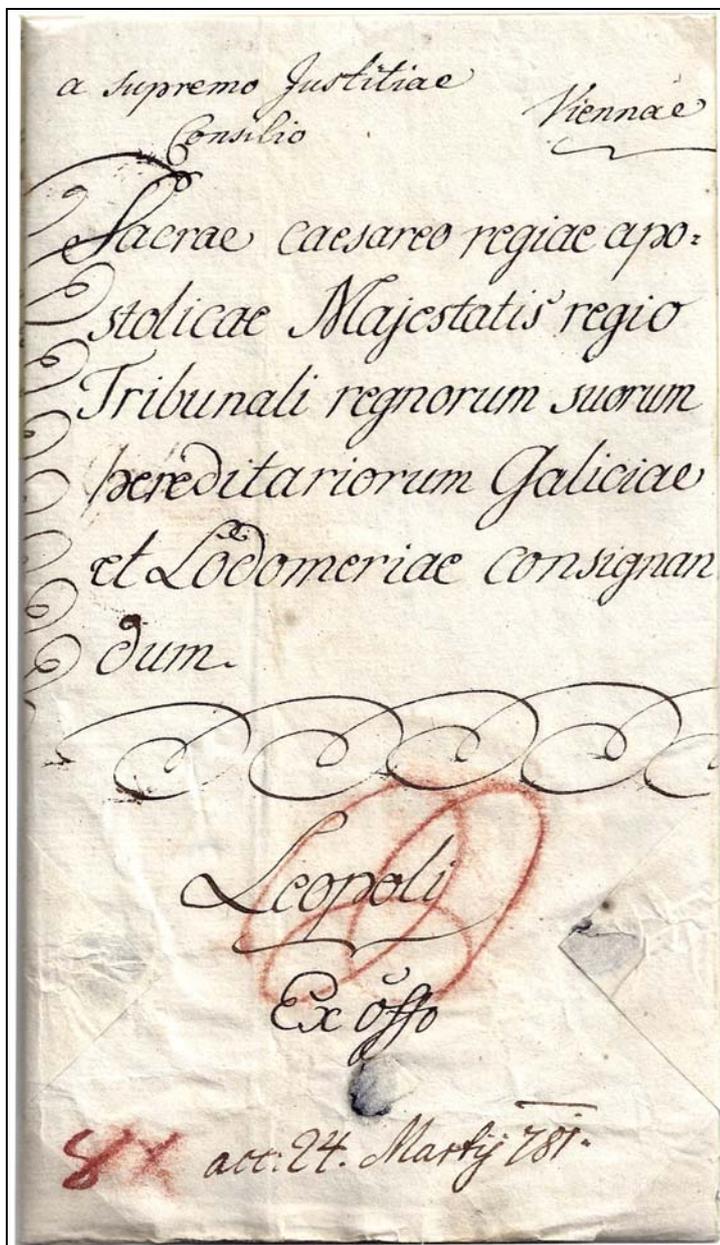
Having purchased earlier this year a tatty stockbook with mainly First Republic stamps, your feature on them sent me scampering to check the 1919-21 "Parliament" stamps.

Henry [White] was absolutely right in his assertion that the centre image is "too big" for the space available within the main frame. Not only that, but the registration of the two plates is not always consistent, as can be seen in the examples enclosed.

Centre set high – gap between the centre and the frame at the bottom	Centre set low – tops of flag poles lie within the framed area	Centre to left of framed area	Centre to right of framed area

These misalignments can be found in all the two-colour values; I only chose these examples as being most obvious.

Also, a check through a not inconsiderable accumulation of the “Frauenkopf” high values produced NO examples perforated 12½.



Question from IK – what are the red markings on this document, sent from Vienna to Lemberg on 21 March 1781?

It is a folded letter from the Supreme Council of Justice to the Holy Imperial Court of His Apostolic Majesty for Galicia and Lodomeria.

It states Ex Offo at the bottom, below which is an arrival date of 24 March 1781 (with a line above, so 1781) and 8X in red crayon. Above that is an elegant closed multiloop also in red crayon.

The 8X is relatively straightforward: it's 8 Kreuzer, which the recipient had to pay. Maybe they didn't qualify for free postage, or maybe the letter concerns a specific case whose plaintiff would pick up the cost.

The multiloop is more perplexing and needed a real expert to unravel. Calling Hubert Jungwirth! He promptly and kindly replied “The red marking is a P for Pauschalierung = flat rate. Some senders of voluminous correspondence did not pay for each letter separately, but paid for all together each 3 months.

JOINT SOCIETY MEETING, BRADFORD

Roger Morell writes: Once again, Yvonne Wheatley invited the Joint Societies (Austrian, Hungarian, Czechoslovak, Polish and Yugoslav) to Bradford, and this year the attendance reached 27, a sign of this gathering's popularity. As we have said before, this meeting always seems to produce a fine spectrum of short displays on a huge variety of topics, but somehow, because of the interrelations of history, and hence of philatelic and postal history interests, things always gel. This year was no exception. With both sides of the Bradford Philatelic Society frames being used, and with presenters limited to two or three frames as well as actually achieving their limit of five minutes speaking time, five rounds display were achieved in the course of the day. In order of presentation:

Andy Taylor:	"From Charles to the Chop": Austrian newspaper wrappers from the early 19 th century
Mike Casswell:	Austrian post-WWII postage rates with uses of the Costumes set
Edmund Jagielski:	Undercover mail from Poland via Portugal (Lisbon) and Turkey in WWII
Michael Waugh:	Early Austrian and Hungarian stamps and covers
Derek Baron:	Olomouc (Moravia) regiments in WWI
Richard Wheatley:	An archive of Moravian school reports and certificates with revenue stamps
Reg Hounsell:	Early coloured postcards of Prag/Praha
Mark Lendon:	Hungarian, French and Romanian censorship in Arad, Hungary, 1914-1945
Colin Spong:	Early Slovakian covers (from 1715)
Garth Taylor:	Czech airmails, second issue
Keith Brandon:	Special event post offices of the Austrian Monarchy (datestamps, cards & postal stationery)
John Colton:	Croatia, post WWI and WWII occupation
Roger Morrell:	Hungarian parcel cards from the 1943-4 period
Malcolm Stockhill:	Censorship in occupied Poland 1939
Peter Cybaniak & Roman Dubyniak:	Ukrainian Refugee camp, Gmünd, Austria, 1914-8
Derek Walker:	Censored mail from Russian POW camps to Czechoslovakia, 1914-8
James Hooper:	Austria, the early stamps
Edward Klepka:	Western Ukraine, use of Austrian stamps, overprinted stamps, and provisional registration labels, including Skalat local overprints
Martin Brumby:	Austrian and Hungarian Bills of Exchange from the 19 th century
Alan Berrisford:	Provisional postmarks of Poland, 1945/6
Joyce Boyer:	Austrian glider mail from 1933
Barry Clark:	Postal agency cachets of Bohemia, Moravia and Austrian Silesia before WWI
Roger Morrell:	WWI Censor marks for the Czech lands
Peter Cybaniak	WWI Ukrainian POW enquiry mail
Derek Baron:	WWI Olomouc military hospital cachets
Alan Berrisford:	Inflation in Poland 1920-24
Joyce Boyer:	Innsbruck: Use of German stamps on mail following the 1938 Anschluss

There was more than adequate time to discussion questions posed by speakers where more help of information is needed to understand the details, as well as for social chat. The excellent buffet lunch, as well as afternoon

tea and homemade cakes, provided by Yvonne and husband Richard, gave us all the physical sustenance that was needed to keep the day going. Once again, the attendees really appreciated the event, such that Yvonne has promised that it will be held again next year, with the addition of some northern members of the German and Colonies Society.



GUSTAV KLIMT'S 150TH ANNIVERSARY: 14 JULY 2012

Family Tree

Father: Ernst Klimt, a precious-metal engraver from Bohemia (? – 1892)

Mother: Anna neé Finster, a usually-unemployed musician from Vienna

They had either 6 or 7 children. In birth order:

- Klara, who became insane in her 20s;
- **Gustav (14/7/1862 – 6/2/1918);**
- Ernst (1864-1892), a painter;
- Georg, a goldsmith;
- Anna, died aged 5;
- (possibly another girl);
- Hermine.

This article attempts to present Klimt's life in a much more orderly fashion than it really was. The illustrating stamps are Austrian commemoratives and also 'Personal Stamps' from the hard-cover booklets 'Gustav Klimt' and 'Wiener Werkstätte' produced by the Austrian Post (the Klimt book now obtainable in a new edition).

Gustav Klimt was born at Baumgarten bei Wien on 14th July 1862, the son of a gold engraver originating from Bohemia. In 1876 Gustav Klimt was admitted to the newly-founded Vienna Academy of Industrial Art – it gave him a broad training in a wide range of techniques (eg fresco and mosaic) and equipped him to earn a living sooner than an academic training would have. Brother Ernst followed him a year later on the 3-year course. Their evident ability procured for both brothers (and their colleague Franz Matsch) a 2-year scholarship for further studies.

The silver wedding anniversary of Emperor Franz Joseph I and Empress Elisabeth in 1879 was marked by the organization of a lavish procession in Vienna featuring trades, professions, horses, floats, children and numerous marching bands. Under Hans Makart, the Klimts and Matsch were entrusted with the details of the "Makart style" medieval costumes etc. The event was commemorated in a special edition of the Neues Wiener Tagblatt dated 25 April (note the blue tax signet).



In 1883 the Klimt brothers and Franz Matsch founded the Künstler-Compagnie. Makart died in 1884, and in 1885 the studio installed wall paintings based on his sketches at the Hermes Villa in Lainz, Vienna. 1885 is also notable as the first time the colour gold featured in one of Klimt's sketches. In 1886 the trio began 2 years work on the ceiling paintings in the stairwells of the Burgtheater [shown on the "200 years" block, ANK1525-6]. They then completed Makart's unfinished decoration of the grand stairs of the Kunsthistorisches Museum.

In 1891 Klimt became for a short time a member of the Viennese Künstlerhaus. The following year tragedy struck: his father died, and Klimt's brother Ernst who had married Helena Flöge in 1891 also died leaving a baby daughter Helene who became Gustav's ward.

Klimt never married, living with his mother and siblings in a household run by the youngest, Hermine. However, his sister-in-law Emilie Flöge soon became his Significant Other. Interestingly, all Austrian writers take pains to assert that their relationship was indubitably platonic while all foreigners are certain it was anything but. The Flöge sisters opened a high-class dress shop in Mariahilferstrasse in 1904. Klimt had two recognised albeit uncherished mistresses, Mizzi Zimmermann and Maria Ucicky, and three children by them; after his death a further eleven children claimed him as father. His relationship with the society ladies he painted is unrecorded - Klimt hated writing except to friends. He kept private affairs private; his earnings subsidised his family, partners, and probably his children.

With the death of Ernst, the Künstler-Compagnie dissolved. These were times of unimaginable affluence for the nobility and successful industrialists; grinding poverty in the suburbs. Matsch went up-market, painted the aristocracy, and was himself ennobled as Franz Josef Karl Edler von Matsch in 1912 – but he is best known for the Anker-Uhr giant clock in the Hohe Markt! Kunst developed his new style and picked the industrialists as patrons. He moved from photo-realism and historicism to symbolic and derivative modernism.

In 1894 Klimt (with Matsch) won a commission for the “faculty pictures” to decorate a new building of the University of Vienna; they expected traditional Makart-style pictures. Matsch painted “Theology”, which is still in the University. Between 1900 and 1903 (ie after a fundamental style-change) Klimt painted three allegorical pictures of Philosophy, Medicine and Jurisprudence. Some acclaimed the paintings for their extreme delicacy of touch. Others found their overt eroticism was too much, and loudly despised them as artistic pornography. Nobody with pretensions to cultural importance could avoid taking sides, and there was a huge and furious row. [The illustration is “Hygeia” from Medicine, all that survives in colour: see ‘by the 1930s later’.]



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Although the paintings were exhibited and won a number of international prizes (eg the gold medal for foreign contributions at the 1900 World Expo in Paris), in 1905 Klimt wearied of the controversy, renounced his commission, borrowed 30,000 fl from his patron Lederer, repaid his advance - then sold Lederer the paintings.

Meanwhile in 1898 Klimt revolted against the Makart historicism style of painting [as shown in the ANK2968-9 ‘Makart’ block ►] and left the Künstlerhaus. He became a founder member and the first president of the Vienna Secession which he led until 1903, remaining a member until 1905.

During summer stays at the Attersee and Wolfgangsee Klimt completed his first landscapes, in an impressionist style.

In 1900 Klimt was awarded the Kaiser-Preis (400 Gulden) for his painting “Innenansicht des alten k.k. Hofburgtheaters” (Inside the old Imperial Court Theater). This had been painted in the ‘old style’ and showed ‘everybody who was everybody’ including Katharina Schratt.



Klimt played a critical role in the Viennese Secession, a progressive group of artists driven by a desire for innovation and renewal. They sought freedom of ideas and expression and wished to propagate through exhibitions their new ideas about art which have become known as Art Nouveau, Jugendstil or Secessionism. Their goal was “Gesamtkunstwerk”, the concept of the Total Work Of Art. Membership rapidly rose to over 100. The Secession’s philosophy embraced not only art but architecture, fashion and the decorative products of the Wiener Werkstätte (1903-1930)

The Viennese Secession produced a legendary magazine Ver Sacrum (1898 to 1903); Klimt created numerous pictures and illustrations for it. Their First and Second Exhibitions in 1898 featured Klimt's work, much of which drew stinging criticism. Profit helped the construction of a new building largely financed by the industrialist Karl Wittgenstein and designed by J M Olbrich. Above the entrance stood the motto “Der Zeit ihre Kunst - der Kunst ihre Freiheit” inscription (To the time its art, to art its freedom”). It is shown on a 1998 stamp [ANK2278]

The Viennese Secession building, destroyed during WWII, was restored by the City of Vienna using the original plans. Exhibitions resumed, beginning with a Kokoschka retrospective, and the motto was replaced on the façade.

To celebrate the reopening, a 3S multi-coloured stamp was issued on 5 June 1964 [ANK1184] depicting a detail from Klimt’s 1908 painting “The Kiss”.





Belvedere

In 1901 Klimt produced “Judith and Holofernes”, the design based on a story from the Deutero-canonical Book of Judith. The Jewish widow Judith saved her home town of Bethulia during a siege by beguiling Nebuchadnezzar's general Holofernes with her beauty. Having made him drunk, she cut off his head with his own sword. The painting hangs in the Belvedere Palace.



Ostrava

“Judith II” is an almost-identical version, now in Ostrava; both were painted in 1901. The model was Adele Bloch-Bauer, wife of a wealthy merchant banker, and identifiable by the jewelled gold choker that he gave her. The stamp was issued on 10.10.2003 as a block, 4 inches high, with a Jugendstil special cancel; above and below the stamp are inscriptions in gold ink.

The design of the stamp is taken from the Belvedere version not the Ostrava, although the details are difficult to see in most reproductions of the paintings. The key distinction is the leaves to the left of Judith's hair: the Belvedere version does, the Ostrava does not, have a fruit on the frond nearest Judith's head.



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Klimt painted a portrait of Emilie Flöge in 1902 – which she disliked! In 2009, “Austria-Japan Year” was marked by an elaborately-designed commemorative block [ANK2863-4], issued on 16 October “to commemorate their 140 years of friendly relationship”. The Japanese painting is “Autumn clothing” by Uemura Shōen; the Austrian is Gustav Klimt's “Emilie Flöge” and the amphora-shaped vase from 1817 is from the Vienna Porcelain Factory. The flower arrangement was painted by Josef Nigg; the background is

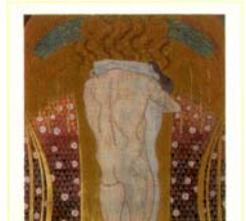


a 16th century lacquer tray with autumn grasses.



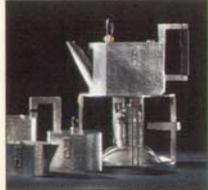
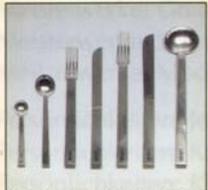
ÖSTERREICH 55

The Beethoven Frieze was created by Klimt for the fourteenth Secession exhibition in 1902 and is now permanently installed in the restored Secession building. The Frieze celebrates the unification of all arts – painting, sculpture, architecture and music - and is a prime example of “Gesamtkunstwerk”.

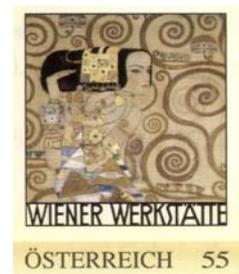


ÖSTERREICH 55

In May 1903, Josef Hoffmann, Koloman Moser and Fritz Wärndorfer founded the Wiener Werkstätte, a design enterprise that in time would be heavily influenced by Klimt. Some consider it as Vienna’s response to the Charles Rennie and Margaret Mackintosh ‘Glasgow School’ exhibition at the 1900 Secession. Klimt and Hoffmann strove to establish a harmony between the visual and the applied arts; they shared a common vision of an art that was meant to touch all spheres of life. Over two decades, they frequented the same circles, worked for the same clientele, and were both leading personalities in Vienna's newly emerging art scene.

				
WIENER WERKSTÄTTE ÖSTERREICH 55	WIENER WERKSTÄTTE ÖSTERREICH 55	WIENER WERKSTÄTTE ÖSTERREICH 55	WIENER WERKSTÄTTE ÖSTERREICH 55	WIENER WERKSTÄTTE ÖSTERREICH 55
Lamps -	glassware -	furniture -	tea service -	and cutlery!

The Wiener Werkstätte rapidly expanded, holding exhibitions and winning commissions to build new houses (palaces, almost) and refit interiors for extremely wealthy clients. The aim was the Gesamtkunstwerk, the total work of art, where the exterior and interior design, the fittings, the ornaments, the cutlery and glasses, even the clothing of the occupants, were all designed to form a harmonious whole. In 1904 Josef Hoffmann won the contract to build the Palais Stoclet in Brussels for Adolphe Stocklet, an extremely rich Belgian coal mine owner. Klimt designed the frieze in the dining room►. This building, still private, is the only remaining Wiener Werkstätte Gesamtkunstwerk.



In 1905 Klimt decided jointly with some of his colleagues to leave the Viennese Secession because of a dispute over others’ naturalistic style. His own style, described as “symbolic and derivative modernism”, led to several new series of works. One was the so-called “square portraits” of society ladies. He also began his “**Golden Phase**”; the picture of Fritza Riedler painted in 1906 is the first. The illustration shows this portrait on the stamp commemorating the **150th birth anniversary of Gustav Klimt**, correctly issued on 14/7/2012.

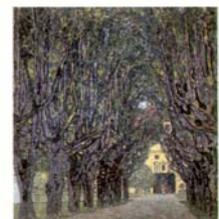
In 1907 Klimt painted the first formal portrait of his patron, “Adele Bloch-Bauer I”, the so-called Gold Portrait; now one of the most expensive pictures in the world.

Following the disagreement within the Secession and the departure of the “Klimt-Group”, the “Der Zeit ihre Kunst - der Kunst ihre Freiheit” was removed from its doors in 1907 and made the motto of the **Kunstschau 1908**. This exhibition was staged on land awaiting the construction of the Konzerthaus; in a few months Hoffmann, Klimt, and others built and furnished exhibition rooms, gardens, and a country house. Painting, sculpture, and design were combined to create a Gesamtkunstwerk. Klimt presented “The Kiss” at this event.



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◀ Klimt’s picture “Death and Life”, begun in 1908, was awarded the first prize at the 1911 International Exhibition of Art in Rome; at that date the background was painted in gold. Later Klimt overpainted it in the murky colours shown here in the 1916 state. While holidaying in Emilie Flöge’s summer house on the Attersee, Klimt painted his interpretation of an alley in the park of Schloss Kammer in 1912. ►



ÖSTERREICH 55



ÖSTERREICH 55

In 1913 the Wiener Werkstätte began work in two houses of the Primavesi banking family; this portrait of Eugenia Primavesi was painted by Klimt in 1913-14.

In 1914 the Primavesi bought a third of the shares in the Wiener Werkstätte which was relaunched as a private company instead of a co-operative. Otto Primavesi became managing director in 1915. In the 1920s the affluent customers the business required began to disappear. In 1926 Otto Primavesi died, his bank collapsed, and the Wiener Werkstätte became a public company; it was closed and liquidated in 1932.

Klimt suffered a severe stroke in the autumn of 1917, paralysing his right side. Confined to hospital in Vienna, he caught flu followed by pneumonia and died there on 6 Feb 1918, according to legend summoning Emilie Flöge to his deathbed. He is buried in Hietzing cemetery. Klimt's art lives on internationally, in the most expensive salerooms, as well as in the kitsch-market of chocolate boxes and carrier bags. Paintings allegedly by Klimt keep turning up in improbable places. Reproductions of his works don't do them justice – you need to join the hordes standing before the canvas, close your ears, and open your mind.



In 1932, Austria issued a set of surcharged stamps depicting “Artists” [ANK545-550]; Klimt is on the 64 groschen value looking improbably tidy in a suit.

By the 1930s many of Klimt's works were owned by Jewish families, especially the Bloch-Bauer and Lederer. There was a Bloch-Bauer family dispute over Adele's inheritance. Lederer's collection was confiscated by the Nazis and sent (with much more similar work) to Schloss Immendorf, which was set on fire in 1945 by the retreating SS troops to prevent the advancing Russians getting it. Tales of salvaged works abound.

The story resumes in 2006, with a newspaper report that “Five paintings by Gustav Klimt, long held by the Belvedere Gallery in Vienna, have been awarded by a panel of Austrian judges to Maria Altmann, the 90-year-old Los Angeles niece of a Viennese Jew from whom the paintings were stolen in 1938. She subsequently sold the pictures, one of them the famed Gold Portrait of her aunt Adele Bloch-Bauer, for over £100 million.”

The “artistic heirs” of the Wiener Werkstätte continue to appeal to shoppers to this day. ‘Wien Products’ is an association of Viennese businesses with the most exacting quality standards. Members include **Österreichische Werkstätten** who offer designer jewellery, glass and fashion accessories.

Many people from Sigmund Freud onwards have speculated about Klimt's relationship with women. Did he idolise the unattainable while taking advantage of what one reference book coyly describes as “sweet young girls from the Viennese suburbs”? Did the repression of natural desires lead to an enhanced artistic expression? What is the symbolism of the square patterns on some dresses in portraits and of the circular patterns on others? If any of these questions have meaningful answers, they do not come from philately!



New! a sheet of 20 Personal Stamps showing Klimt's Attersee paintings was released in Autumn 2012.

The GULDEN-KRONE CURRENCY CHANGE in 1900 BOSNIA

by Gerrit Matthijssen and Gerhard Weber

(First published in Rundbrief Nr. 108, March 2012 of the Arge Feldpost Österreich-Ungarn; reprinted with the kind permission of all concerned and translated for the APS by Gerrit Matthijssen)

The Law of 2 August 1892 (Reichs-Gesetz-Blatt 126) formed the base for the introduction of the Gulden-Krone changeover in both parts of the Habsburg Monarchy, including Bosnia-Herzegovina. The implementation by the Austrian and Hungarian Postal Administration, as well as by the Military Post, followed on 1 January 1900 (decree of 21 September 1899, Reichs-Gesetz-Blatt 176). The unit of the new currency is the krone (K), divided into 100 heller (h). The relationship with the former currency was 1 gulden (fl) = 2K or 1 kreuzer (kr) = 2h.

The postal consequences for the *Briefpost* in Bosnia-Herzegovina are shown in this article.

However, at the same time some postal rates were changed too. The rate for postcards was raised from 2kr to 5h, the registration fee and the rate for foreign letters from 10kr to 25h. The rate for internal letters (including Germany) stayed unchanged (5kr = 10h).

Postage stamps in the new currency (coat of arms with numerals in the lower spandrels) were produced, but on 1.1.1900 these stamps, with the exception of the 1h value, were not available at most military post offices. In addition it was decreed that the older stamps in the gulden currency could be used till 30 March 1900; from that date only stamps in krone currency were valid.

<i>earliest known use of the heller stamps up to 31.3.1900</i>	
1h	1.1.1900
2h	20.1.1900
3h	14.1.1900
5h	10.1.1900
10h	3.1.1900
20h	7.1.1900
25h	18.1.1900
30h	7.1.1900

A *Cirkular Verordnung* of the Military Post Directorate in Sarajevo (1899, Seite 147) stated:

“... Die gegenwärtigen Militär-Postwertzeichen behalten ihre Gültigkeit bis Ende März 1900. Insoweit jedoch diese Wertzeichen mit den im Reichs-Kriegs-Ministerial-Erlasse Abt. 5 Nr. 3537 von 1899 enthaltenen Tarifsätzen nicht im Einklange stehen, ist der in österreichischer (Anmerkung: Gulden-)Währung ersichtliche Betrag durch aufkleben von Wertzeichen der Kronen-Währung bis zur vorgeschriebene Tarifhöhe zu ergänzen. Zu diesem Zwecke dürfen bis Ende März 1900 auch die Zeitungs-Zustellungs- und Zeitungs-Frankomarken in Kronen-Währung verwendet werden....”

which GM & AT provisionally translate from Postal Austrian into:

“The present-day “Militär-Postwertzeichen”[‡] keep their validity till the end of March 1900. However, if their franking value is in conflict with the tariffs listed in the “Reichs-Kriegs-Ministerial-Erlasse Abt. 5 Nr. 3537 of 1899” then the amount present in Austrian (ie Gulden-) currency must be supplemented by sticking on postage stamps in the Krone currency until the required tariff is reached. In this case newspaper delivery stamps and newspaper stamps can be used till the end of March 1900.”

So although the 1h and 2h stamps were intended only for newspaper delivery and postage, their use for normal mail was possible from 1 January 1900 till 30 March 1900. A transition period was necessary for paying rates like 5h and 25h. From 1 April 1900 the use of 1h and 2h stamps was limited to newspaper purposes.

This permission did not apply to the ½kr or 1kr stamp. However the ½kr stamp is occasionally found used in the letter post (with franking value 1h); mail is only known from Mostar.

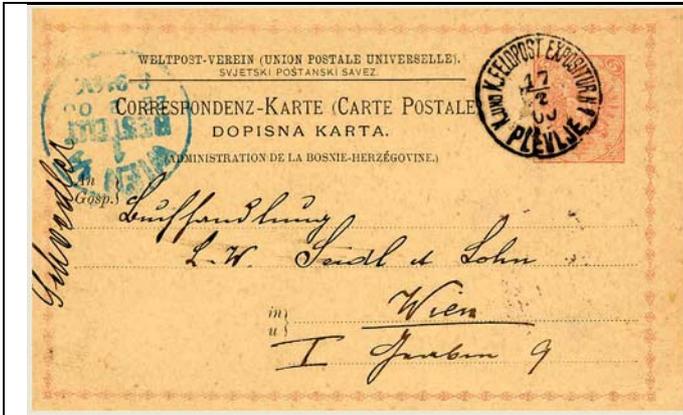
From 1.1.1900 till 30.3.1900 mail from Bosnia-Herzegovina shows four different kinds of franking:

[‡] “Militär-Postwertzeichen” includes stamps, imprints, forms with intrinsic value etc issued for use in Bosnia-Herzegovina and the Sanjak of Novibazar.

I Mail franked with postage stamps in gulden currency

Taking the new rates into account three possibilities may occur:

a) correct franking with kreuzer stamps, which was only possible if the rate in heller was twice as high as the rate in kreuzer, internal letters for instance.



Briefpost rates (a selection)	1899	1900
Internal letters (to 20 g)	5kr	10h
Foreign letter	10kr	25h
Postcard (internal)	2kr	5h
Postcard (foreign)	5kr	10h
Printed matter (internal)	2kr	3h
Printed matter (foreign)	3kr	5h
Registration fee	10kr	25h
Express fee	15kr	30h

Postcard from Plevlje to Wien: 5kr UPU-card, posted in Plevlje on 17.2.1900. The foreign rate was valid for mail from the Sandjak to Austria-Hungary, so 5kr equals the new rate (10h)



Printed matter (second weight step) from Mostar to Sisak franked with 2kr + ½kr (= 5h); pmk MOSTAR / 30/1/1900. This use of the ½kr stamp was tolerated in Mostar

Postcard from Mostar to Wien: 2kr postcard with ½kr additional postage; pmk MOSTAR / 2/3/1900; arrival pmk WIEN / 6.3.1900. The ½kr postage stamp was used as an emergency franking

b) over-franked mail

Postcard from Brčka to Kienzheim (Elsass/Alsace) franked with 2kr + 3kr (= 10h). The rate for mail to Alsace (at that time a part of Germany) was 5h; 10h was the correct rate for France. Posted in Brčka on 14.2.1900



(over-franked mail continued)

Postcard from Banjaluka to Temesvar: 2kr postcard with 2kr additional postage (= 8h), over-franked with 3h. Posted in Banjaluka on 19.3.1900

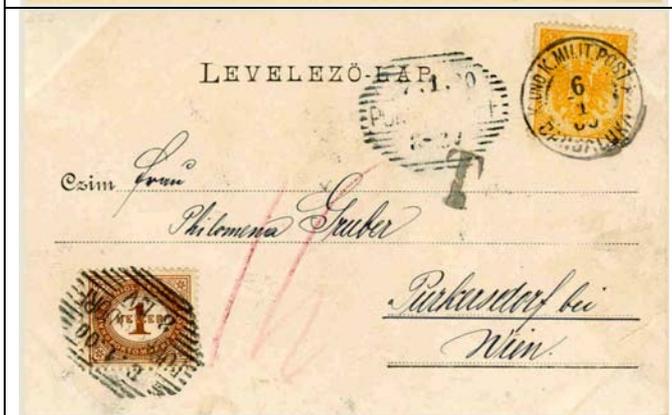


c) mail with insufficient franking, for example only 2kr (= 4h) for a postcard



The mail was handled in two different ways: (a) accepted without calculating a postage due, especially in the earlier days of January; (b) the postage due was calculated, the addressee had to pay the deficit or twice the deficit as compared with full franking.

Postcard from Brčka to Magdeburg; 2kr postcard (= 4h) without additional postage, obviously accepted. Posted in Brčka on 22.1.1900



Picture postcard from Banjaluka to Purkersdorf, under-franked with 2kr (= 4h). Pmk BANJALUKA / 6/1/00. Tax hand stamp T, marking 1h and Austrian 1h postage due stamp; only the deficit had to be paid by the addressee.



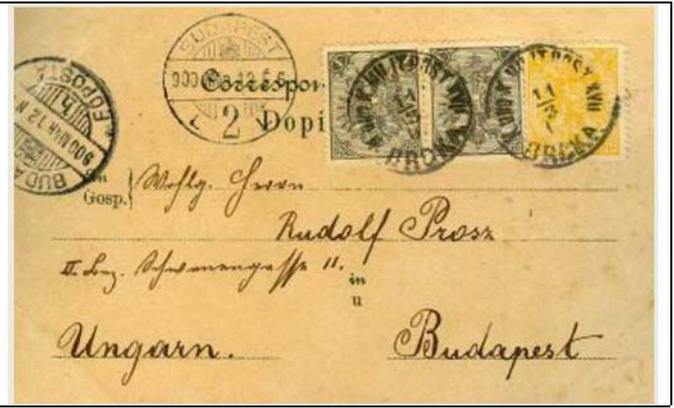
Postcard from Cajnica to Sarajevo; 2kr postcard without additional postage. Pmk CAJNICA / 10/1/00. Tax hand stamp T and marking 2h - the addressee had to pay twice the deficit of 1h

II Mail franked with postage stamps in krone currency

The heller values of the new issue, with the exception of the 1h value, became available in the course of the first three months, but not at all post offices. Postcards franked with 5h or combinations like 5 x 1h and 3 x 1h + 2h are possible; however 5h postcards (single and double postal stationary cards) are known.



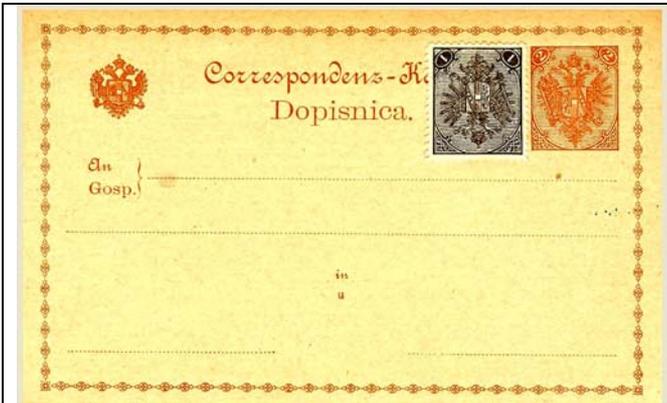
Picture postcard from Trebinje to Dubrovnik franked with 5 x 1h (1900 issue); pmk TREBINJE / 25/2/00.



Picture postcard from Brčka to Budapest franked with 2 x 1h + 3h (1900 issue); pmk BRČKA / 11/3/00

III Mail with mixed franking (kreuzer and heller stamps)

2kr postcards with 1h additional postage were frequently used; postcards franked with 2kr + 1h and registered letters, for example 2kr + 5 x 3kr + 1h (= 35h), can be found too.



2kr postcard + 1h, already prepared by the post office and sold for 5h; the additional postage was placed inverted, with the numerals at top like the kreuzer values.



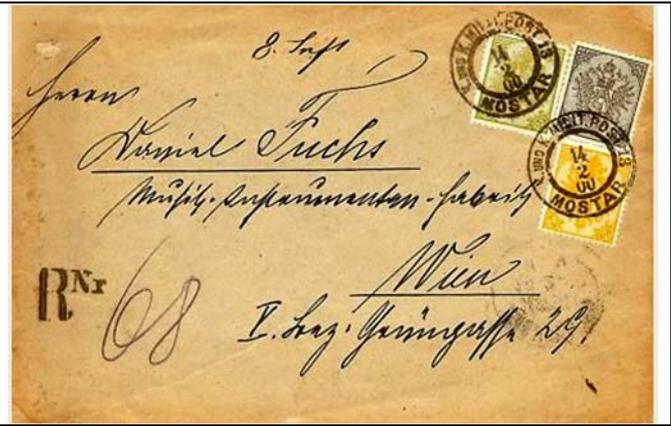
Letter from Sarajevo to Paris franked with 10kr + 5h (= 25h, foreign rate); pmk SARAJEVO / 28/2/00



Postcard from Sarajevo to Calcutta: 5h postcard with 2kr + 1h additional franking (= 10h); postmarked SARAJEVO / 26/1/00; arrival postmark SEAPOSTOFFICE 8 FEB 00



Picture postcard from Gorazda to Sarajevo: franked with 2kr + 1h (= 5h). Pmk GORAZDA / 5/1/00



Registered letter (second weight step) from Mostar to Wien franked with 2kr + 20kr + 1h (= 45h); pmk MOSTAR / 14/2/00 and hand stamp R^{Nr}



Postcard from Bugojno to Sarajevo: 2kr postcard with 1h additional franking; pmk BUGOJNO / 2/1/00; arrival pmk SARAJEVO / 3/1/00. A very early used card, second day of validity



Picture postcard from Mostar to Sarajevo franked with 3 x 1/2kr + 2 x 1h (= 5h); pmk Mostar / 3/2/00

Picture postcard from Sarajevo to Graz franked with 2kr (lithographed!) + 1h; pmk SARAJEVO / 15/3/00

<p>Compared with postcards the mixed kreuzer-heller franking on letters is rare. The rate for letters in the Monarchy and to Germany stayed unchanged (5kr = 10h), so there was no need to use additional franking since the 5kr stamps were still valid. However the foreign rate as well as the registration fee was raised from 10kr to 25h.</p>	 <p>Picture postcard from Sarajevo to Zittau franked with 2kr + 1h; pmk SARAJEVO / 12/3/00</p>
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IV Mail with postage (partly) paid in cash

For a period, some post offices had no 1h postage stamps. It can be proved that, for example in Brčka, the 1h value was not available from 25.1.1900 till 11.2.1900. The missing amount was paid in cash and marked by pen on the mail. In most cases the hand stamp FRANCO confirmed the correct payment of the rate.

 <p>Picture postcard from Jajce to Wien franked with 2kr; marking 1h baar (= cash) + hand stamp FRANCO. Pmk JAJCE / 3/2/00</p>	 <p>Printed matter from Brčka to Dübendorf (CH) franked with 2kr; marking 1h bar + hand stamp FRANCO and red cross. Pmk BRČKA / 29/1/00 and arrival pmk DÜBENDORF / 31.1.00</p>
 <p>Printed matter from Brčka to Chemnitz, unfranked, marking 3h bar + hand stamp FRANCO and red cross; pmk BRČKA / 29/1/00</p>	 <p>Registered letter from Bos. Gradiška to Banjaluka franked with 2kr + 15kr (= 34h). Marking 1h + hand stamp FRANCO; pkm BOS. GRADIŠKA / 6/2/00; hand stamp RECOM</p>

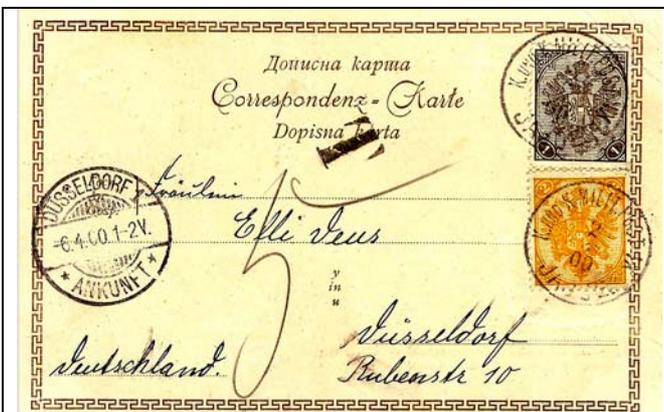


Postcard from Banjaluca to Berlin: 2kr postcard; a hand stamp FRANCO confirmed the cash payment of 1h. Pen cancel *B(anja)luka / 9/II*



Postcard from Bos. Gradiška to Banjaluca; 2kr postcard; marking *1h* + hand stamp FRANCO; pkm BOS. GRADIŠKA / 6/2/00; hand stamp RECOM

After the transition period (ie from 1 April 1900) the kreuzer issues were no longer valid; mail franked with them was liable to postage due.



Postcard from Jajce to Düsseldorf franked with 2kr + 1h; postmark JAJCE / 2/4/00; tax hand stamp T and marking 5 applied somewhere; arrival postmark DÜSSELDORF / 6.4.00.

From 1 April 1900 the use of the kreuzer stamps was not allowed. The 2kr stamp was marked as invalid with blue crayon which has been erased (*probably by a collector!*); however traces remain. During the period from 1 April 1900 to 14 November 1901 the use of the 1h and 2h stamps was limited to newspaper purposes. Hence the 1h stamp was not accepted either. The 5 (h) postage due marking matches the inland rate, probably because the date of 1 April was passed only by one day.



Letter from Banjaluca to Budapest: 5kr postal envelope, posted on 25 April 1900; pen cancel *25/4 / Banjaluca / 00*; arrival pkm on reverse BUDAPEST / 00/4/26

The 5kr corresponded with 10h, however the 5kr envelope was not valid any more and was marked as such with blue crayon; in addition the envelope received a *20h* tax marking. In Budapest 20 filler (twice the inland letter rate) was charged.

References:

- E. Bernardini & H. Pfalz*: 100 Jahr österreichische Portomarken, Katalog und Handbuch
L. von Dobsa: Weitere Berichte über Ungarn's neue Postwertzeichen / Curiosa von Bosnien [Philatelist 1900, Nr. 12]
U. Ferchenbauer: Handbuch und Spezialkatalog, Vienna 2008, Band IV
A. Kraut & G. Matthijssen: Die Postgebühren Bosniens und der Herzegowina 1878-1918
G. Weber: Bosnien-Herzegowina 1812 – 1920 Stempelkompendium

Illustrations mainly from the collections of Matthijssen and Weber.

STAMP DEALERS IN VIENNA

Impressions from a recent visit by Peter Chadwick

My wife and I spent an abbreviated weekend in Vienna, Saturday afternoon thru Monday morning. Saturday afternoon we went looking for stamp dealers, all of whom were shut, and Monday morning visited as many as we could in the two hours available. I am grateful to members of the Austrian Philatelic Society for the dealer contacts, and I am submitting this list of dealers to the editor in case they are useful to other members.

Downtown: near Stefansdom

1.H.D.Rauch GmbH, Graben 15. This is a dealer with whom I will keep in touch. (rauch@hdrauch.com; www.hdrauch.com)

2.Gad Gluck Goldschmidtgasse 12. Photocopies of covers in the window suggested a good postal history dealer. Unfortunately it was shut (at 1015 and 1115 Monday morning) although the notice in the window said clearly, open Monday mornings

3. Briefmarken Krones, Fleischmarkt 14 This shop seemed to be mainly stamps more than postal history, and more modern than otherwise.

Downtown, near the opera

4. Tretthoffstrasse. Not postal history

5. Ophila Puschmann u Schwarz, Fuhrichgasse 14. This is NOT a dealer, it is an auction house (mail@oephila.at) with a twice-yearly auction and a very good catalog.

Mariahilferstrasse (start at Westbahnhof). I saw the shops of these dealers on Saturday, all were closed, and I was not able to visit on the Monday. They are at:

6. Gerhard Gilg, Mariahilferstrasse 143. (briefmarkengilg@aon.at). I would have liked to visit this one

7. Briefmarken Westermayr-Slavicek, Mariahilferstrasse 91 (westermayr@chello.at). This seemed to be on the second floor of an apartment block: I didn't dare go in because I was afraid of trespassing!

8. Mariahilferstrasse 105.

I had two other leads I was unable to follow up:

9. Favoriten Club (<http://www.bsv-favoriten.at>) open only on Wednesdays, [*It's also open on Sunday mornings. Ed.*] where private individuals meet to sell their wares.

10. A dealer in the Opernpassage subway, whom I was unable to find. [*Harald Mayer? Ed*]

We stayed in a hotel which was perfectly situated, just off Kärntnerstrasse, between Stefansdom and the opera: couldn't have been better. This was the Trendhotel Europa in Neuer Markt, very comfortable, not very expensive when we booked it through booking.com.

I was surprised by how much Vienna has changed since I was there as a student at the University in 1960: but it is still my favourite of all European cities – just ahead of Tallinn.

NOTES FROM PUBLICATIONS

APS^{US}

Vol 12 Nr 3 July 2012: Telegraph Stamps (*ex Ferchenbauer2008 III*); Cancellations (*by E Müller (!), from Mercury Stamp Journal 1948*); Three classic covers (*ex Die Briefmarke*); Austrian Legion in 1938 (*Die Briefmarke*); 1842 Bavarian Treaty charges (*Die Briefmarke; Jungwirth by Toghil*); 'Growing like Topsy' (musings on the plethora of personalised stamps, and why Scott do not list them).

ARGE Feldpost Österreich-Ungarn.

Nr 109, June/2012: members significant birthdays; details of meetings, illustrated Q&A; the kuk Armee Airforce in WWI (9pp); FPA25 & FPA608 cancels; KuK/KK/Ku Baucompagnien (5pp); WWI newspaper censoring in Serbia; The Austrian Postal Museum continued; book reviews; etc.

ARGE Österreich e.V.

2012/3 Nr 99: Postage dues on incoming foreign mail; Forged cancels on Levant stamps; red Vienna cancels; subtypes of 1867 Mercury; Swiss border mail in 1938; a voyage to Constantinople in 1839; etc

Czechout

June 2012: Book reviews, meeting reports etc; many interesting articles on post-war matters.

Sept 2012: Ditto plus new Editor appointed; De la Rue banknote control stamps; Romans & Arabs; etc

Die Briefmarke

Issue 7-8/2012: Gmunden 2012; Austria-Sardinia border franking; Thematic: folk-dance; postcards: Martinswand; new-stamps news; the new Europaletter; event reports; exhibitions & societies; etc

Germania

Vol 48 Nr 3: An Anschluss-era poste restante card with Austrian postage due; German censorship during WWII (2); book reviews, meeting reports etc.

London Philatelist

Vol 121 Sept 2010: Ship postmarks on Lower Danube mail; etc etc

Militär u Philatelie

Vol 241 June 2012: many recent military items; the Schwechat Bakery; etc etc

Stamps of Hungary

Nr 188 Mar 2012: Hungarian 'Retour' or 'Return to Sender' labels; Censorship of Civilian Mail in WWI, Part 3: Northern Hungary; Further bits on Libellus; Questions and Answers.

Südost-Philatelie

Nr 119: many articles on recent philatelic happenings

Ukrainian Philatelist

Differences in Kolomyia overprints on Austrian stamps; Western Ukraine censor marks 1918-19; Western Ukraine cancels; details of The Western Ukraine Project (basically an encyclopedia of its philately); etc

To borrow any of these, consult the Librarian