

1947

FRANZ GRILLPARZER 10 FEBRUARY 1947

This marks the 75th anniversary of his death. Perf 14¼:13½; face value 18gr; valid till 9 December 1947.



Recess

Photo

The stamp was printed in recess, designed and engraved by Prof Ferdinand Lorber, in purple brown. However, the printing plates underwent progressive damage during the period from 10 February to 14 June 1947 when a photogravure replacement appeared. This latter is found in three shades and intensities of printing:

- (1) in dark red brown with its frame in a lighter intensity of colour than the central portrait area; the printing at the top of “Franz Grillparzer 1791-1872” is not very clear.
- (2) in dark brown with its frame of equal intensity to the colour of the central portrait and the printing at the top clearly distinguishable.
- (3) in dark violet brown differing from (2) only in the shade of colour.

Various plate flaws are catalogued; the stamp pictured above has an ink fleck above the left eye.

This is the first in a series of six portrait stamps of Famous Austrians; they appear here in strict date order (as ANK does but SG do not), the last being Bruckner in 1949.

VIENNA FAIR, 23 MARCH 1947

A set of eight surcharged stamps was issued on 23 March 1947 on the occasion of the Vienna Fair which took place from that date until 30 March. One million complete sets were printed by the recess process, and only sold in sets. They were valid for postage until 31 July 1947. Plate errors exist. The stamps were all comb perforated 14¼x13½, which was to be the standard perforation at the State Printing Works

The intention of the set was to publicise the productive capacity of Austria so each stamp depicted some aspect of Austrian industry. All the stamps were designed by Heinrich Blechner who was born in Vienna on 7 March 1895 and trained as an engineer. After 1918 he became an industrial artist and was thus considered eminently suitable to design these “industrial stamps”.



3gr+2gr olive-brown. Agriculture: engraved by G. Wimmer. In the background of the picture is an old-fashioned threshing machine driven by a steam engine. In the foreground, a peasant of Marchfeld is carting the sheaves on a long four-wheeled farm wagon, with high sides, typical of Central Europe.

8gr+2gr blue-green. Timber: engraved by H.T. Schimek. From the high forests, timber is transported in raft-like structures by way of the fast flowing Salzach river down to the saw-mills. At this period 45% of all timber produced was used in Austria as fuel.



10gr+5gr greenish-slate. Cement: engraved by H.T. Schimek. A cement factory is shown, with its complex of power lines and transportation systems, to symbolise the importance of this material in reconstruction work.

12gr+8gr violet. Coal: engraved by R. Franke. The “Upper Styrian Lignite Coal Works” is shown with its winding gear and pithead offices. There is practically no hard coal mined in Austria which has to import its requirements.



18gr+12gr grey-green. Oil: engraved by R. Franke. The oil wells at Zistersdorf near Vienna are depicted here. Oil in significant quantities is found here and at other places in Austria.

30gr+10gr maroon. Textiles: engraved by R. Franke. A Jacquard weaving loom is shown to symbolise the importance to the economy of the textile industry located near Vienna, Linz and in the Vorarlberg.



35gr+15gr carmine. Iron and steel: engraved by R. Franke. A blast furnace for the production of pig iron is shown here. It is located at an Upper Styrian Iron and Steel Works, probably at the Osterreichisch-Alpine Montangesellschaft at Donawitz.

60gr+20gr blue. Electricity: engraved by H.T. Schimek. A high voltage grid pylon for the iron-ore mine at Eisenerz in Styria is shown on the top stamp of this set. The terraces of the "Styrian Ore Mountain" may be seen at the back of the stamp. Electrification first reached the Erzberg in 1911 and has been a major factor in its development ever since.



FRANZ SCHUBERT 31 MARCH 1947



This marks the 150th anniversary of his birth. Perf 14¼:13½; face value 12gr; valid till 9 December 1947. The stamp was printed in recess, designed and engraved by Prof Ferdinand Lorber, in green. A few plate faults are listed.

THE NATIONAL ART EXHIBITION SET, 20 JUNE 1947.

The magnificent State Art Collection very fortunately survived the ravages of the War practically intact. The treasures, which had been removed by the Nazis to Germany, were recovered with the help of the Allies. In addition, the Austrian Resistance had ensured that the works of art which had lain in the salt mines of the Salzkammergut during the war were not destroyed by the retreating Germans. It was thus possible to stage in Vienna in 1947 a great exhibition of Austrian Works of Art covering the period from the Middle Ages to date. This exhibition opened in the Künstlerhaus on 20 July 1947, and on that date a special set of ten stamps was issued in its honour. This set was designed by Dr Ernst Sidonius Schrom (1902-1969); a native of Vienna who had studied at the Academy of Art, taught in an art school and then became a free-lance artist. This was the first set of stamps that he had designed for the Austrian State Printing Works. The various engravers are listed below:



3gr+2gr brown "Corvinus beaker". Engraved by R. Zenziger. A suitably inscribed ribbon on the lowest denomination stamp indicates the occasion. In the centre of this stamp is a famous Gothic pokal, in silver-gilt, given by the Hungarian King Matthias Corvinus to the burghers of Wiener-Neustadt, in commemoration of the peace treaty concluded there between him and the Emperor Frederick III in 1462.

8gr+2g green "Providentia". Engraved by H. Woyty. The statue of Providentia (Prudence), forming part of a group decorating the fountain in the Vienna Neue Markt, the work of the famous sculptor Raphael Donner, of the Baroque period, was chosen for the centre-piece of this stamp. The fountain had been destroyed by bombs and shells, but the original statues had been preserved, as they were replaced by copies in 1873.





10gr+5gr claret “Melk” Engraved by R. Franke. This stamp shows the Benedictine Abbey of Melk on the Danube, that priceless gem of Austrian Baroque architecture. Abbot Dietmayer was the instigator and Jakob Prandtauer of St. Pölten the builder; the building works took from 1702 to 1714 to be completed.

12gr+8gr violet “Clara Brants”. Engraved by T. Schimek. This stamp reproduces a picture, by the Viennese painter and lithographer Josef Kriebhuber, of the wife of a Viennese doctor, Gerhard Carl Brants, typical of a wealthy Viennese lady of 1850.



18gr+12gr chestnut “Children in a Window”. Engraved by T. Schimek. The famous Austrian painter F.G.Waldmueller was the original artist of the picture of “Children at a Window” reproduced on this value and dated about 1840.

20gr+10gr slate violet “Belvedere Gateway”. Engraved by R Zenziger. This value shows one of the beautiful wrought iron gates of the Belvedere Palace in Vienna, another witness of Austrian craftsmanship.



30gr+10gr deep green “Egeria”. Engraved by H. Woyty. The “Imperial Fountain” in the Schönbrunn Gardens is the motif on this value, with its statue of the nymph Egeria. Placed in a pavilion, it is a favourite meeting-place of the Viennese young. It originates from the time of the Empress Maria Theresa and is the work of her Court sculptor, F.W. Beyer.

35gr+15gr carmine “National Library”. Engraved by R. Franke. The Austrian National Library, shown on this stamp, is typical of the work of its builder, Fischer von Erlach, a Baroque architect of high reputation. In front of the building the equestrian statue of Joseph II can be plainly seen.





48gr+12gr purple “Ernst Rohm”. Engraved by R. Franke. The work of a more recent artist was chosen for the design of this stamp. In fact, it is a coloured drawing by Prof. Ferdinand Schmutzer, who won fame before the first World War and died in 1928. It shows an engraver and printer (Ernst Röhm) at work and all his tools can be discerned on the table in the foreground.

60gr+20gr blue “Girl in straw hat”. Engraved by T. Schimek. A beautiful but anonymous girl sat for the portrait, reproduced on this stamp, which is entitled “Girl with a Straw Hat”. The painter was F. Amerling (1803-1887) and the original is now in the Neue Pinakothek, Munich. This delightful portrait is a fitting subject for the final stamp in the set.



The stamps were printed by copper recess engraving by the Austrian State Printing Works in an impression of one million sets. They were sold only in complete sets and were valid until 30 September 1947. The comb perforation employed was 14¼:13½ and the only plate flaw found was on the 41st stamp in the sheets of the 20gr+10gr stamp where a coloured spot is observable in the zero of the “10” of the value description. A special cancellation was employed in connection with the Art Exhibition itself (Wurth’s No.17 of 1947). There was a proliferation of special cancellations in this period.

THE “PRIZE OF THE CITY OF VIENNA” RACE STAMP OF 29 JUNE 1947.



Whereas in 1946 a set of five stamps was issued for the Austria Prize Race, on 29 June 1947 only a single stamp was produced for the “Prize of the City of Vienna” horse race. This stamp, with a value of 60gr+20gr, was designed by Carl Franz Bauer and Professor Hans Strohofer, and was recess printed in blue on rose tinted paper by the Austrian Printing Works. It was comb perforated 13½:14¼; 1,500,000 were printed. The stamp was valid for postage until 31 October 1947. The design is a jockey on a racehorse, but there is no indication that the stamp is intended to represent any particular jockey or racehorse. This conclusion is reinforced by the drawings of racehorses on the unissued designs by Heinrich Blechner which are shown in the “100 Years of Austrian Postage Stamps” (page 47).

THE PRISONERS-OF-WAR RELIEF FUND SET OF 30 AUGUST 1947.

The end of the Second World War left great numbers of Austrians, who had been compelled to serve in the German Army, as prisoners-of-war; mainly in the Soviet Union. Gruber has written an account of the negotiations which took place, in the immediate post-war period, to obtain the release of these prisoners-of-war. He notes: “the fate of our prisoners-of-war was always of cardinal concern to us. Our representatives abroad were instructed to work unceasingly for their release.” Marboe, for example, states that approximately 100,000 prisoners-of-war arrived back from the Soviet Union on 30 December 1945; 35,962 returned to Vienna alone on 7 March 1946; by 21 November 1946, 800,000 prisoners-of-war had returned in total but many still remained in captivity.

On 20 May 1947 a deputation of women presented a petition to the Vienna Conference on the State Treaty, asking for the return of the remaining prisoners-of-war, whereupon on 11 September 1947 a further 1200 men were returned from Russia. When on 17 September 1947 the state-of-war between the United Kingdom and Austria was formally ended, a gift of a million schillings was presented by the British Government for the relief of these Russian released prisoners-of-war. However, it was calculated on 21 July 1948 that 14,000 prisoners-of-war still remained in Russia and its satellites. These were to be released in small numbers over the next six years and it was not until 1954 that all the survivors had returned home.

It was probably the occasion of the above-mentioned Vienna Conference on the Austrian State Treaty which led to the decision to issue a set of six stamps on 30 August and 9 September 1947 to raise money for the prisoners-of-war relief fund. The stamps were all designed by Sepp Jahn who was born on 10.2.1907 in Krems an der Donau. This artist was a student of Jettmar, Dachauer and L.G. Martin and won many prizes for his work. In 1936

he undertook a journey to study abroad and then was a war artist during the WWII. This was his first stamp designing exercise, and in 1948 he was to design the Salzburg Cathedral Set. The engraving of the set was by various artists as follows:

Although the 1S+40gr appeared on a later date the stamps were only available for purchase in complete sets. They were printed in engraved recess by the Austrian State Printing Works and comb perforated 14¼:13½. Over 1.5 million sets of these stamps were sold before they were invalidated on 9 December 1947.



8gr+2gr green: Engraved by H.T. Schimek. The gaunt face of an unknown prisoner-of-war gazes bleakly through the barbed wire of his prison camp and thinks longingly of his home and family in Austria.

12gr+8gr purple brown: Engraved by R. Toth. As if in reply to his unspoken appeal an unknown hand holds out a radiant letter from home to three indistinct shadows of prisoners-of-war; seen behind the barbed wire fence. This stamp displays a constant error on the 47th stamp of each sheet where the first dot of the umlaut is missing.



18gr+12g brown black: Engraved by R. Franke. A gruesome figure, representing “The Grief of the Homeland”, looks figuratively in through the camp fence as if to mourn at the men's separation from their home. This stamp also displays constant errors on the 25th and 30th stamps of each sheet, where the shading on the right-hand side pole is missing.

35gr+15g maroon: Engraved by H.T. Schimek. The return of the prisoner-of-war to Austria is shown on this stamp. Although the camp fence is still visible in the background, the soldier is now free to embrace his wife and child.



60gr+40gr blue: Engraved by R. Franke. The return of the prisoner-of-war to the general community is indicated by showing behind him a representation of Austrian industry beckoning him to join it. This stamp displays constant errors in the 41st and 46th stamps of each sheet - a triangular coloured stroke in the shield, to the left of the 60, which may be seen projecting into the collar of the prisoner-of-war.

1S+40gr reddish brown (9.9.47): Engraved by G. Wimmer. The returned prisoner-of-war is shown on the last stamp of the set as the “sower of a happy future”. Behind him the sky is bright and promising. This stamp also displays a constant error on the 43rd, 47th and 49th stamp of each sheet: the right-hand upper arm of the “Sower” is without its shading.



THE TWO SURCHARGED STAMPS OF 1 SEPTEMBER 1947.



On 1 September 1947, two of the Landscape stamps (16gr and 38gr) were surcharged and issued so that the stocks of these little-used values could be used up for values which were in much greater demand because of a change of postal rates. The 38gr stamp was surcharged as 75g whilst the 16g stamp was surcharged as 1S40gr. These surcharges were placed in the top left of the stamps whilst a vertical trellis or lattice work covered up the old values down the right-hand side of the stamps.

The overprinting of the 75gr on 38gr olive stamp was in an ink which varied from reddish brown to black brown whilst the basic colour of the stamp varied between green-olive and stone green. The overprinting of the 1S40gr on 16gr chestnut was in two quite distinct colours; black and reddish brown. The overprints are also, very rarely, found shifted horizontally or vertically with both these values.

A number of plate and overprinting varieties are also found with these stamps. Thus with the 75gr on 38gr stamp, the 27th stamp in the sheet shows a coloured spot on the range of mountains as if it were a second peak. The 49th stamp in the sheet displays a white spot which looks like a house on the lake. However, this is usually overprinted and thus is difficult to see. With the 1S40gr on 16gr stamp the 76th stamp in the sheet displays a thick 1 and a rounded foot to the 4 of the newly overprinted value. The whole of the 5th column of stamps in the sheet displays a coloured stroke above the forest on the right mountain slope.

These two stamps were valid for postage until 9 December 1947.

THE “CENTENARY OF TELEGRAPHY IN AUSTRIA” STAMP OF 5 NOVEMBER 1947.

The electrical telegraph, using the movement of a needle to transmit messages over a distance, was first patented by Messrs. Cooke and Wheatstone in 1836. It was first introduced into the Austrian Empire to link Vienna with Brunn and Prague on 8 September 1847. A special stamp (40gr violet) was therefore issued on 5 November 1947 to commemorate the centenary of this event. It was designed by Professor Hans Strohofer to depict an early type of telegraph transmitter from which flows ticker tape to encircle the globe. It was then engraved by Herbert Toni Schimek and printed by normal recess being perforated 14¼:13½. Wlaschim originally detected varieties, on the 17th and 34th stamps in the sheet, which subsequently have attained catalogue status.



“Type I: “Upper Ribbon”. Within the long ribbon extending between the dates appear various dots and dashes, namely - - - . - - - which in Morse code reads as O.e.P.T. (Oesterr. Post und Telegraph). There are too many “coincidences” to make this merely a printing variety; the engraver seems to have inserted these lines on purpose.

Type II: “Lower Ribbon”. The same dots and dashes appear within the ribbon which extends from the wheel to the date “1947”.

These two varieties do not occur within the same sheet, ie a sheet showing Type I does not show Type II and vice-versa.

The numbers printed of this stamp are not listed; the stamp itself was valid for postage until 9 December 1947.