

T.A. Puffia sett^{le}

T.A. Svizzera via di Milano

T.A. Germania via della Prinz "o Bar"



A selection of the items discussed in this issue.



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Edited by Andy Taylor

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AUSTRIAN PHILATELIC SOCIETY HONORARY OFFICERS

PRESIDENT **	Martin H. Brumby 2 Darfield Close, Strensall, York, YO32 5PH	Tel 01904 491066 brumbym1850@btinternet.com
CHAIRMAN	Colin Tobitt 59 Dumbreck Road, Eltham Park, London, SE9 1XF	Tel 020 82 65 42 51 tobittc@ntlworld.com
SECRETARY	Geoff Frost Duart Cottage, 19 Norton Bavant, Warminster, BA12 7BB.	Tel 01985 840 433 secretary@austrianphilately.com
EXCHANGE PACKET SECRETARY	Barry Clark 65 Annandale Road, Kirk Ella, Hull, East Yorkshire, HU10 7UR	Tel 01482 653789 clark65@clark65.karoo.co.uk
TREASURER	John Anthony 6 The Eyrie, Winshill, Burton upon Trent, Staffs. DE15 0DT	Tel: 01283 541 725 jeressos@csmascent.com
LIBRARIAN	Mrs J Boyer 1 Catherines Way, Pinchbeck, Spalding, Lincolnshire, PE11 3YF	Tel & fax 01775 76 26 61 joyceb@d-lweb.net
EDITOR	Andy Taylor 10 Eastfields, Stokesley, North Yorkshire, TS9 5EJ	Tel 01642 71 15 59 editor@austrianphilately.com
AUCTIONEER	Keith Brandon Cartoft Manor, Kirkbymoorside, North Yorkshire, YO62 6NU	Tel 01751 430248 duntrading@austrianphilately.com
PUBLICITY OFFICER **	Hans Smith 99 North End Road, Golders Green, London, NW11 7TA	Tel 020 8458 7353 Hanssmith99@aol.com

→ ** NOTE! this list will change on 14 September 2014 ←

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EDITORIAL 187

Congratulations to the Artist, Stamp Designer, and APS Friend **Hannes Margreiter**, who has been awarded the title of **Professor**. He has designed more than 100 postage stamps for many countries, as well as painting portraits, landscapes with and without trains, and the occasional mural. Three times – so far – his design has been chosen as “*most beautiful Austrian stamp of the year*”. APS visitors to Vienna will know of the warmth of his welcome, ably assisted by his charming wife Margit. Hannes motto is, **Art is as important as ones daily bread**.

An ancient Chinese curse (which was actually invented in Britain in the 1930s) is “*May you live in interesting times*”. I have been reading the Treaty of St Germain – the one that was imposed on today’s Austria at the end of WWI. Section VI contains carefully-worded statements on the future nationality of former Austro-Hungarians; what they may acquire; and under what conditions they might be able to change it. Nationals of New State B resident in New State A may opt for nationality B, but must then physically move to New State B. A husband’s choice binds his wife and children. Special provision is made for those on “the losing side” of a plebiscite. It looks good on paper, although reality was messier. That was in 1919....

Thursday 18 September 2014 is when voters in Scotland will decide whether their country should become independent, or remain part of Great Britain. The voting qualification is residence, not place of birth; Scots who live elsewhere have no say in the matter while recent immigrants do. I have seen no discussion of what nationality qualifications an independent Scotland might adopt – or indeed a not-quite-so-Great Britain. And I was born in Scotland, so it matters to me. What, you may ask, has this to do with Austrian philately? Nothing; and everything: the reasons for and the circumstances surrounding a stamp issue, a currency change, or a rate change are inextricably linked to the politics and governance of the issuing state. Historical parallels are informative and instructive as well as interesting. Otherwise you may as well collect marmalade labels.

What according to Die Briefmarke is happening in 2014? Centenary of the assassination at Sarajevo of Franz Ferdinand, duly marked by a commemorative block issue. Centenary of the declaration of WWI; Austria is producing a series of 6 booklets with explanatory text and Personal Stamps. 20th anniversary of the referendum on Austria’s joining the European Union (82.5% said Yes).

On 13 May next year at the Business Design Centre in London, 175 years of postage stamps will be marked by a large international philatelic exhibition. Although there is a preponderance of GB and British Commonwealth material, several Austrian-related entries from Austrian, British and American collectors will make it well worth a visit. A “*likely to appear list*” is on page 27.

Mea culpa! The cover of the last issue showed several items that didn’t appear inside. On the front, the C-shaped piece of the Opera block illustrates a feuilleton on “*Philately taken to extremes*”, while on the back the photos and the top postcard refer to “*Letters written by musicians*”. Both these articles are in this issue, he said, giving a hostage to fortune.

At the APS annual general meeting, our President Martin Brumby demits that office, which he has held since 2002; a successor will be elected at the meeting. I am sure that Martin will continue to be an active member, and I hope he will be able to commit his considerable knowledge of many topics to paper (or maybe CD) for the benefit of future members.

Nothing is certain in philately! I had written here that “*this issue of Austria at 28 sides is somewhat slimmer than usual. It’s not an outbreak of austerity, nor an emptiness in the piggy-bank. It’s simply a lack of completed articles, and indeed of nearly-completed ones. I do have quite a lot of folders with intriguing names - such as Bahnhofsbrief, Geschäftsantwortbriefe, Sudtirol - but they are the electronic equivalent of a cuttings file, where things are put in case they might be useful in the future, like small pieces of string.*” However, a welcome article from Alan Becker arrived, based on a display he gave to another organisation; and salvation followed as the Special Delivery postman (the British Fahrpost?) brought an on-loan display on Hesshaimer. I can readily turn displays into articles but I do need the offer of your display. Austria isn’t my journal, it’s yours – help to fill it!

Andy Taylor

2014 NEW ISSUES (second instalment)

by Andy Taylor

Author's Notes

The information given here is face value ('c' is Euro-cents); issue date (first-valid, not the earlier on-sale); quantity printed; printing method; designer (and engraver if relevant); printer; and some details on the design. The illustrations are around life size, although blocks & strips are smaller. Many issues are also available in mini-sheets, as blackprints, as 'Buntdrucke' (ie printed in different colours from those issued) and so on. The descriptions are sourced from "Die Briefmarke" and the Post.at website. Information on paper, colours, and perfs is no longer provided by them.



Musical instruments; the Vienna double bass. 1€70; 13.3.2014; 200,000; combination printing; design: Maria Schulze; Österreichische Staatsdruckerei. The double bass's origin is disputed, but its size and sound will be well known to most. It is rare to see one of the same proportions as a violin, as it would require an unusually large player! It can be tuned in various ways, and have either 4 or 5 strings; 6 would be useful but is impractical.

Classic stamps: the 'Vienna Rose' on Augarten porcelain. 5€90; 20.3.2014; 150,000; screen-print on porcelain; design & printing by Neue Wiener Porzellanmanufaktur Augarten GmbH & Co KG. The stamp resembles a small mosaic tile, and is 35x35mm square and 4mm thick. It arrives attached to a blue card and in a box 75x95x6mm. It can be detached and has a self-adhesive back to affix it to an envelope, although since it weighs 10 grams safe arrival will be problematic. 5€90 is the rate for a 500 gram Economy Maxibrief outside Europe, eg to USA – but the letter can only weigh 490 grams because of the stamp! Mounting it in an album will be difficult because of its thickness. **See also the Stop Press item on page 12!**



The first day postmark looks as though it was made with the portion over the stamp cut more deeply into the base. The stamp is also available packed with a commemorative coin, or in a transparent plastic frame; a complementary booklet of 8 Personal Stamps showing various aspects of Augarten porcelain is also on sale.

The Augarten porcelain factory has been operating for 300 years, and is famed for its elegant wares. The "Vienna Rose" design was created in 1924, although rose designs have been in use since 1740. Silk-screen printing had to be used instead of hand decorating because of the quantities; each stamp is separately pressed, fired at 960C for 24 hours, glazed, screened, and fired again at 820C.



60 years of CERN. 90c; 4.4.2014; 230,000; Offset; design: Grafische Kooperative; Joh. Enschedé Stamps B.V. CERN = Conseil Européen pour la Recherche Nucléaire, now the European Organization for Nuclear Research. Founded in September 1954 straddling the French-Swiss border near Geneva and now with 21 member states and 2500 employees, it is best known for the discovery

of the Higgs boson by the Large Hadron Collider.

Gastronomy with Tradition - Zum Schwarzen Kameel. 70c; 10.4.2014; 360,000; Offset; design: Gustav Assem; ANY Security Printing Company PLC. "Zum Schwarzen Kameel" is a restaurant founded in 1618 in Bognergasse in the inner city of Vienna. It is now run by the Frieze family, offering "a small and precious world of culinary delights which could not be more Viennese". They did the catering for the Kennedy – Krushchev meeting in 1961! The 54-page wine list has 38 different entries for Grüner Veltliner.



125th birthday of Charlie Chaplin. 90c; 12.4.2014; 230,000; Offset; design: Kirsten Lubach; ANY Security Printing Company PLC. This stamp was issued in tribute to one of the greatest film stars of all time, although there is no record of his having any connection with Austria.

Austrians in Hollywood - Eric Pleskow. 70c; 700,000; Offset; design: Kirsten Lubach; Joh. Enschedé Stamps B.V. Eric Pleskow was born in Vienna on 24 April 1924 into a Jewish merchant family, which fled to the USA in 1938. He entered the film industry, and in 1943 he



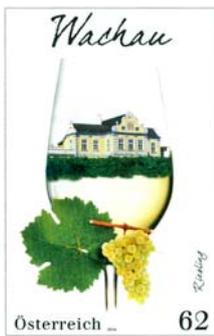
was conscripted into the U.S. Army as a Film Officer. Joining United Artists, he rose to be its president; under him they won the Best Picture Oscar three years running. He moved to Orion Pictures and brought success there too (eg with Amadeus). He has been President of the Vienna Film Festival since 1998, and is a Honorary Citizen of Vienna. Issued in minisheets of 10.

900 years Stift Klosterneuburg. 1€45; 220,000; Combination printing, Offset-Stich (Etch-Art by ÖSD); design: Dieter Kraus after an image by August Walla;



Österreichische Staatsdruckerei. The abbey's foundation stone was laid by the Babenberg Markgraf Leopold III on 12 June 1114. The foundation is renowned for art and culture; the library contains over 300,000 items. They produce a renowned white wine.

Austrian wine regions – Wachau. 62c; 3.5.2014; 700,000; Offset; design: David Gruber; Joh. Enschedé Stamps B.V. The Wachau lies between Melk and Krems, enjoys an excellent climate, and since the Middle Ages has produced many of Austria's famous white wines. Issued in minisheets of 10.



EUROPA 2014 – Zither. 70c; 9.5.2014; 360,000; Offset; design: Silvia Moucka; ANY Security Printing Company PLC. Schönberg allegedly said that great music is music that still sounds great even if played on a zither. Devotees of "The Third Man" or Heurigers will



recognise how unfair that is!

Wild game and hunting – Woodcock. 1€70; 16.5.2014; 200,000; combination printing, Offset-Stich (Etch-Art by ÖSD); design: Kirsten Lubach; Österreichische Staatsdruckerei. This bird is noted for its long bill, with which it finds worms and larvae in damp vegetation. Its large eyes give it all-round vision.



175 years of shipping on the Traunsee. 62c; 17.5.2014; 360,000; Offset; design: Tristan Fischer; Österreichische Staatsdruckerei. The Traunseeschiffahrt company (yes, three 'f's) was founded by ex-DDSG John Andrews, a British shipbuilder; it transported salt and tourists and for many decades was highly profitable. The stamp shows the Gisela, which entered service in 1872.



20 years of the Erzberg rodeo: 62c; 29.5.2014; 360,000; Offset; design: Dieter

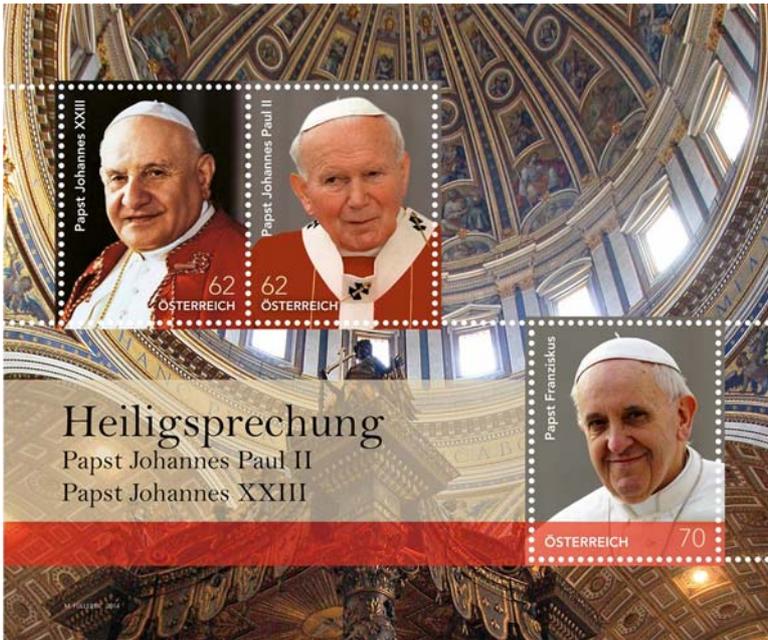


Kraus; Österreichische Staatsdruckerei. In 1994, Andreas Werth and Karl Katoch founded "the toughest and greatest off-road event in Austria", utilising the private and thus rule-free site of the Iron Mountain. For 5 days, the quiet town of Erzberg plays host to over 1500 bikers, riding hard all day and partying harder all night.

Austrian inventors – the sewing machine - Josef Madersperger. 70c; 6.6.2014; Offset; design: David Gruber; Joh. Enschedé Stamps B.V. 700,000 in minisheets of 10. Josef Madersperger, born Kufstein 6 Oct 1768, tailor in Vienna, died there 2 Oct 1850. Invented the first practical sewing machine; couldn't afford the patent fees and others developed the



idea and profited accordingly.



Proclamation of Sainthood of Pope John XXIII & Pope John Paul II by Pope Francis.

62c+62c+70c; 6.6.2014; 150,000; Offset; design: Marion Füllerer; Block issue; Joh. Enschedé Stamps B.V. The design shows the three Popes with the cupola at St Peter's in the background. The block is 120x100mm.



150 years of MAK. 62c; 10.6.2014; 360,000; Offset; design Dieter Kraus; Österreichische Staatsdruckerei. MAK is the Museum für angewandte Kunst, famed for 150 years as a centre for art, design and architecture as well as a link between art, industry and commerce. Its main building is located on the Stubenring in Vienna.

50th anniversary of death of Hans Moser. 70c; 10.6.2014; 360,000; Offset; design David Gruber; ANY Security Printing Company PLC. Note! This stamp refers to the Viennese actor Hans Moser (1880-1964), not our esteemed member in Innsbruck Prof. Hans Moser. Moser-the-actor is especially famed for his character "The Dienstmann", known to your Editor through the song "*Ich hab' mir für Grinzing einen Dienstmann engagiert*".



150th birthday of Richard Strauss. 62c; 11.6.2014; 700,000 in minisheets of 10; Offset; design: Kirsten Lubach; Joh. Enschedé Stamps B.V. Richard Strauss is one of the best-known opera composers, born in Munich on 11 June 1864. His father was a horn player in the Court Orchestra. His works include "Till Eulenspiegel", "Also sprach Zarathustra", "Salome" and "Der Rosenkavalier" He was a founder of the Salzburger Festspiele.

20 years since the "join the EU" plebiscite. 62c; 12.6.2014; 360,000; Offset; design: Moritz Dittrich, Raphael Strasser and Jakob Chisté; engraving by Regina Simon; Österreichische Staatsdruckerei. On 12 June 1994, two thirds of the Austrian people voted to join the EU, which happened on 1 Jan 1995. The three designers won a competition; they are in class 3c of the Brigittener Gymnasium in Vienna.



Death of the Virgin Mary. 90c; 13.6.2014; 220,000; design & engraving; Peter Sinawebl; combination printing by Österreichische Staatsdruckerei. The stamp is in the "sacred art in Austria" series and shows the Marientod von Hochfeistritz, which is now in the Schatzkammer at Gurk along with over 300 other ecclesiastical works from Carinthia.

THE APS BOOKSHOP

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NOTE!! If you pay by credit card, it will 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.
- ❖ **The Early Austrian Post Offices in the Ottoman Empire** – Hans Smith’s Presidential Display to the Society of Postal Historians on 10 April 2010

Books:

- ❖ “**The Austrian Post Offices in the Levant: Tchilinghirian and Stephen Revisited**”. by Hans Smith. Written in English and in full colour throughout, with over 200 A4 pages of text and illustrations and a comprehensive listing of all known postmarks of the consular offices. Price £50. ISBN 978-0-900118-09-8
- ❖ “**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**
- ❖ **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 **£19.95**.
- ❖ **The Pneumatic Post in Vienna – last remaining copy. £29.95 plus P&P**
- ❖ *To all these add P&P: Levant £8, 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 “not-small Packet”), or delivery by arrangement.
- ❖ **Ties** are available in blue from the Librarian: ties £6.75; cravats (only 3 left) also £6.75.
- ❖ **The few 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 Librarian.

Correction from HS: Austria no.186 page 3: the currency ‘kr’ was Kreuzer not Krueger (Kruegerrands?)

NOTES FROM OTHER JOURNALS

ArGe Feldpost Öst.-Ung

2014 March Nr 116: Notes wants and reports; Q&A; intro to planned WWI coverage; pics of 2013, plans for 2014 excursions; Hauptmann Max Macher (military balloonist) [14pp]; Swiss censorship in WWI [12pp]; etc

ArGe Österreich

2014/1 Nr 105: Inland postcard upratings from 1.9.1918; the Costumes Series of the First Republic (*mostly high & multi-frankings*); Telegram forms; Austrian and German postal stationery cards sent via the Vienna pneu-post in 1938-45 (part 2); etc.

2014/2 Nr 106: 125 years of the Steyertalbahn; Levant stationery forgeries; an unknown cancel from Smyrna; Vienna W1 in blue; Vienna III; types of the 3fl telephone card; Rückscheine; Geheimnisvolle Gelblinige; Austria in 1945: Überroller mail; restoration of services; etc.

Czechout

See www.czechout.org where you can read (but not print) every issue including the latest.

Die Briefmarke

2014/1: Prinz Eugen and the reopened Winter Palace; Abgabe- or Retour-rezepisse?; 150 years of the Red Cross; Spies part 3; WWII save-coal propaganda cards; the 1897 UPU Treaty and the Postcard; the 1839 and 1841 “Linz Postage Stamps”; society news’n’views; and much more.

2014/2: the appreciation or otherwise of pre-philatelic exhibits; 1945 Kleinwalsertal mail to Austria; Spies 4; the “Premium” stamp; 1946 Soviet-zone censorship; diary of competitions; etc etc

2014/3: “Vote now for the prettiest stamp of 2013, and for the ‘golden lemon award’”; prephilatelic money-sending; the short-lived (and difficult to find) Fruit series of 1966; Lilies; the Vienna Double Bass; 13 Heller Due; disastrous effects of putting stamps in the wrong kinds of plastics (eg, removal of gold printing); etc etc

2014/4: Switzerland’s stamps; numerous short interesting articles; new issues and mint classics; the WWI commemorative brochures (12 in the series); the Post Office range of diecast model vehicles; the 1948 Flowers series (a charity issue, rare in correct-franking use); launch of a Private Post Service, initially from Vienna and aimed at tourists; introduction of a symbol for the Russian Rouble – a crossed P, thus: **Р**; the little-known Kaiser Karl VII; etc.

2014/5: VÖPh and what it can do for you (*cf ABPS!*); the red crayoning on old letters; WWI postal snippets; Zithers and similar musical instruments; reports of Youth philately; book reviews; etc.

2014/6: Karl Ludwig Freiherr von Bruck; results of “the prettiest stamp of 2013” vote; the Crimean Crisis; the Augarten stamp; ‘choose your favourite Music stamp from the 600+ issued worldwide in 2013’; new issues; youth and club reports; book reviews; etc.

Germania

Vol 50 Nr 1: “The Heroes of the Emden”; The Inflation Period: Ranking the definitives; Censorship and chemical swipes; Treaty of Versailles; Expropriation of Jewish businesses and property in Nazi Germany; etc.

Vol 50 Nr 2: Much of purely German interest, lavishly illustrated; mail for London detained in France during WWII; chemical washes (for detecting invisible ink); regional meeting reports; new issues; etc.

Stamps of Hungary

No. 196 March 2014: The Post Office Postal Stationery Wrappers of Hungary: An Analysis of Supply and Demand; Field Post in World War 2: Part 1: Plain cards; Censorship Of Civilian Mail In WW1 Part 4: Northeast Hungary; etc.

Jugoposta

Nr 109 March 2014: Slovenia 1918-19: imprinted revenue stamps on rail freight documents; etc.

Wiener Ganzsachen

Dec 2013: Trials and a full sheet of 1936 picture stationery; more on the 25gro postcard rate; AGM notes; forgeries of 1945-6 emergency cancels (they look perfect except that the straight-line placename cancels are of places that didn't have a Post Office).

March 2014: Several unusual cancels old & new; Austrian and German postal stationery cards sent via the Vienna pneumatic post in 1938-45 (from ArGe Öst.); etc.

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AUSTRIAN POSTAL FIRSTS

by Inger Kuzych

The recent announcement by Austria Post that it had issued **the first stamp printed on porcelain** reminded me that Austria has in the past accounted for quite a few postal firsts. I thought it would be interesting to try and compile a listing.

Early Firsts

Austria - in the form of the Austro-Hungarian Empire - was the first entity in the world to introduce postal cards (on 1 October 1869). These proved a very popular new form of inexpensive communication and in the half century between 1870 and 1920 were produced and mailed in the millions. Postal cards can be thought of as the email of the *Belle Époque*.

Austria narrowly missed out on being the first country to introduce letter cards (in 1886), but here the honour must go to Belgium which introduced these items in 1882. Letter cards were a natural follow-on to the postal card and allowed a writer twice as much space on a card for a message yet when folded were the same size as a postal card. [*In addition, the postman couldn't read the message! Ed.*]

Austria's next major postal contribution was the setting up of the world's first regular airmail service on 31 March 1918 between the cities of Vienna, Krakow, and Lemberg (today Lviv). Additional flights continued on to Kyiv, the capital of newly independent Ukraine, but these initially only carried military dispatches.

Special airmail stamps were prepared for this service (ANK 225-27) and after about three months of operation (by the latter part of June 1918), private airmail letters were allowed to be carried to Kyiv and thus the world's first regular international airmail service was created. Flights of the Vienna-Kyiv line continued until mid-October 1918. Full details of this service appear in my article "The World's First Regular and First International Airmail Service" in the society's publication *A Celebration of Austrian Philately*.

Austria released the world's first hologram stamp (ANK 1967) on 18 October 1988 in an issue "Promoting Austrian Exports," which showed a square package with the symbol "A" and the inscription "Made in Austria."

Crystals



An issue with **the world's first crystals on stamps** (ANK 2529) was launched on 20 September 2004 with the cooperation of Austria's renowned Swarovski Crystal company. The issue itself honoured the "Swarovski Crystal Worlds" theme park in Wattens (Tyrol) and consisted of a souvenir sheet with two 375 cent (€3.75) stamps: one showing a crystal diamond and the other showing a crystal swan and both containing six affixed crystals. [*The crystals are high-lead glass, not quartz or diamond. Ed.*]

Austrian Post has since followed up by producing two more issues with crystals. The first was a joint issue souvenir sheet with Hong Kong from 22 August 2006 (ANK 2636-37) entitled "Fireworks" where the fireworks over Hong Kong and Vienna on the two stamps respectively are represented by tiny "crystal fabrics," a unique invention of the Swarovski company. The other issue is from two years later (5 June 2008) and is one of the myriad stamps and souvenir sheets prepared by Austria for its joint hosting of the "UEFA EURO 2008" (the European Cup soccer championship) with Switzerland. The souvenir sheet (ANK 2779) shows the championship trophy, the Coupe Henri Delaunay, highlighted by four crystals surrounding it.

Embroidery

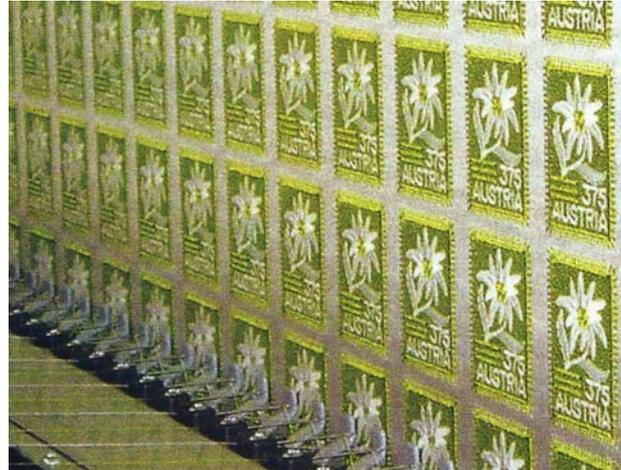
In the early 2000s, several countries began to issue embroidery stamps; Switzerland was the first in June 2000. In April 2003, several countries issued stamps showing embroidered teddy bears, and in October 2004 Italy issued an Art of Lace stamp. All of these efforts, however, were rather primitive efforts (all "imperforate") and looked more like little embroidery cards affixed to a cardboard backing. Austrian Post decided to create an embroidery stamp that would actually look like a stamp (i.e., with "perforations"). Working with the family firm of Hämmerle & Vogel in Lustenau they came up with a stamp production method whereby the outer edges

of the stamp were framed with looped embroidery thread that mimicked stamp perforations. They thus created **the world's first "perforated" embroidery stamps**.

This issue, released on 22 July 2005, featured an "Edelweiss" flower, one of Austria's beloved national symbols (ANK 2572). While the design itself was quite simple, the stamp was not. Instead of being printed on paper, it was created entirely of embroidery thread and was meant to be an example of the embroidery craft for which Austria's Voralberg region is famous. The edelweiss flower design, the denomination (375 cents; €3.75), and the country name were all embroidered in white on a background of thick green thread. The stamp was postally valid (for letter mail only) and featured a self-adhesive patch on the back to facilitate attachment to mail.



The weaving shed



Close-up of the loom

Three years later, on 19 September 2008, Austrian Post decided to create a companion embroidered stamp featuring Austria's other national flower, the "Enzian" or gentian (ANK 2921). The production process was the same as for the original release, but for the second issue the colors were altered and the flower, denomination, and country name were made blue on a silvery white thread background. By issuing this second stamp, Austria launched **the world's first embroidered stamp series**.

The series continued two years later when Austrian Post – again in conjunction with Hämmerle & Vogel – prepared a 265 cent Petit Point embroidery miniature sheet (ANK 2921). Issued on 17 September 2010, the sheet featured an embroidered red rose at its centre using the fine petit point technique. Petit point is part of the Viennese cultural heritage. Both the imperial and aristocratic classes used this embroidery stitching system with the finest of threads to create valuable and extraordinary pieces of art. (To emphasize the distinction, common needlepoint work has around 12 stitches per sq cm (80 stitches per sq in), while most petit point articles have about 226 stitches per sq cm (1,460 stitches sq in)!) This release, then, became **the world's first embroidery stamp featuring petit point**.



Petit Point

Empress Maria Theresa (ruled 1740-1780) was a fanatical embroiderer and the ladies at her court used embroidery to compete for her favour. Anyone who wanted to remain anyone at the Vienna court was obliged to admire the Empress's skills.

The entire Austrian Empire worked with petit point, and from 1720 to 1775 petit point was the exclusive form of embroidery of the aristocracy. Using hand-painted models, queens and princesses, armed with a magnifying glass, set out to apply a fanatical 19 x 19 stitches (361) per sq cm to the fabric.

They worked from right to left, inserting the embroidery thread from behind across two threads of the canvas, pushing the embroidered motif on the front upwards to give it a three-dimensional effect.

Petit point was a cult during the Viennese rococo, with Marie Antoinette introducing it to the French fashion world in Versailles. The skill was rapidly democratized thanks to the first publication of petit point models in 1804. The ladies of the upper middle classes, always keen to follow the fashions of the court, devoted their hours of leisure to this gentrified activity.

During the Biedermeier Period (1815-1848), the rose became the favourite motif of an embroidering social class that used petit point to decorate personal accessories with individual touches: tone-in-tone pastel shades were the embodiment of the ideal of domestic harmony. The embroidery acquired depth through the shades of the yarn colours used.

Petit point embroidery continues to be widely appreciated down to the present day as evidenced by the staggering prices some intricate pieces can command at accessory stores, auctions, and on the Internet.

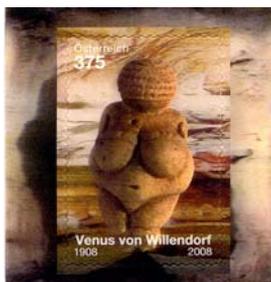
On 24 March 2006 Austrian Post distributed a very unusual 375 cent (€3.75) souvenir sheet entitled "Post from Another World" (ANK 2609). This release was **the world's first meteorite stamp**, since imbedded in the printing ink representing a meteoroid were particles from a 4.5 billion-year-old, 19 kilogram meteorite presently in the Vienna Natural History Museum but originally found in Morocco in 2004. Each stamp contains 0.03 grams of meteorite dust hand-affixed using a special adhesive. An imperforate version of this souvenir sheet also exists (ANK 2609 U).

The Busy Year of 2008

Austrian Post released several other firsts during the 2008 "UEFA EURO" tourney including a stamp showing "Andreas Herzog's Goal" - **the world's first motion stamp**. This €5.45 stamp (ANK 2757), was produced by the New Zealand firm Outer Aspect and features three seconds of video footage showing Austrian footballer Andreas Herzog scoring the goal in a 1-0 triumph over Sweden on 6 September 1997 to qualify his country for the 1998 World Cup tournament. Three different perspectives of the goal are shown on this oversize stamp [6.5cm (2.6in) wide by 4.7cm (1.9in tall)], which commemorates one of the highlights in Austrian football history.

Several countries have used lenticular technology to put changing images on their stamps. The technology on this stamp used a plastic prismatic lens atop a specially-formatted image to make it appear to change. Austrian Post managed to put 48 images onto the stamp, which resulted in an approximately 3-second "movie" appearing when the stamp is viewed from different angles.

The final unique creation for the "UEFA EURO 2008" was **the world's first soccer ball stamp** made from a synthetic mixture containing the same polyurethane material used to make soccer balls. This 375 cent (€3.75) circular issue from 12 March 2008 (ANK 2750) was created in cooperation with the German "adidas" company, which supplied the soccer balls for the international competition.



The world's first three-dimensional (3-D) stamp of 8 August 2008 featured the "Willendorf Venus," Austria's most famous and valuable artifact from the late Paleolithic, found in 1908. The statuette, made of limestone, is now believed to have been carved between 28,000 and 25,000 B.C. It is shown in a cave-like setting on a souvenir sheet (ANK 2786) with a face value of 375 cents (€3.75). The image has an apparent depth of 14mm although it's only 1mm thick.

The Most Recent First



We now come to Austria's latest first, the stamp prepared by the Viennese porcelain manufacturer Augarten using a screen printing process and issued on 20 March 2014. These stamps were baked at 960 Celsius for 24 hours and then glazed, screened and hardened at 820 Celsius and thus made "unbreakable." The 590 cent (€5.90) stamp features Augarten's famous rose motif and is part of Austria's Classic Trademark series.

This list is not necessarily exhaustive. Other firsts may exist and I would be happy to hear from members who may be able to supplement this listing.

Addendum

The original version of this article was written in April, and the Editorial Team felt that April was a suitable month for further exploration of the theme "Austrian Firsts".

Gold plating – (literally not metaphorically) Introduction of the Euro stamp, 1.1.2002; ANK 2402; €3.27. The twelve stars were applied using gold foil hot-pressing. This predates the Cellini and Hoffmann stamps, although the gold is larger and more visible on them.

Blood??? - There was a suggestion that the Nitsch stamp of 2007 (ANK 2681) or the Rosenkranz-Triptychon of 2009 (ANK 2856-8) might have included blood in the printing ink, but the burbs make no mention of it so probably (hopefully?) not.

Scratch'n'sniff - "75 Years of Oil Production in Austria" face 0.75€ issued 17 Sep 2007 (ANK 2712) - rub the oil drop to get a whiff of crude oil.

Scratch-card - ANK 2746 of 28 Feb 2008, 50 years of Austrian Airlines, at top right is a small scratch-card, the luckiest number entitling you to a free flight and others to model aeroplanes etc

Circular perforations - On 17 Oct 2002 a block issue (ANK 2430) marked 250 years of Austrian lotteries, with a round perforated stamp in the middle. This is probably the first-ever circular-perforated stamp. The circular perforator has made an appearance almost every year since, perhaps the best known being the "Bunnikins" image on the right of the 2003 Panda block (ANK 2444).

Lottery ticket - Another circular stamp "25 years of the '6 out of 45' lottery" issued 7 Sep 2011 (ANK 2981) with a face value of 1€45 has a marginal tab with a free entry number for the 6/45 draw.

Personal Stamps - where you can design the actual stamp yourself, first launched on an unsuspecting world on 5 Dec 2003; there are now well over 110,000 different ones, mostly unobtainable.

Post-n-plant - there was allegedly a kunning plan to issue stamps impregnated with seeds; you would send someone a letter saying 'here is a plant for your garden', they tore off and buried the stamp, and up came the plant. Growth was naturally triggered by heat and moisture; however the results of storing the prototypes in the warehouse were described as "interesting" and the idea was rapidly abandoned.

Maximise improbability

The Editorial Team, professorially advised, pondered what new innovation in stamp design and manufacture might befall us. We decided it'll be to print a stamp on a Lángos - the foot-diameter fried batter things sold at Christkindl markets in Vienna, usually clattered with garlic. It would stick on the envelope with its natural grease: self-adhesive is the new gum. But how to sell it? It's a postage stamp, so doesn't need to be widely available as everybody uses emails these days. Perhaps one office per Land plus one at the Rathaus market for the tourists and another at Spittelberg for the more knowledgeable.

Now, the grease is heat-sensitive, and even if the stamp were sold on silicone paper the grease will lose its stickiness. So it needs to be sold hot, or at least warm. Also the batter won't keep for ever. We need a Dispensomat. This would be a box, painted Post Office Yellow of course. Standard coin-accepting pushbutton mechanism; Teflon-lined slot where the stamp emerges; standard letter-box at the side to post the stamped letter. Large title "Lángosbriefmarkenautomat". Face value 170 cents. Overpayment allowed, no change given.

Inside the box are a hopper with seasoned flour, a water tank, and a container of chopped garlic in oil. There is a mixer, a moulder, a vat of boiling oil, and a brushing mechanism. When you put in the correct amount of money, flour and water are mixed, put in the mould, and pressed into a flat disk. This is then fried in the oil, brushed with garlic, and dispensed via the teflon slot. The customer picks it up, puts it on his letter, waits till it sets, and posts it. Yes of course he gets garlic oil on his fingers; that's part of the Lángos Experience.



A mobile version could be developed.

After some time, it will be discovered that the 1Eu70 stamp costs 5Eu to make, so the Mark II appears. In this, the stamps complete with garlic wash are made in a factory, packed into tubes, and loaded into the Automat. When you put in the money, a stamp is slid from the tube, zapped in a microwave oven, and dispensed. OK, this loses all the charm of the Mark I system and its product; besides the stamp factory doesn't satisfy the E.U. regulations for food handling so you are not allowed to eat the Mk II stamp. But it makes more profit for the Post Office, so it has to be an improvement...

Abs: Andreas Daumenschmerz
1010 Wien, Franziskanerplatz 3



Susanne Muster
Probierweg 17
9876 Testingen



STOP PRESS! Press release from Austrian Post, 17 June 2014:

Because of the great interest in the Augarten Rose porcelain stamp, a new exclusive variant has been produced. This consists of four porcelain stamps: the 5.90 Rose (with a new arrangement of components, hence a new stamp) and three new ones (images of a plate (62c); a bowl with a fancy lid (70c); and a Lippitzaner (145c), of total face value 8.67 Eu; plus a plaque with the rose image but no denomination (thus not a stamp). This can be yours if you are quick to order - only 500 will be produced, and sold at a price of 65 Euro.

THE 1839 AUSTRIA - TUSCANY CONVENTION

by Alan Becker

The article below is based on the work of Paolo Vollmeier published in Fil-Italia Volume III, pp 193 to 200, autumn 1977, in the journal of the Italy and Colonies Study Circle. The postmarks produced for this convention first appeared in the SAVO-Brief Nos 48-49, Sept-Oct 1937 and a further article by A. Glaetli in the DASV Journal of Sept-Oct 1968 stated that he was of the opinion that the numbered double circle "AUSTRIA" 26 mm in diameter, struck in black, containing a numeral was a postmark used on correspondence with Tuscany and also a Rayon mark. Paolo Vollmeier had originally published an article on the subject in German in the Deutchen Altbriefsammler Vereins in 1972 which was translated by Colin Pilkington for the article in Fil-Italia. Paolo Vollmeier paid tribute to a number of collectors for their help: Count Filippo Bargagli, A. Glattli, Dr. F. Gerini, W. Munzberg, H. Seber and Dr. A. Zapelli.

An accord was drawn up on the 8th April 1839 between Austria and Tuscany for regulating the exchange of correspondence for the Grand Duchy of Tuscany originating from or via the Austrian Empire. Both the Austrian and the Tuscan postal administrations produced special postmarks, those of Austria indicating either the origin or the route of a letter. The Tuscan charge was based on the length of the journey across Austrian territory, which was divided into seven zones or rayons resulting in the Tuscan hand stamps numbered from 1 to 7. The exchange offices for the collection of letters packed in post-bags for forwarding to Florence were almost certainly in Lombardy-Venetia at Mantua and Milan. At Florence the letters were taxed and received the appropriate numbered hand stamp before forwarding on to their destinations in the Grand Duchy.

The rayon charges were as follows:

Rayon	1	2	3	4	5	6	7
soldi	6	10	12	14		16	

THE PERIOD FROM 1840 TO JULY 1851

Rayon 1 AUSTRIA No.1

Used with the Austrian "T.A./Trieste via/di mare" hand stamp, 35 x 18 mm, ("T.A." = Transito Austriaco) struck at Trieste for letters arriving by sea from the south. Collection point for forwarding to Florence: Mantua. Tuscan tariff: 6 soldi. Recorded 1847 to 1850 struck in black and greenish-black.



Fig 1: 26 mm hand stamp struck at Florence

*T.A.
Trieste via
di mare*

Fig 1a: Austrian hand stamp struck at Trieste



Fig 1b: Letter, 20th July 1847, Patrasso to Livorno via Trieste struck with 1 and 1a, mss 8 instead of 6 (soldi).

Rayon 2 AUSTRIA No.2

Used with the Austrian "T.A./Svizz^a via/di Milano" hand stamp, 30 x 16 mm, struck at Milano, for letters arriving from Switzerland. Collection point: Milan. Tuscan tariff: 10 soldi. Recorded 1840 to 1849 struck in red.



Fig 2: 26 mm hand stamp struck at Florence



Fig 2a: Austrian hand stamp struck at Milan.



Fig 2b: Letter, 18th March 1845, Chur to Florence via Milan struck with 2 and 2a, mss 10 (soldi).



Fig 2c: Letter, 18th February 1848, Wohlen, Switzerland, to Florence, where struck, incorrectly, with hand stamp 4b instead of 2a, the correct "AUSTRIA No.2" being struck on arrival at Florence, mss 18 (soldi).

Rayon 3 AUSTRIA No.3

Originally used for mail arriving from Eastern Switzerland used with "T.A./ Svizz^a via/di Bregenz" hand stamp, 33 x 20 mm, and recorded for a short period from 1840 to December 1841. Struck at Bregenz.

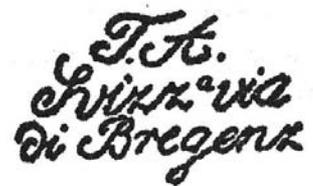
Vollmeier states: "It is certain that after 1847 the post coming through Bregenz via the Splugen Pass and Chur was channelled through Milan. Before this (1840-1842), however, the route could have been either Bregenz-Feldkirch-Landeck-Reschen_Pass-Merano-Bolzano-Mantua-Tuscany or Bregenz-Feldkirch-Innsbruck-Brenner_Pass-Bolzano-Mantua-Tuscany. After this and up to 1847, at which time Austria and Switzerland signed a new postal convention, the transit of mail through Switzerland often ran into difficulties since the various cantons each had their own laws and charges. It is possible, for this reason, that Switzerland was by-passed."

Collection point for forwarding to Florence probably at Mantua. Tuscan tariff: 12 soldi. Recorded struck in black (1840) and blue (3.1841 to 12.1841).



◀ Fig 3: 26 mm hand stamp struck at Florence.

▶ Fig 3a: Austrian hand stamp struck at Bregenz



Rayon 4 AUSTRIA No.4

Initially a smaller version of the Austrian cachet, “T.A./Germ^a via della/ Svizz^a o Bav^a”, 41 x 15 mm, was struck at Bregenz in black and blue-green.

Vollmeier gives the routes as: “Augsburg-Lindau-Bregenz-Feldkirch-Landeck-Innsbruck-Brenner_Pass-Bolzano-Tuscany or Augsburg-Lindau-Bregenz-Feldkirch-Chur-Splugen_Pass-Como-Milan-Tuscany.” He stated that he preferred the former although that rather negates the “Svizz^a” part of the inscription.

Collection point: Mantua. Tuscan tariff: 14 soldi. Recorded 1840 in black, blue early 1841 leading to the conclusion that this and the “T.A./ Svizz^a via/di Bregenz” marks were struck at the same place.

The larger type, **44 x 19 mm**, is found struck in both black and red.

Austria No.4 was used with the Austrian “T.A./Germ^a via della/ Svizz^a o Bav^a” hand stamp struck in **RED** and **RED-BROWN** at Milan for letters arriving from Germany via Switzerland. Collection point: Milan. Tuscan tariff: 14 soldi. Recorded 1841 to 1849.

Austria No.4 was also used with the Austrian “T.A./Germ^a via della/ Svizz^a o Bav^a” hand stamp struck in **BLACK** or **GREENISH-BLACK** at the frontier between Fussen and Innsbruck on mail from Germany or in transit across Germany via Bavaria-Brenner Pass-Bolzano-Mantua to Tuscany. Collection point: Mantua. Tuscan tariff: 14 soldi. Recorded 1840 to 1850.



Fig 4: 26 mm hand stamp struck at Florence

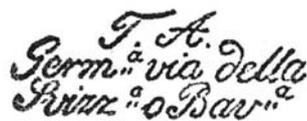


Fig 4a: Austrian hand stamp struck at Bregenz 1840/41.



Fig 4b: Austrian hand stamp struck at Milan in red, red-brown 1841/49.



Fig 4c: Austrian hand stamp struck at the Austrian border between Fussen and Innsbruck in black or greenish-black 1840/50



Fig 4ba: Letter, 29th July 1846, Hamburg to Livorno via Milan and Florence struck with 4 and 4b (red), also bears heart shaped “CONTRO/BOLLO” inspection mark struck at Florence, mss 15 (soldi).



Fig 4ca: Double weight letter, 1st May 1850, Berlin to Siena via Mantua and Florence struck with 4 and 4c, mss 48 (soldi).



Fig 4cb: Routing Error – Letter, 4th December 1846, Odessa to “Leghorn”; probably due to the anglicised version of Livorno the Russian Post Office thought it was British mail which was routed through Prussia. The error was noted in Berlin where the “AUS RUSLAND” and “FRANCO” were struck and presumably “Livorno” written in red ink. The letter was then sent on via Bavaria, Innsbruck and Mantua. It should have travelled to Vienna and been struck with the “T.A./Russia merid^{le}” hand stamp and “AUSTRIA No.7” hand stamp at Florence, mss 14 (soldi).

Rayon 5 AUSTRIA No.5

Used with the Austrian “T.A./Germ^a e Norte/via di Boemia” hand stamp, 37 x 16 mm, struck at the Austria/Saxony border, possibly Linz, on letters from Germany or crossing Northern Germany entering Austria through Bohemia for Tuscany. Collection point: Mantua. Tuscan tariff: 14 soldi. Recorded 1840 to 1848 struck in black or greenish-black.

Vollmeier suggests the following routes: “Leipzig-Dresden-Prague-Linz-Salzburg-Innsbruck-Brenner-Bolzano-Mantua or Leipzig-Reichenberg-Plauen-Eger-Pilsen-Linz-Salzburg-Innsbruck-Brenner-Bolzano-Mantua-Tuscany.” He also comments: “Here we are concerned with the effect of the postal convention signed the 3rd March 1843 between Saxony and Austria.” [1843 RGB039] “This referred to mail that was routed through Bohemia. In Article 8 it states, “For postal communication between Saxony and Austria it is left to the sender whether mail is sent via Bavaria or Bohemia. It will reach its destination more quickly by the former route. For this reason those letters routed through Bavaria must be stamped with the special mark ‘Via d’Augusta’. For these letters the sender or recipient must pay a surcharge over the normal rate of 6 carantini, Moneta di Convenzione Transitporto.”



Fig 5: 26 mm hand stamp struck at Florence



Fig 5a: Austrian hand stamp struck at the Austria/Saxony border, Linz (?), 1840/48.



Fig 5b: Letter, 16th April 1847, Leipzig to Siena via Mantua and Florence struck with 5 and 5a, mss 14 (soldi).

Rayon 6 AUSTRIA No.6

Used with Austrian “T.A./Russia sett^{le}” hand stamp, 40 x 15 mm, struck at Vienna on letters from Northern Russia, via Vienna, Ljubljana and Mantua to Tuscany. Collection point: Mantua. Tuscan tariff: 16 soldi. Recorded 1842 to 1851 struck in black and greenish-black.



Fig 6: 26 mm hand stamp struck at Florence

*T. A.
Rusſia sett^{le}*

Fig 6a: Austrian hand stamp struck at Vienna in black 1842/51



Fig 6b: Letter, 30th November 1850, St. Petersburg to Florence via Vienna and Mantua struck with 6 and 6a, mss 16 (soldi).



Fig 6c: Error at Florence – letter, 29th August 1848, St. Petersburg to Livorno struck with the correct “T.A./Russia sett^{le}” but with the erroneous “AUSTRIA No.7” instead of “No.6” struck on arrival at Florence, mss 16 (soldi).

Rayon 7 AUSTRIA No.7

Used with the Austrian “T.A./Russia merid^{le}” hand stamp 45 x 16 mm, struck at Vienna for letters from Southern Russia via Vienna, Ljubljana and Mantua. Collection point: Mantua. Tuscan tariff: 16 soldi. Recorded 1841 to 1851 struck in black and greenish-black.



Fig 7: 26 mm hand stamp struck at Florence.

*T. A.
Rusſia merid^{le}*

Fig 7a: Austrian hand stamp struck at Vienna 1841/51.

No.7 was also used with Austrian “T.A./Turchia” on mail carried overland through Austria to Lombardy-Venetia for Tuscany as opposed to that carried by sea to Trieste which was struck with the hand stamp “T.A./Trieste via/di mare”. Vollmeier records one example from Constantinople, 13th January 1841, struck in black, probably at the Austrian border. Collection point: probably Mantua. Tuscan tariff: 16 soldi.

*T. A.
Turchia*

Fig 7b: Austrian hand stamp struck at Trieste or Vienna in black 1841.



Fig 7aa (above): Letter, 12th April 1847, Odessa to Livorno via Vienna and Florence struck with 7 and 7a, mss 24 (soldi).



Fig 7ba (right): Letter, 14th May 1846, Galatz, where struck with “A:T.” instead of “T.A./Turchia” then forwarded via Mantua and Florence to Livorno. The letter was also disinfected at Galatz after rastel punching and again at the San Rocco Lazaretto in Livorno after opening, it was then re-sealed with wafers and struck with the cachet “DISINFETTATA NELLA LAZARETTO/ST. ROCCO DI LIVORNO”, mss 16 (soldi).

THE PERIOD FROM JULY 1851 TO 1853

A new postal agreement of the 5th December 1850 coming into effect in July 1851 [1850 RGB053] simplified the rayon system reducing it into three as follows:

Rayon 1. AUSTRIA No.1 Letters from Trieste and Switzerland. Tuscan tariff: 6 soldi.

Rayon 2. AUSTRIA No.2 Letters from the German Confederation and Scandinavia. Tuscan tariff: 10 soldi.

Rayon 3. AUSTRIA No.3 Letters from Poland, Russia, Turkey and the Danube Provinces. Tuscan tariff: 15 soldi.

Vollmeier indicates that only Austrian “T.A.” hand stamps nos 1a, 6a and 7a have been found used with the reduced three rayons, born out by the only examples I have of this period of “AUSTRIA No.1” with “T.A./Trieste via/di mare” and “AUSTRIA No.3” with “T.A./ Russia merid^{le}”. It appears that they were seldom used in this last period, although hopefully readers will have more examples to shed further light on the subject.

Paolo Vollmeier’s researches of 1972 were based on an analysis of 218 covers and he gave the following points valuation for the Austrian hand stamps:

Postmark	Used at	Dates	Colour	Points
1a	Trieste	1847-1853	Black	15
2a	Milan	1840-1849	Red	10
3a	Bregenz	1841	Blue	22
4a	Bregenz	1840-1841	Black/Green	20
4b	Milan	1841-1849	Red	12
4c	Mantua	1840-1848	Black	9
5a	Linz (?)	1840-1848	Black	22
6a	Vienna	1842-1854	Black	12
7a	Vienna	1841-1853	Black	12
7b	Frontier	1841	Black	25

For the “AUSTRIA” numbered hand stamps Vollmeier gives the percentage he found in the 218 covers:

Hand stamp	%
Austria No.1	6%
Austria No.2	38%
Austria No.3 (Bregenz)	1%
Austria No.3 (1851-54)	7%
Austria No.4	28%
Austria No.5	4%
Austria No.6	4%
Austria No.7	12%

Finally, two examples from the period after July 1851.



Above left: Fig 8a: Letter, 8th October 1852, Odessa to Livorno via Vienna, where struck with 7a hand stamp, Mantua and Florence where put on Tuscan railways, “S.V.” (Servizio Veloce”) to Livorno, mss 15 (soldi).



Above right: Fig 8aa: Letter, 22nd October 1852, St, Petersburg to Livorno, entering Austria at Szezakowa, then via Ljubljana, Mantua and Florence where struck with the 3 hand stamp but without the Austrian route hand stamp being applied, mss 15 (soldi).

If you want to read the Postal Treaties referred to, apply to the Editor, who has copies of 1843 RGB039 and 1850 RGB053 but hasn't yet found the 1838 Austria-Tuscany one.

PHILATELIC EXHIBITIONS IN THE UK

From the ABPS Exhibitions and International Committee, The Business Design Centre, London N1 0QH

Dear Austrian Philatelic Society

I am writing to ask you for help in publicising the forthcoming Autumn Stampex which takes place at the Business Design Centre, in London from 17 September 2014 to 20 September 2014. Autumn Stampex is a national exhibition judged by nationally qualified and FIP qualified judges where exhibits can qualify to enter at Continental and International level. All philatelists worldwide were invited to apply. This exhibition includes all FIP Classes together with Cinderella and Picture Post Card entries. For this event specially invited displays and exhibits have been requested from the Germany and Colonies Philatelic Society and exhibits will be displayed in association with the Bund Deutscher Philatelisten (BDPh) e.V.

Please note also the dates of Spring Stampex, which will take place from 17-21 February 2015 and which is a limited exhibition of at least 200 Frames to celebrate the Diamond Jubilee of the Great Britain Philatelic Society. The Great Britain Collectors Club - USA will also be in attendance.

Please note also the London 2015 Europhilex exhibition taking place from 13 to 16 May at the Business Design Centre which will be the biggest philatelic event in Europe during 2015. The organisers look forward to welcoming you to the show.

With best wishes

Francis Kiddle, Chairman

Talking of exhibitions, congratulations to Joyce Boyer who has just received a Vermeil at the Paris International for "Austrian Air Mails 1918-1938"

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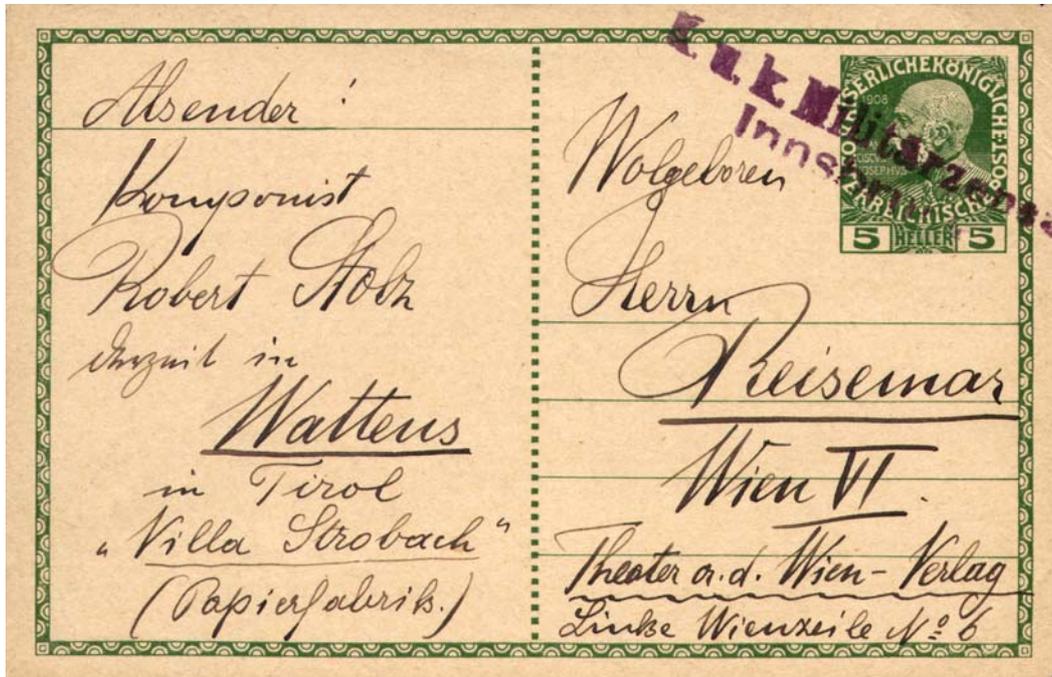
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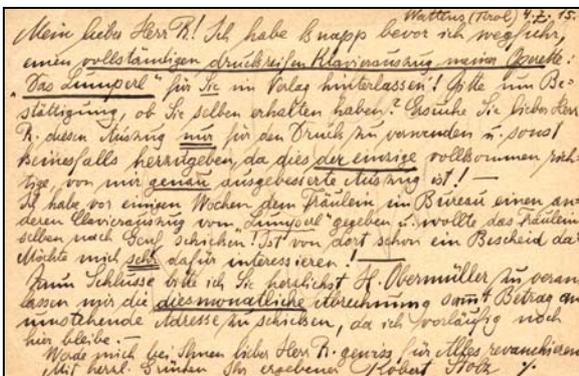
LETTERS BY MUSICIANS

by Andy Taylor

An interesting sideline to a display of ‘musical stamps and cancellations’ (eg one I gave recently) is letters written by musicians themselves! Some are related to their profession, while others are distinctly social...



This postcard is from **Robert Stolz**, then in Wattens in Tirol, to his publisher in Vienna. I thank E.O. for its loan, and for the translation of the message.



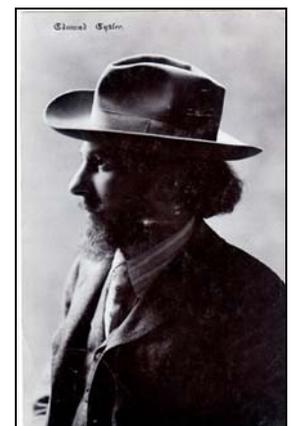
Wattens (Tirol) 4.7.15 Dear Mr R! Just before I departed I left the complete ready-to-print copy of the piano extract of my operetta *Der Lumpert* for you in your publishing house. I beg you to let me know if you have received this. I request, dear Mr R, to use only this extract for printing, and also not to pass it on, as this is the only true perfectly corrected copy!

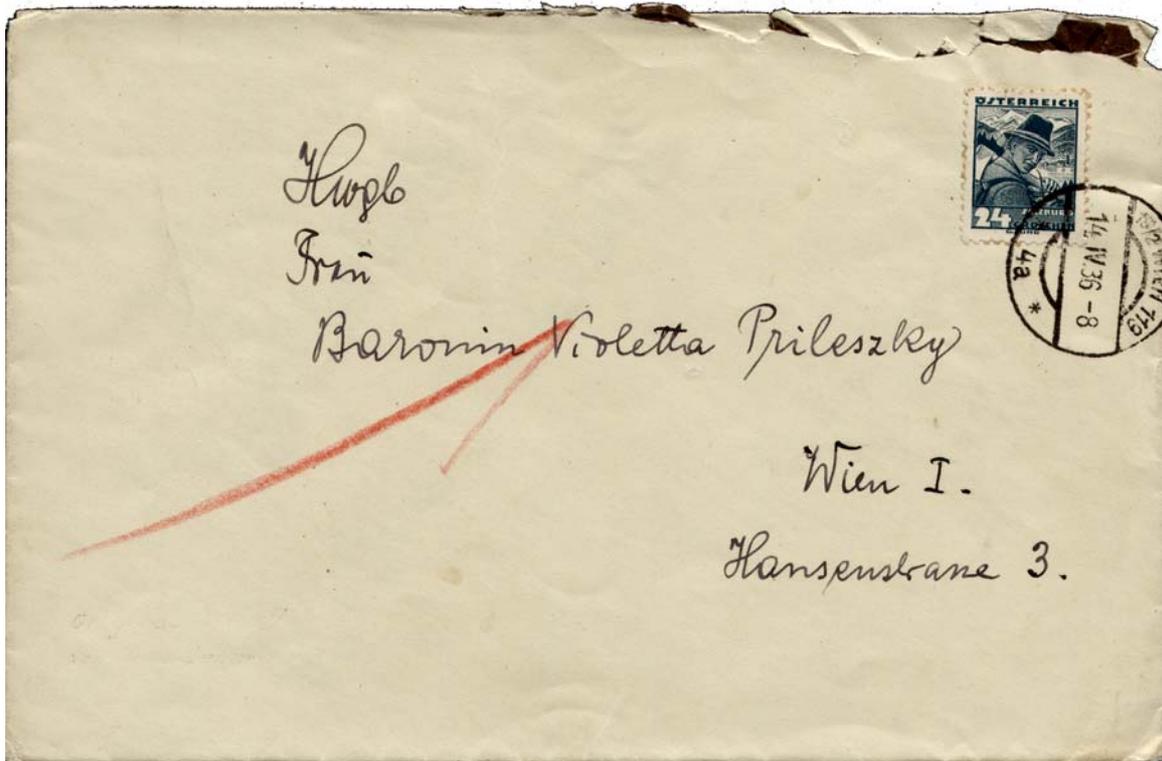
A few weeks ago, I gave the lady in your office another piano extract from the *Lumpert* to send it to Geneva. Has there been confirmation that they have received it – I would like to know.

I also beg you to ask H. Obermüller to remind him to send me the appropriate monthly invoice total to the above address, as I will stay here for a while. I will, dear Mr R, certainly reciprocate your for everything. With best wishes – your loyal Robert Stolz.

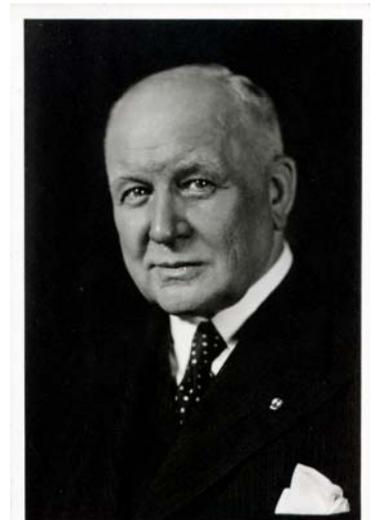
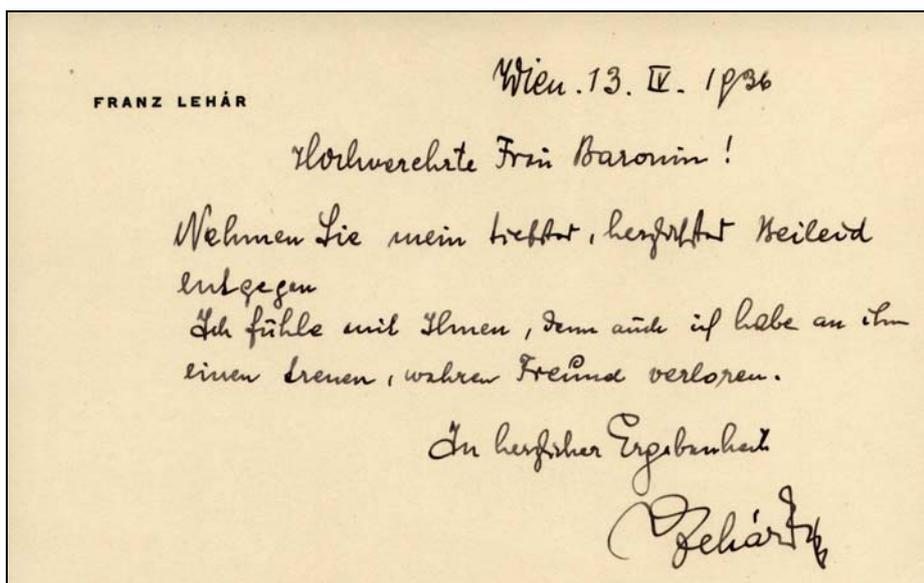
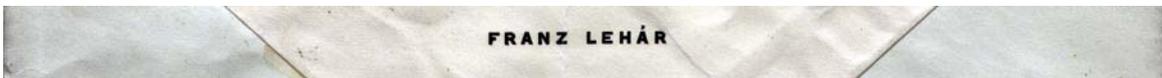
Have you heard of the composer **Edmund Eysler**? I hadn't, until KB alerted me to an postcard on Ebay. Eysler, born in 1874 and the son of a merchant, studied at the Vienna Conservatory, winning much praise. His first major success was the operetta **Bruder Straubinger**, premiered in 1903. He became the 'house composer' of the Vienna Bürgtheater, remaining so into the 1920s. His acclaimed *Die gold'ne Meisterin* of 1927 became a favourite of Hitler – until the Nazis discovered Eysler's Jewish background.

Sheltered during the war by friends, Eysler's last success was *Wiener Musik* in 1947. He died in 1949 and is buried in a grave-of-honour in the Zentralfriedhof, Vienna.



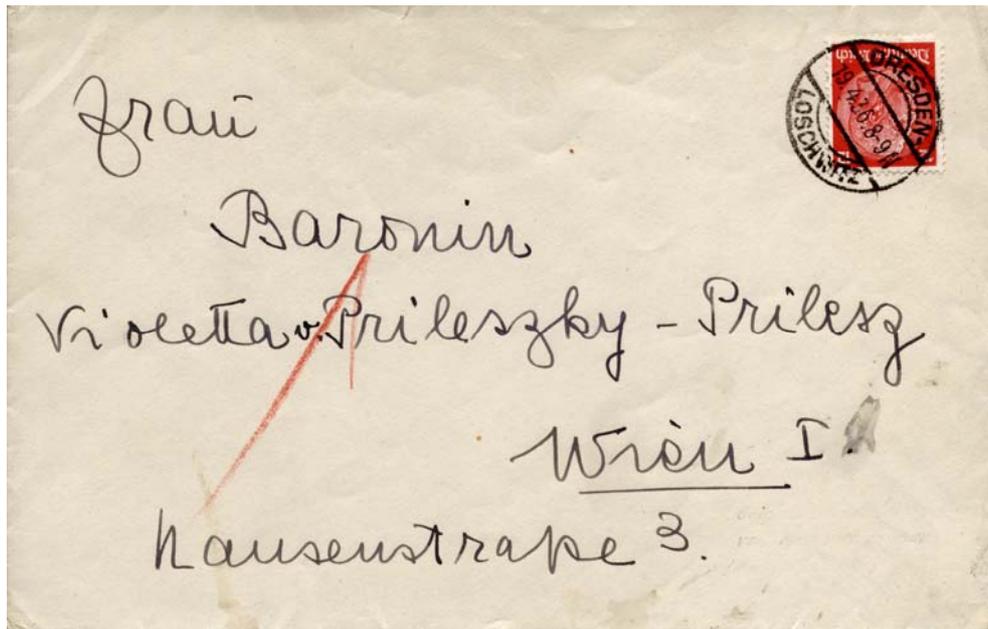


Franz Lehár also knew the Prilesky ladies; he sent a card plus his photograph in this envelope to Baroness Violetta Prileszky on 14 April 1936. It has been eagerly opened – his name is on the back! The Baronesses were probably the daughters of Baron Karl Prileszky, Hofwirtschaftsdirektor (= Lord Chamberlain) to Kaiser Franz Josef (and present at his death).



On the back of the photo is "40 years old"!

Finally, a lengthy letter from Leo Slezak to Baroness Violetta, now using the family's formal name Prileszky-Prilesz. It's from a sanatorium in Dresden and dated 19 April 1936.



[This is part 2 of the letter]

Ich habe nunmehr in der letzten Woche
 den. Stellen die persönliche Frau Baronin am
 besten von auswärts nunmehr mit einem
 -waffen mir möglich sein, was ich von
 einem weiteren Kommando, das für
 mich ist. -
 Die Frau Baronin am besten
 mir -

Slezak

[And this is part 1]



TELEFON 37041

DRAHTWORT SAK DRESDEN

LEO SLEZAKKammersänger
WIEN, I., Opernring 1

Anwalt:

DRESDEN-LOSCHWITZ

Lieber mein verehrtes Familienmitglied. -

Seit nun 6. April habe ich für
 mich und meine Frau ein Super-Pausen-
 am Rhein abgeplant, das keine
 zeitliche - und daher keine aus-
 weichen. Deshalb von Anfang an, was für mich
 aber auch für meine Angehörigen ist. -

Auf jeden Fall empfehle ich
 auch zu kommen, weil diese ein-
 paar - Tage mit Ihnen für meine
 die in unsern für die Angehörigen haben ist.

Philately taken to extremes

by Andy Taylor



In 1969 a minisheet was issued celebrating 100 years of the Opera House on Vienna’s Ring. It contains 8 stamps illustrating 7 operas and 1 ballet that have been performed there, and a central label showing the building.

Seeking a respite from philatelic politics, I wondered how many different visually-different part-layouts on first day covers would have been possible for a philatelist with more money than sense. Some ground rules soon appeared: selvedge would be ignored, only one piece would be allowed (so eg “one stamp in each corner of an envelope” is forbidden); the stamps not there must have been detached completely and normally (so a ‘ring of 8’ created by cutting out the label is forbidden); stamps must join along an edge, not just at a corner (so diagonal pairs are forbidden – as well as being impossible because of the way the sheet is perforated).

So what visually-different part-layouts might exist? Some obvious ones are all-of-them; the 8 singles (the central label is not valid for postage) horizontal and vertical pairs and triples, blocks of 4 & 6. Then you can remove 1, 2, 3 or 4 corners; some from the left and some from the right; and so on.



My calculations give me a **Grand Total** of **209 different arrangements**. You will be relieved to read that the tabulated result takes 11 sides of paper and I am NOT planning to publish it here!

Probable London 2015 displays

This list is of displays with more or less Austrian relevance that are expected to appear at London 2015. Some may not make it; others may replace them; and there is a steadily growing list of literature, both books and catalogues.

Günter Baurecht (Phist)	Der Innerösterreichische Postkurs und das innerösterreichische Postamt in Venedig
Péter Csicsay (Trad)	Postmasters receipts from northern Hungary
András Jakab (Phist)	Die selbständige ungarische Postverwaltung bis zur Gründung der UPU 1867-1875
Reinhard Kamps (Trad)	Fürstentum Liechtenstein: die Verwendung der Nachportomarken bis 1928
Tomo Katuric (Phist)	Postal History of Bocca di Cattaro 1809-1875
Ingert Kuzych (Phist)	Lemberg: Cosmopolitan Crownland Capital of the Austrian Empire
Armin Lind (Phist)	Money- and Value-Letters in Austria
Mirko Merlak (Trad)	Postal History of Dalmatia 1919-1921
Juraj Pálka (Phist)	Hungary pre-stamp period
Boštjan Petauer (Phist)	Bosnian Field-post Cancellations 1914-1918
Fritz Puschmann (Trad)	Österreich Ausgaben 1850-1867
Nenad Rogina (Trad)	Rijeka 1918 – supporting issues with the Fiume overprint on Hungarian stamps
Andy Taylor (Rev)	The Austrian Newspaper Tax

The Crawford Library Digitisation Project

The British Library's Philatelic Collections, with the support of funding from the British Philatelic Trust, is undertaking to digitise the Crawford Library of philatelic literature.

Bequeathed by James Ludovic Lindsay, 26th Earl of Crawford in 1913, the Crawford Library comprises of circa 4,500 volumes, (including books, periodicals, and catalogues). All languages and places of publication are represented, from 1860 until about 1913; it is undoubtedly the most important and comprehensive library in the world of philatelic literature from this period.

For preservation purposes in the 1990s the British Library prepared high-resolution microfilms of every page of every publication: this is approximately 900,000 pages! Trials have been conducted and these films are still in excellent condition and of sufficiently fine granularity to be converted into digital images and then successfully made searchable by optical character recognition techniques.

The Library is listed in the Catalogue of the Crawford Library of Philatelic Literature at the British Library, which was first published in 1911, and reprinted in 1991 with amendments and additions to the text, including where appropriate the British Library shelfmark.

Thanks to a generous grant by the British Philatelic Trust, this project can now move from being a feasibility study to reality. When the digitisation has been completed, this incredible resource will be made available online - there will be links directly to the digitized text so that researchers from around the world will be able to freely access and download the content. This will be available on both the British Library website and hosted by our partner in this part of the project, The Royal Philatelic Society London, via the Global Philatelic Library.

Paul Skinner FRPSL

Head Curator, Philatelic Collections, The British Library

To check the titles held in the Crawford Library go to www.rpsl.org.uk/catalogue_search.asp and search for "Crawford".

LUDWIG HESSHAIMER, 1872-1956

Introduction

This article has used several sources; Andy Taylor the compiler especially thanks John Anthony for the loan of his display and for much useful advice. Steve Schweighofer and John Pitts also helped in many ways. The primary sources are:

- ❑ Die Briefmarke 1981 vol 29 nr 261 was the WIPA 1981 Commemorative Issue, and carried two articles (in German of course) on Hesshaimer; 1981 was the 25th anniversary of his death.
- A summary of Hesshaimer's life in German by Walter Podesak R.P.S.L. appeared on pages 176-178. The article dealt with the more significant events in Hesshaimer's life; it began "*On the occasion of WIPA 1981 it is appropriate to remember a man who as President of the legendary WIPA 1933 exercised a decisive influence on philately in Austria.*" It was translated by John Giblin and published in AUSTRIA 88 (Summer 1989).
- Pages 179-181 reproduced a lengthy musing "*The Postage Stamp: a Work of Art*" written by Hesshaimer in 1933 for that year's WIPA. AUSTRIA 90 (winter 1989) carried a translation by John Giblin.
- ❑ AUSTRIA 91 contains an in-depth consideration of Hesshaimer's philatelic productions by Arthur Godden; the almost 30 illustrations are a useful guide but not of modern quality.
- ❑ John Anthony's display also covers Hesshaimer's philatelic productions with some but not excessive overlap – and he has original material which he has allowed me to scan.
- ❑ German Wikipedia tells us in detail where Hesshaimer served during WWI and that he wrote an autobiographical work covering his experiences. We read that he produced only two works of art during his life, both depicting artillery observation balloons. What he did from 1918 to 1946 is unstated.
- ❑ The web site <http://www.rainerregiment.at> of the Salzburg-originating Infantry Regiment 59 "Erzherzog Rainer" is considerably more informative. Click at the bottom right, click Persönlichkeiten, click Einzelbiographien Offiziere and select Oberst Hesshaimer. Note the 30+ illustrations!
- ❑ An article by Horst Kaboth in Die Briefmarke May 1996 pp 40-43 marks the 40th anniversary of Hesshaimer's death. It reviews his life, his art, his philately, his finding a newspaper wrapper with a Red Mercury still attached in a derelict building in Sarajevo, and some of his works.
- ❑ "*Licht und Schatten, Liebe und Leidenschaft für Kunst und Philatelie – Ludwig Hesshaimer*" by Wolfgang Maasen. APS library nr 453. A truly amazing production, with illustrations to drool over!

I have used "Hesshaimer" rather than "Heßhaimer"; while both names appear in the literature he himself signed with Hesshaimer, usually with elongated 's' (the ones that look like an 'f').

A life for art – a passion for philately

Ludwig Hesshaimer was born on 10 March 1872 at Kronstadt in Siebenburgen. He came from Saxon stock, and regarded himself as a German not an Austrian – not that he recognised any difference. His family were successful merchants, although his maternal ancestors were pastors, teachers and musicians. After the first years of childhood, the family moved to Stockerau in Vienna and then in 1878 to Trieste, where the 5-year-old Ludwig first showed an interest in stamps. Guided by his father, he entered a K.u.K. Infantry Cadet School, seeking to become an officer in the imperial army. From then on he had a double calling: he was both an officer and an artist. His favourite garrison town was Sarajevo where he got to know his wife, the daughter of a doctor on the Military Staff. They were married in 1901 and had a happy family life that was to end tragically in the mid 1940s. From 1909 Hesshaimer was a reserve Officer, and enrolled as a student at the Vienna Academy of Fine Arts and at the Graphic Arts and Research Institute – and before the First World War, the Albertina had

bought a series of Hesshaimer's engravings. In Sarajevo, in the summer of 1914, he was to have presented the Heir Apparent and his wife with a portfolio of Bosnian engravings: but their assassination prevented this. When war broke out he was deployed with Infantry Regiment 59 "Archduke Rainer" from Salzburg to Russian Poland. Later, he was director of the Art Division at the Press Headquarters of the Austrian Army Command. In the Vienna War Museum there exist two portfolios with hundreds of Hesshaimer's engravings from the period.



After the end of hostilities Hesshaimer retired from the army, having risen to the rank of Colonel, and became a freelance artist, settling in Vienna. Reportedly he found the career-choice difficult; one could speculate that the Treaty of St Germain's dramatic reduction in the size of the Austrian Army, and the consequent reduction in senior posts, might have had an impact. From 1919 onwards he produced numerous essays for stamps, most of which never saw the light of day. The ones that did become stamps were for Iceland, Colombia and Liechtenstein - and in 1981 Hungary - but neither his native Austria nor Germany accepted any of his designs. He issued several of his essays in privately-printed editions, often signed individually or in facsimile. Hesshaimer was a teacher; a painter; a graphic artist; a stamp collector; and a designer of stamps, labels and postcards for exhibitions and also for the F.I.P (*Federation Internationale de Philatelie*) which he helped found in 1926.

From 1921 to 1941 he served as the first president of the Verbandes Österreichischer Philatelisten (the Austrian federation of philatelic societies). Under his presidency, two philatelic awards in Austria were created. The Österreichische Verbandsmedaille (Austrian Association Medal) was introduced for services to philatelic research. The front shows a post rider and a Viennese city gate, and the inscription "Verband Österreichischer Philatelistenvereine"; the reverse is engraved "Für Verdienste um die philatelistische Forschung" with in the middle the name of the recipient and the year of the award. The design was by Hesshaimer. The silver Hesshaimer badge (or Plakette) recognises service to the philatelic organization. It shows the head of Hesshaimer, the name Ludwig Hesshaimer, and the year 1928; below is "Verband Österreichischer Philatelistenvereine" and in a rectangular box the name of the recipient and the year of award.

His only real success as a designer of stamps occurred with Iceland's 1930 parliament issue, which unfortunately became overshadowed by a scandal not of his making. Tragically, nearly all his philatelic legacy was lost or destroyed in the aftermath of WWII.

He was one of the principal organisers of Austria's WIPA 1933, the most important stamp exhibition of its time and one rarely equalled since.

Hesshaimer created the series "The World War (Dance of Death, Poetry in Engravings)". He worked untiringly: in addition to his graphical-artistic activities, he wrote prose and verse, held lectures and was a journalist both at home and abroad. For twenty years he was Director of the Art Division of the Austrian Officers' Federation, and he was President of the Albrecht Dürer Society for fourteen. There were Hesshaimer-designed cards and stationery not only for WIPA 1933 but also for many other occasions. It would be impossible to compile a list of all his works, although the Siebenbürg Art Archives at Heilbronn endeavours to do so in the context of the Historical Museum there, where the surviving works of the artist have been brought together. But much has been lost or destroyed.

During the late 1930s Hesshaimer briefly succumbed to the lure of National Socialism. His enthusiasm quickly waned a few years later, but speeches he had given at a number of philatelic gatherings would come back to haunt him in the years following the war, hurting him deeply.

His works

Hesshaimer’s works can be grouped by theme or by date; I have chosen the latter, partly since Hesshaimer “did everything all the time”.



These two card were designed by Hesshaimer for the First Internationale Jagdausstellung (ie hunting, or perhaps ‘country pursuits’, exhibition), held in Vienna in 1910.



Hesshaimer designed numerous bookplates for family, friends and others. On the left is “HEIL UND SIEG” (Salvation And Victory), from 1915.

His cycle “DER WELTKRIEG EIN TOTENTANZ EINE DICHTUNG IN RADIERUNGEN” (The World War – a dance of death / a poem in engravings), a folder of collotypes with 35 drawings on 30 plates, appeared in 1921 and is one of his most famous works. His drawings, some in the middle of battle, were done as he entered Russian Poland in 1915.





Hesshaimer's first essays - the unissued Prisoner Of War stamps of 1919-1922.



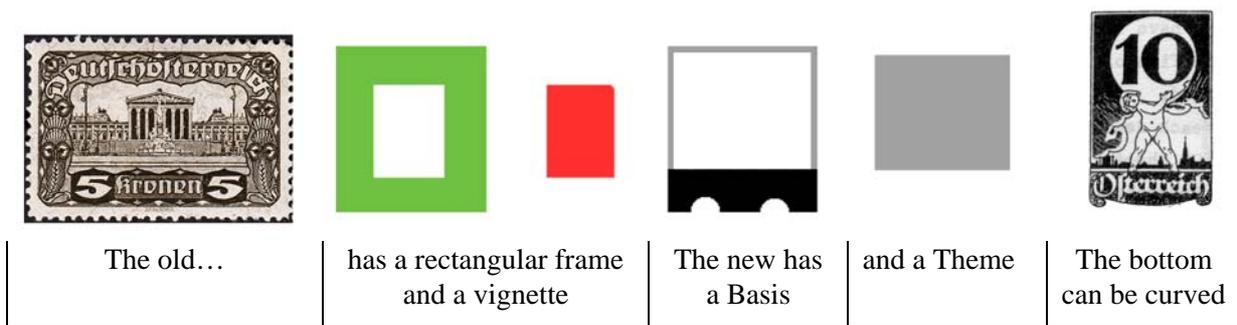
At the end of WWI many Austrian soldiers were held as prisoners of war by the Russians who were themselves pre-occupied with their own problems. In order to raise funds to provide for the relief and repatriation of the trapped Austrians, the Postmaster General agreed with a suggestion from the Association of Austrian War Prisoners that a series of charity stamps might be issued. Hesshaimer was approached and it is reported that within three days he had produced six designs. Certain of these had a religious bias and were regarded as unsuitable, being in conflict with both the ideas of Austria's coalition government (which was inclined towards the left) and the new Chancellor who led a party which encouraged the separation of church and state. Revisions were therefore made and the proposals then went before Parliament. Here the concept foundered, with the 'disappearance' of the papers concerned. By the time they were unearthed most of the prisoners had found their own way back, and official support for the issue was dropped.

Not to be outdone, Hesshaimer with the support of the Officers Stamp Exchange Club (of which he was president) decided in 1922 to have the stamps produced privately. Printing was undertaken by the firm of Wimmer, based in Linz, where the six designs were typographed. A total of 1,000 sets was produced for sale at 600Kr each; each design was produced in six different colours. In addition 1,500 sheets combining the six subjects were also prepared. Hesshaimer himself signed many examples and the entire production was a sell-out, providing a useful contribution to the War Ministry's charity for the benefit of the widows and orphans of war prisoners.

The birth of the First Republic

The post-war changes created the need for new postage stamps to replace the overprinted issues of the monarchy. The Austrian Postage Stamp Centenary book, published by the State Printing Works in 1950, illustrates a full page of unaccepted designs incorporating the word "Österreich" for the first time and, although the designers are not named, there is no obvious material from the hand of Ludwig Hesshaimer.

However, there is evidence that Hesshaimer had radical ideas regarding a new format for stamps in the new republic; had these been accepted there would have been a complete break with tradition. His concept was to replace the previous overall vignette-in-rectangular-frame with stamps made up of two elements: an "Aufbau" or "theme" above a "Basis" or decorative base. In his sketches he also emphasised the point that more prominence should be given to the value cypher. Hesshaimer prepared sketches to show how a stamp could be printed in two colours, one for the theme and another for the base. Whatever the merits of this new approach, it clearly did not find favour with the postal authorities.



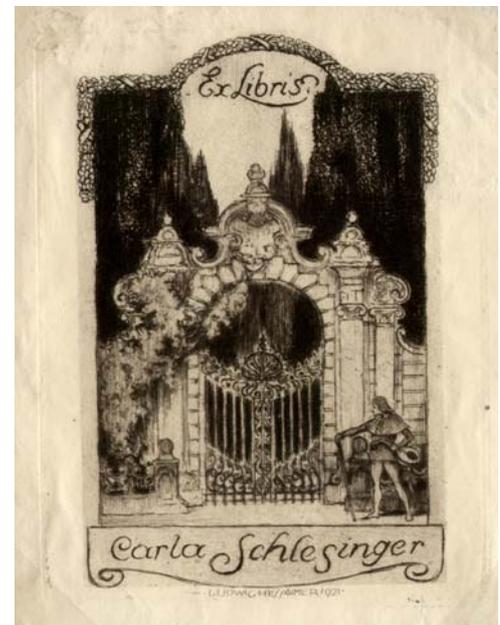
Souvenir card from an exhibition of arts & crafts of professional military personnel and their families, held in Vienna at the Schwarzenberg Palais, in January & February 1920. Designed and autographed by Hesshaimer.

National Alliance for the increase of the French population, 1921



PPC issued by the Alliance in 1921 using artwork previously designed by Hesshaimer, most likely for the German nationalists. The text below the picture gives population statistics: in 1650 there were 12 million Germans and 19 million French; in 1792 24 and 26 millions; in 1921 72 and 36.5 millions. The falling French birth rate is blamed for France's subservient position relative to Germany. The Alliance presumably seeks to increase the French population, although luckily it does not give details of how.

Right: Book Plate, 1921.
Designed by Hesshaimer for Carla Schlesinger.



An important event in the early days of the First Republic was an International Postage Stamp Exhibition held in Vienna in September, 1923. To mark this, Hesshaimer designed a publicity label (29x39mm) incorporating a Mercury head, post horn and a wand. Copies are known printed in blue or dark green on cream paper, and perforated 11½.

In 1922 Hesshaimer began an almost unbroken series of official (private) post cards issued each year to mark a major event in the philatelic calendar. His designs always included at least one symbolical reference to philately, with frequent use of Mercury heads, stage coaches, post horns, aircraft and the Vienna skyline so that his workmanship becomes easily recognisable. Events commemorated in this way were:

- 1922 1st Österreichischer Philatelistentag, Wien
- 1923 Intern. Postwertzeichen Ausstellung, Wien
- 1924 3rd Österreichischer Philatelistentag, Salzburg

- 1925 4th Österreichischer Philatelistentag Wien
 1926 5th Österreichischer Philatelistentag Wien
 1927 6th Österreichischer Philatelistentag Graz ****
 1928 7th Österreichischer Philatelistentag; 5th Bundestag Bundes Deutsch Phil. Verbannde; 34th Deutscher Philatelistentag; 3rd Tagung F.I.P. Wien
 1929 8th Österreichischer Philatelistentag, Mödling
 1930 9th Österreichischer Philatelistentag Wien
 1931 10th Österreichischer Philatelistentag, Innsbruck
 1932 11th Österreichischer Philatelistentag St. Polten ****
 1933 WIPA
 1934 13th Österreichischer Philatelistentag, Wien
 1935 14th Österreichischer Philatelistentag Linz ****
 1936 Werbe Ausstellung B.S.V. "Donau", Wien
 1936 15th Österreichischer Philatelistentag Graz ****

Other artists designed the cards marked ****.

The cards for 1928, 1930 and 1924 are illustrated:



1928



1930



1924

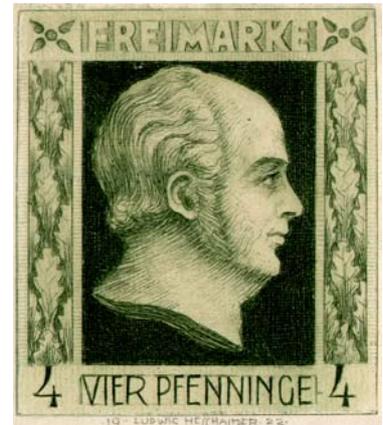
Hesshaimer's opinions on what a well-designed stamp should be appear to have inspired a series of original engravings which were published by Alfred Kürzl of Munich in the 1923-24 period. These engravings were drawn at about twice the stamps' normal size and included those illustrated plus the Basle dove; the New Guinea ½ penny; and the Bosnia 25h 80th birthday (there may be others). Kürzl also published works by Hesshaimer which related somewhat romantically to the post itself. One showed a dove with a letter in its beak (Brieftaube) and another was entitled Liebsbrief (love letter).



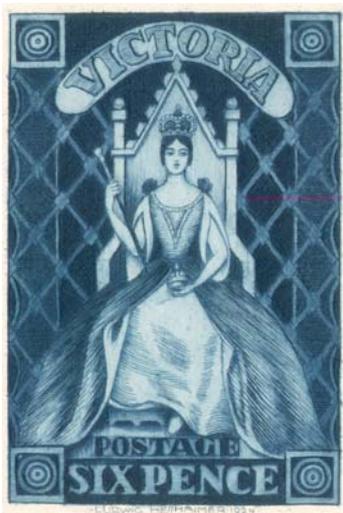
Austria: the red Mercury



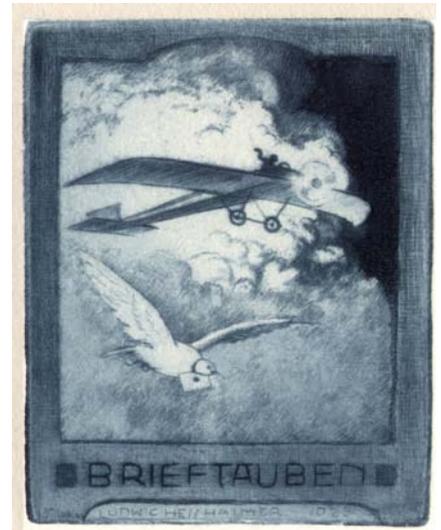
U.S.A.: 1c Official Carrier



Prussia: 4pf



Left:
Victoria: 6 pence



Right:
the Brieftaube



In 1929 a further series of labels appeared (34x27mm) inscribed “Federation Internationale de Philatelie” and “Philatelia ante Omnia”. These showed a mounted horseman bearing a letter in his left hand and a post horn in the other. Known colour combinations are dark brown/light green, dark brown/light brown, brown/orange, deep blue/purple and deep blue/orange. Labels are perforated 12½x12.

Iceland's parliament's millennium

Hesshaimer's dreams of seeing his essays become postage stamps finally came true on the occasion of the thousandth anniversary of Iceland's Althing, the world's oldest parliament. There had been cultural exchanges between Austria and Iceland predating WWI. After the war, small and financially weak Iceland sent a 50,000 kronur donation to assist Austria's destitute population. Over the years, Vienna hosted exhibitions of Icelandic paintings, concerts and literary activities, many sponsored by the Icelandic club ISLENZKUR KLUBBUR within the framework of a Scandinavian Society.

In 1928, a new club appeared, a group of individuals in Austria operating as “The Society of Friends of Iceland”. It was founded for just one purpose; to sponsor an issue of postage stamps for Iceland's 1930 celebrations. It proposed to the festival committee a commemorative stamp issue, which it would pay for in exchange for being allowed to retain some to sell, thus recovering its costs.



Iceland's postal administration opposed the scheme, but its parliament happily accepted the gift. A contract was signed for 813,000 stamps, 600,000 for Iceland; there would only be 25,200 of the higher denominations. After a competition, Hesshaimer's essays were favoured and he was commissioned to produce 16 designs, all with his frames, 5 with his vignettes, and 11 with Icelandic artists's vignettes. The stamps were printed by offset lithography at the Elbemühl Works in Vienna. After months of hard work the contract was delivered on time. Iceland's stock was sold out and Hesshaimer was jubilant. There did seem to be more stamps being traded by collectors than expected, however....

It emerged that somebody had tampered with the written contract, altering 25,200 into 1,025,200; the commissioning club thus acquiring an extra million copies of the high values for resale. Substantial quantities of surplus stamps were seized and destroyed but the affair was never satisfactorily explained. The identity of the perpetrator was never discovered, and Hesshaimer was distraught at the crime.

Colombian airmails 1932-39



The 1930 International Philatelic Exhibition in Berlin showed the Icelandic parliament issue, with essays, colour proofs, errors, varieties and the issued stamps. The Colombian postal authorities invited Hesshaimer to participate in a competition to design air mail stamps featuring Colombia's major exports. This he won, but he had to use frames designed by a Colombian artist. Hesshaimer's vignettes show coffee, cattle, oil, bananas, gold and emeralds. An issue of 13 values was printed in photogravure at the Government Printing Works in Berlin. In 1934 four values were overprinted to commemorate the 400th anniversary of Cartagena.

WIPA 1933 – propaganda and publicity labels

WIPA 1933, the Vienna International Philatelic Exhibition, was held from 23 to 29 June. It became the highlight of Hesshaimer's career, since as president of the Austrian federation of philatelic societies he was in charge of the operations committee responsible for all the show's activities. Preparations began in 1931, and the event was planned to be the world's largest ever stamp show. WIPA representatives were active in 45 countries, wooing philatelists and postal administrations. They accepted many high quality exhibits and enlisted 37 respected judges from around the globe.

Hesshaimer's artistic talents really came into their own in the fund-raising for this elaborate project. A feature common to all WIPA productions is the exhibition symbol, consisting of a post-horn enclosing the shield of Vienna above the legend WIPA 1933. In its largest format, as the cover to the WIPA-Festschrift, Hesshaimer's monogram (HL) appears beneath the first 3 of 1933. Smaller, imperforate labels (25x29mm) were printed embossed in red. The WIPA symbol was also imprinted on the official post cards and envelopes of the WIPA organisation. On the former it appeared in black in the top left corner with appropriate wording in German, English or French; the envelope impressions were in bright red. The post cards are found with and without imprinted postage stamps.

Hesshaimer also produced a handsome set of line engraved labels depicting St. Stephen's cathedral (and the WIPA emblem). The motif was surrounded by a frame advertising the exhibition in three languages: German, English and French. Ten different colours are found; the engraver, Arthur Schuricht, had previously engraved two values of Austria's 1931 Writers issue. The labels measure 29x24mm and were printed se-tenant; perforated 12½. At a later date, following the assassination of Chancellor Dolfuss, the labels are to be found with the frame overprinted in black.

Possibly the most widespread of Hesshaimer's WIPA material is a set of ten labels illustrating various modes of mail transport. The lower third incorporates the WIPA emblem with the words "Internationale Postwertzeichen Ausstellung Wien 1933". They were printed se-tenant in blocks of 10, in photogravure by Bruder Rosenbaum of Vienna; they measure 40x30mm and are perforated 10½. Each block contained the following designs:

1. Klapper post - postman on foot, with rattle
2. Postman on horseback
3. Horse drawn mail coach
4. Sailing ship
5. Ocean liner
6. Steam train
7. Motor charabanc
8. Flying boat
9. Zeppelin
10. Rocket

The first printing was of 10,000 blocks-of-10 in each of 10 different colours (that's 100,000 blocks ie a million labels in total); there were 10 blocks to the printing sheet. They were sold at 2 groschen per set of 10 labels; or 2 schillings for one. A set of 10 pasted into a folder and signed by Hesshaimer was available in exchange for a donation of at least 50 schillings. Imperforate blocks were also available; their quantity may or may not be included in the above numbers: the sources disagree. There is also uncertainty on the first printing date: most books say June 1932 but examples exist (see front cover) cancelled at Innsbruck on 3 Oct 1931. Clarification is being actively sought!

By the end of August 1932 they were sold out, and a second printing was ordered; it was done in ten different mostly brighter colours in the same quantity. The first printing's colours were violet, wine-red, red, orange, light green, black green, dark blue, light blue, brown and grey. The second used bright violet, lilac red, vermilion, olive green, emerald green, sky blue, black blue, black, red brown and brown-carmine.

Hesshaimer was not to know that, 25 years after his death, four of these designs (Nos. 2, 4, 9 & 10) would be incorporated in a miniature sheet issued by Hungary to mark the WIPA 1981 International Stamp Exhibition. In the circumstances it is a pity that at the foot of the sheet Hesshaimer's name is miss-spelt as Hesshaimler.

As with the St. Stephen's labels, the transport series was also later adapted by overprinting the original wording in black to mark the following: VERBAND ÖSTERREICHISCHER PHILATELISTENVEREINE VERBANDHEIMSPENDE; WIENER MESSE W.I.M.; MUTTERTAG 1935; F J I AUSTELLUNG; GLOCKNERSTRASSE 3-4. VII 1935; ÖSTARA; B.W.K. 1-7.IX.1935; and there may be others.



The year 1933 saw the production of an abnormally large volume of special stationery. Post cards, envelopes and notepaper were printed embodying the transport designs shown on the WIPA labels, suitably adapted to mark the various meetings and congresses held during the course of the exhibition. The stationery was printed in dark green photogravure, the uppermost, pictorial area measuring 61x29mm. A gap of 3mm separated this from the lower inscription which was 7mm in depth. Items are found both with and without imprinted postage stamps. These special stationery items may well be the subject of a later article.

The designs and texts covered by the various events were as follows:

23 June	Steam train	2eme Congres European des Negociants en timbres-poste.
24 June	Mail coach	Internationale Postwertzeichen Ausstellung/ International Philatelic Exhibition/ Exposition Philatelique Internacionale/ 24.VI-9.VII.1933.
25 June	Klapperpost	2eme Congres International des Ouvriers Philatelisten.
26 June	Flying boat	2eme Congres Internacional des Aero-Philatelistes
29 June	Rocket	12 th Österreichischer Philatelistentag.
1 July	Postman on horse	10 th Bundestag des Bundes Deutscher Philatelisten Verbände (im In- und Auslande).
2 July	Zeppelin	39 th Deutscher Philatelistentag.
3 July	Sailing ship	4eme Congres International de la Presse Philatelique.
4 July	Ocean liner	Congres International des Collectionneurs d'Entiers Postaux.
6 July	Motor charabanc	8eme Congres de la Federation Internationale de Philatelie.

St. Christopher celebration, 16th-23rd July 1933.

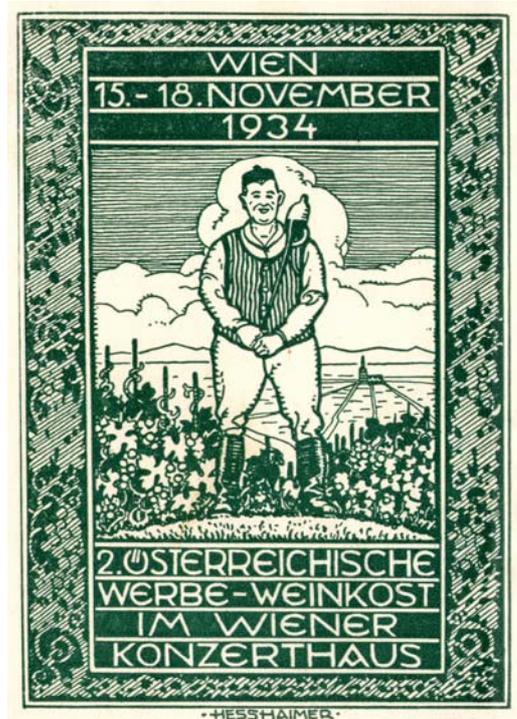


St Christopher is the patron saint of drivers. A series of poster stamps was designed by Hesshaimer for the 1933 celebration. The St. Christopher label to commemorate motorists' pilgrimages to Christophen in Lower Austria is known in both vermilion and blue. Measuring 30x39mm and perforated 10½, these labels were used in conjunction with special "Christophorus Feier" cancellations in 1933 and 1934 – and were overprinted for 1935 and 1936.



Left: Bookplate designed in 1934 by Hesshaimer for W. Wilhelm.

Right: **Second Werbe-Weinkost.** A card to mark the second Austrian Wine Festival, Vienna, 15-18 Nov 1934. It shows a vine-dresser with a glass Weinheber, used for extracting samples of wine from the barrel. It is found in blue and green.



Has Hesshaimer drawn the ears reversed?

LIECHTENSTEIN AIRMAILS 1934-39

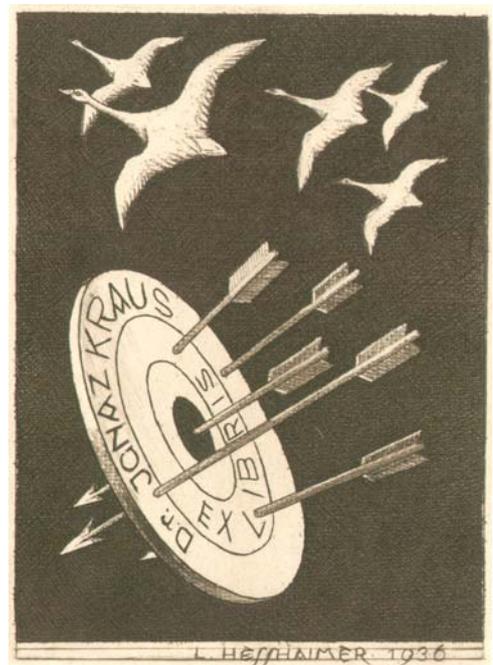


Hesshaimer's other design success involved air mail stamps for Liechtenstein. The first appeared in 1934-35 and consisted of a set of five bird designs; the second was in 1936 when he produced a pair of stamps depicting the German airships 'Graf Zeppelin' and 'Hindenburg' over Schaan. Finally, there appeared a seven value bird set issued in 1939. All were printed in photogravure by Courvoisier of Switzerland.

Rejected designs c1932 for the 1935 airmail set



Some ten years later Hesshaimer prepared a series of essays for an issue of Austrian air mail stamps. His designs incorporated either aircraft of the period or birds, but as with his previous efforts they failed to impress the Austrian authorities.



Hesshaimer's bookplate, designed in 1936 for Dr Jonaz Kraus.

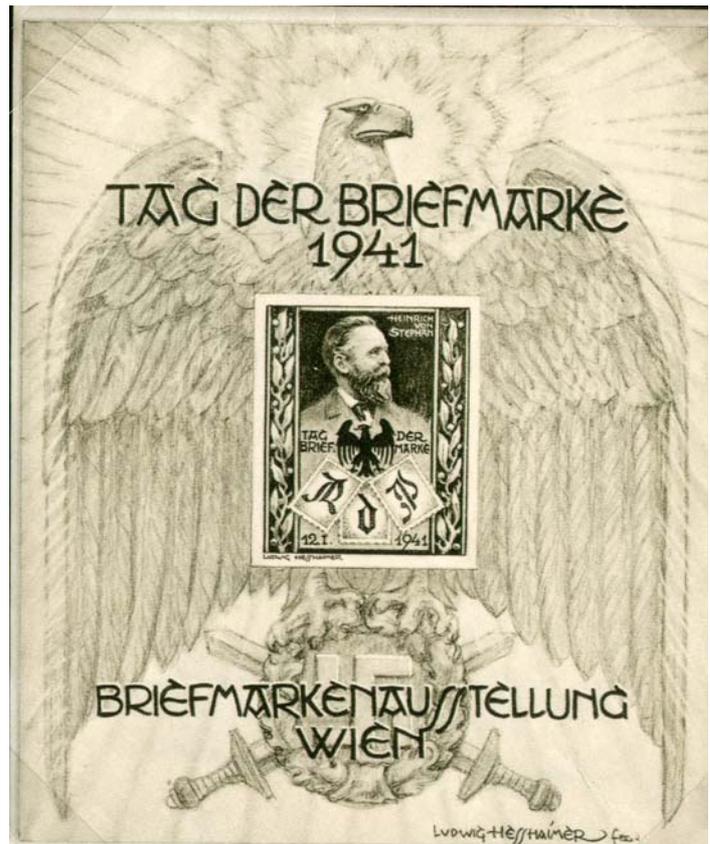
TAG DER BRIEFMARKE 12th January 1941



Hesshaimer continued to produce material during the Anschluss period and beyond. On the occasion of TAG DER BRIEFMARKE, 12 Jan 1941, Hesshaimer produced a label (or poster stamp) for the R.d.P. (Reichsbunde der Philatelisten). It showed a portrait of Heinrich von Stephan, who was born in Stolp in Pomerania in the kingdom of Prussia, began his career as a local postal worker, and eventually became the Minister of Postal Services for Germany and founder of the UPU. The labels have an attached tab urging membership of the R.d.P. Both label and tab were printed five colours: dull red, brown, carmine, violet and greenish black. They measure 26x32mm, perforated 11½.

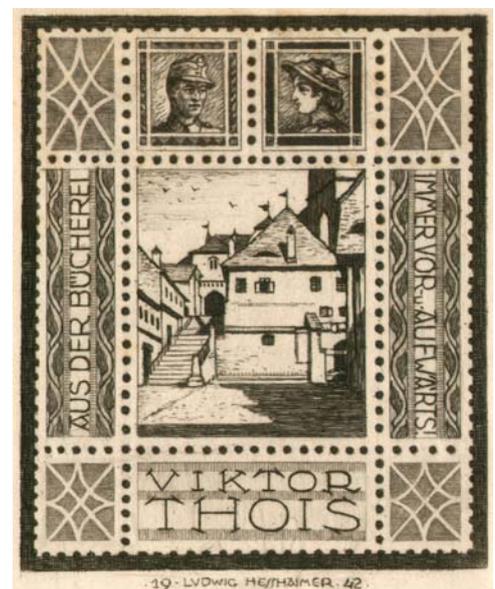
There is also a much larger label (91x110mm) where the von Stephen portrait forms the central feature against the background of an eagle surmounting a wreath-enclosed swastika. Some copies have an overprinted reference to a philatelic exhibition in Vienna. Several different colours have been reported.

Hesshaimer additionally designed a large souvenir sheet, shown on the outside back cover. Although headed Tag der Briefmarke 1941, it contains the 5 Nov 1940 Winter Relief set of 6.



Left: Unadopted essay for “100 years of adhesive postage stamps”.

Right: Bookplate, 1942, for Viktor Thoïs, a stamp collector from Sibiu, Romania





Folding card produced by Hesshaimer in 1941/42 during his nationalistic period: "Forward to the East".

TAG DER BRIEFMARKE, 1942 and 1943

The TAG DER BRIEFMARKE card for 11 Jan 1942 (next page) was designed by Hesshaimer for the German Collector's Association; it bears the Stamp Day issue and the special cancel from Vienna. Cancels also exist from 9 other Austrian towns. There is a companion postcard. The general appearance falls far below that achieved only a few years earlier.

The 1942 card was carefully overprinted to become the TAG DER BRIEFMARKE card for 10 Jan 1943. Stamp Day issue and Vienna special cancel. Companion postcard.



Epilogue: the twilight years 1945-56

Ludwig Hesshaimer lived in difficult times towards the end of his life. As with many other Austrians who had believed in Hitler, he had to undergo rejection by his fellow men. His eldest daughter died of an infection that she had contracted in the course of social welfare service. His wife lost one eye due to an accident and later the other had to be removed; she fell into melancholia and died in 1947. In 1945 the artist's house and studio were plundered by pillaging Russian troops or Austrian villains; the same fate befell his life's work, which he had stored in Lower Austria for safe keeping. His hoard of precious philatelic material, large oil paintings, watercolours, etchings, drawings, special prizes and medals won over three decades was stolen, destroyed or scattered around the globe. He produced no more philatelic sketches whilst living in Austria.

As an ex-member of the German N.S.D.A.P. it was impossible for him to head the re-founded Austrian Philatelic Association. Old friends deserted or avoided him. He sold his beloved stamp collection to assist his younger daughter's family in Brazil and emigrated to join them in Rio de Janeiro. He resumed sketching, producing postcards and watercolours for sale - and for his own pleasure he even drew designs for stamps

again. His 80th birthday in 1952 was honoured with an acclaimed exhibition of his work in Rio's Museu Nacional de Belas Artes. Shortly thereafter his health began to deteriorate.

Throughout all the political disturbances, the Philatelic Association did not withhold from him the recognition which was due for his work from its foundation in 1921 up to 1938. The A.G.M. of 1955 transmitted hearty greetings to the old President. In August 1955 Hesshaimer thanked them, writing that "his whole heart hung on Austrian Philately" and that "much of his life's work was dedicated to it". Colonel (rtd) Ludwig Hesshaimer died on 10th January 1956 in Rio de Janeiro where he was buried.

It is possible that the fall-off in the quality of Hesshaimer's designs towards the end of his life reflected exhaustion of ideas coupled with the problems of old age, including failing eyesight. His productive life in the philatelic field extended over more than 25 years during which he encouraged the young not only to take up the hobby but to understand the fascinating story behind the simple postage stamp. In the mid-1930s Hesshaimer was a leading figure behind a series of lectures at the Vienna Urania entitled "The stamp: a mirror of world history in miniature", a topic he often returned to in his writings.

Unadopted designs for Brazil from the 1950s.

These were to be some of Hesshaimer's last designs, but none were ever accepted by the Brazilian post.



Pen & ink drawing for a stamp showing birds in flight against a background of Rio de Janeiro's Sugar Loaf mountain and harbour, produced whilst he was in Brazil in the early 1950s.



Pen & ink drawing on graph paper for a stamp showing birds in flight

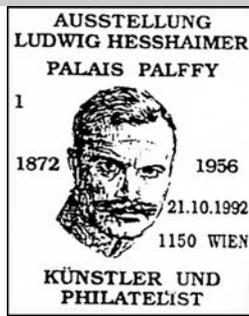


Pen & ink drawing on graph paper for a 1.20 cruzeiro stamp showing birds in flight

Posthumous tributes



Hungary's souvenir sheet saluting WIPA 1981 also honours Hesshaimer by promoting four of his WIPA 1933 fund-raising labels to bona fide postage stamps.



A one-day cancel for a 1992 exhibition in Vienna honouring Hesshaimer's lifetime achievements as an artist and philatelist.



In 1994, Antigua chose Hesshaimer's Liechtenstein 1936 2fr airmail stamp for the background of a commemorative honouring Hermann E. Sieger, a distinguished philatelist, who had recommended Hesshaimer to them.