

The Postage Stamps of Austrian-Italy, 1850—1858

By Keith Tranmer

THERE appears to be a division between the collecting of the kreutzer stamps of Austria and the contemporary centes stamps of Austrian-Italy. This is, in my opinion, a great mistake which many collectors find to their cost if they decide to include the centes values at today's prices as compared with the opportunities existing a few years ago. There is a steady demand from Italian collectors for the finer items, and this is reflected in current auctions for this type of material.

The Kolbe handbook does not cover the centes values and De Frank and Mueller both devote less space to these values. Even the catalogue price is slightly lower, although experience suggests that there are fewer 5c. and 10c. stamps about today than the corresponding 1 kr. and 2 kr. values. I recommend these centes stamps to the average collector who has a far better chance of forming a truly representative collection from the issues of a small compact area like Lombardy-Venetia than the sprawling mass of the other Austrian domains, however more interesting they may be.

NOTE.—References to illustrations numbered below 38 are to illustrations in the earlier article on the kreutzer value stamps of Austria.

The 5 centes

The 5c. value covered printed matter, like the 1 kr. already described. Also like the kreutzer stamp, the colour did not produce a stamp of good appearance and sheets were fed back into the press for printing on the reverse side. On the other hand, the finer copies produced from the early printing are beautiful stamps and much sought after by collectors with an appreciation of this point. One should bear in mind that with all the yellow stamps of Austria, striking copies are at a premium and sometimes over catalogue price.

It is interesting to note that there are no printings on machine-made paper. Only Plate 1, Type 1 (Fig. 4) was used, although it was repaired, and this will aid the collector to differentiate between the different papers.

Shades.—A rare greenish-lemon-yellow denoting the first printing and of excellent appearance (worth in the region of £20, used, which is rather startling when one considers that the average normal copy sells at 60s.); lemon-orange; deep orange and ochre, represent the other shades. All of them, with the exception of the orange shade, can be found on first printings. This is because experiments were made to produce a suitable yellow stamp during the time the first printings were being made and, in consequence, early covers show this variety of shades.

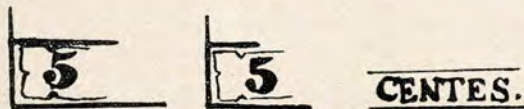


Fig. 38

Fig. 39

Fig. 40

Varieties.—The few varieties to be found are: the numeral 5 on some stamps touches the spire (Fig. 38) whilst, later, it can be seen on some stamps slightly detached (Fig. 39). It may also be found almost attached to the spire below the 5 on heavier printings, i.e. those like the deep

A series of articles on the Austrian stamps of 1850—1858 appeared in the last volume of STAMP COLLECTING commencing on November 26th, 1965, and concluding on February 25th, 1966. The same author has now contributed a short series on the companion stamps of Austrian-Italy (sometimes called Lombardy-Venetia) and deals with the similarities and differences of the two issues.

orange shade which tend to hide the finer details of the design (Fig. 38).

There is sometimes a break in the spire of the upper left corner above the KK of K.K. POST. It will also be noticed that the C and E, and the N and T of CENTES are joined together (Fig. 40). Some of the last printings in orange were done on pelure or silky paper and some fine examples of thin paper are seen in the first printings. One seldom finds this stamp on the "thick" paper of the type which we understand as thick paper on the kreutzer values. I consider that the 5c. printed on both sides is worth at least the price of the kreutzer value. Indeed, I think it is the scarcer of the two.

Normal cancellations are black, while red, producing a striking combination of colour, has a value placed at around £80. Blue cancellations, on the other hand, are easier to find and rate at around half the price for the red postmark.

Multiples are very expensive and much sought-after is the combination of a 5c. and 10c., the black and yellow used on piece or cover. A coloured postmark on such a pair is a great rarity and a good number of mute cancellations appear on these two values.

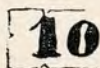


Fig. 41



Fig. 42



Fig. 43



Fig. 44

The 10 centes

Like the 2 kr., the 10c. value paid postage for the local delivery rate but for the postmark collector there are none of the attractive local postmarks which one attributes to the 2 kr. posted, for example, in Vienna.

Shades.—Black, grey-black, silver-grey, grey.

Type 1, Plate 1. There are a few minor differences in the Type 1 stamps which are additional to the basic type in Fig. 4. All the Type 1 stamps are found on hand-made paper and all the Type 3 are found only on machine-made paper which makes it very easy for the beginner to study. The first printing of the 10c. Type 1 is characterised by the attachment of the numeral 1 to the frame line (Fig. 41). Because separation was attempted the spire is, in fact, broken as illustrated. In addition, the second E of CENTES is defective (Fig. 42). This is an interesting point because the same flaw is found in the 15c. and suggests the removal of the 0 and the insertion of a 5 to produce the plate for the 15c. value, a point I shall mention again later.

In a later printing, these faults were corrected and it is

(Continued on page 103)

Austrian-Italy, 1850-1858 (continued from page 99)

possible to find both types existing on the same plate. In the correction, a cut was made into the numeral 1 at the top (Fig. 43) to clear it from the spire, but the spire is not fully closed. Also, on the later printing from Plate 1, it will be seen that the 0 of the numeral 10 is defective at the top (Fig. 44). The defective E (Fig. 42) is only found on the Type 1 stamps.

Type 3. Apart from the type illustrated in Fig. 5 for all Type 3 stamps, there is little to add to this printing made on machine-made paper in July 1857. The late date for the introduction of this paper for this value left little more than a year for its use and makes the Type 3 stamps very scarce.

On the Type 3 we find that the defective E in Fig. 42 is corrected but the numerals remain the same with the cleft 1 and open 0 of Figs. 43 and 44. The plates are, of course, electrotypes.

There are very few faults to be found on these stamps and little scope for further study. The Type 3 on cover is quite a rare item and worth about three times the value of a Type 1, on cover.

Postmarks are normally black. Red is rare on hand-made paper and very rare on machine-made paper, rating at something like £250. Indeed, the 10c. is the rarest of all values with a red cancellation whilst blue cancellations are commoner and rated at only half the price of the red, even so they take some finding. The St. Andrew's Cross attached to a 10c. value, used, is worth something in the region of £400 and from this it will be gathered that even parts of a cross attached make it a much sought-after item. In fact, this is the rarest value of both kreuzer and centes issues with a cross attached.

The silver-grey shade is very scarce and worth three to four times the price of the normal black. Strips and blocks of this value are also scarcer than any other value of the series.

The 15 centes

Like the 3 kr., this value paid the postage for a normal letter carried distances not more than 10 miles in a straight line. It is the commonest stamp of the whole series and one which offers plenty of scope for study at a very small outlay.

Shades.—Red, carmine, pink, deep red, rose.

Varieties.—Ribbed paper; laid paper; mixed plates; double prints, one colourless.



Fig. 45



Fig. 46

Type 1, Plate 1. In addition to the thick frame line (Fig. 4) we find that the numeral 15 is neatly placed in the frame with the base in line with the word CENTES (Fig. 45) and in the upper frame there is the KF for KK flaw (Fig. 46).

Type 2, Plate 2. On the Plate 2 stamps, the broken E occurs as on the 10c. (Fig. 42) and although the frame line is that of Type 1 (Fig. 4) it will be noted that the numerals 15 are now out of line. Where the numeral 5 replaced the 0 of the 10c., the 5 was soldered into place too high (Fig. 47). Although this is called Type 2, Plate 2, it was in fact a mixed plate with a predominance of Type 1, Plate 1, stamps. In consequence, it is possible to collect multiples of this value showing the two types. De Frank was more than right when he said that catalogues underestimated the value

of these Type 2 stamps. As he correctly surmised, almost all collectors want a strip with both types of stamp in the one combination but fail to recognise that a complete strip of the Type 2 is much rarer. The numeral 5 on this plate has a minute piece of solder attached to the ball and, as will be noted in Fig. 47, the stem and ball are joined.

Ribbed-paper stamps are found for both types of stamp from this Plate 2. This is interesting because catalogues which list them recognise the fact that Type 2 are the scarcest and thus rate these stamps with ribbed paper at four times



Fig. 47



Fig. 48

the price of the Type 1 from the same sheet. It is also interesting to note that when Plate 3 was introduced in 1851 the defective E (Fig. 42) was corrected.

Type 3, Plate 4. In addition to the accepted Type 3 (Fig. 5), the fault on the numeral 5 is corrected to clear the ball from the stem. The E of CENTES is normal but the numeral 5 is still high in the frame. These are printings from electrotypes on hand-made paper in the August of 1852. The rare laid paper comes from this plate. **Plate 5** was introduced early in 1853 and these stamps provide some of the best examples of thick paper one is likely to meet in the whole series. In the December of 1854 machine-made paper was introduced so that the only complication of sorting Type 3 stamps is the separation to the two plates on hand-made paper. The only clue, other than dated copies, is that on some Plate 4 stamps the s of CENTES has a small colour spot (Fig. 48) and the principal shade is carmine. These stamps also have a lack of sharpness whereas in Plate 5 the printing is heavy and smudgy with shades of pink and carmine rose.

A collector of limited means can find plenty of scope with the 15c. stamps for very little financial outlay. Even strips are comparatively cheap which allows one to indulge in the mixed plates.

Postmarks are normal in black. Blue cancellations on hand-made paper are the commonest (£8) but on machine-made paper they are rare (£40). Red cancellations rate at £14 on hand-made paper against £20 on machine-made paper. The single St. Andrew's Cross sells at around £8, whilst a mint example attached to the stamp fetches about £60. In a specialised sale of Lombardy-Venetia in 1960 a cover with the block consisting of 12 stamps and four crosses sold for £2,500.

(To be continued)

"Polska 1000" Exhibition

The Polish Philatelic Federation, taking an active part in the celebration of the Millenary of the Polish State, is organising a philatelic exhibition which will be held in the Palace of Culture and Science, Warsaw, from October 16th to 30th, this year.

The exhibition will be a big show of the most prominent world-wide collections devoted to Polish stamps.

Collectors of Polish stamps from all nations are cordially invited to participate. Information concerning the exhibition may be obtained from POLSKA 1000, Palac Kultury i Nauki, Warsaw, Poland.

The Postage Stamps of Austrian-Italy, 1850—1858

(Continued from page 103, March 18th)

By Keith Tranmer

The 30 centes

Like the 6 kr., the 30c. covered the postal rate for distances over 10 but under 20 miles. It is an inexpensive and interesting stamp to collect providing plenty of varieties.

Shades.—Brown, dark-brown, red-brown, grey-brown, chocolate.

Varieties.—Ribbed paper; bisected to make 2×15c., no dot after CENTES.

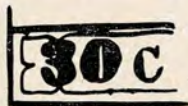


Fig. 49



Fig. 50

Type 1. As Fig. 4 on hand-made paper and with the numeral 3 attached to the upper frame line (Fig. 49). In addition, the 3 has an oval, instead of a round, foot. Some fine plate flaws resulted from the early printings.

Type 3, Plate 2. On hand-made paper (May 1853) and as Fig. 5 but with the numeral 3 partly detached from the frame line and with a corrected ball to the foot of the numeral (Fig. 50). This was a printing by electrotypes on hand-made paper and produced some poor examples as far as appearance was concerned, being heavy and indistinct, but at the same time producing very few plate flaws through wear or damage.

Plate 3 was introduced in November 1854, and stereotypes were used on hand-made paper and they produced a stamp of much improved appearance. The final printing of Type 3 stamps was from electrotypes on machine-made paper introduced in May 1855, and this is the common value most frequently found. This is generally known as Plate A.



Fig. 51



Fig. 52

A clue to separation of Plate 3 is the lighter dotted background in the "Arms" and small notches cut into the neck of the eagle (Fig. 51).

In his handbook, De Frank made references to plating the Type 1 stamps of this value working from a part sheet consisting of the two right panes and the top left pane less three rows. Unfortunately, that seems to be as far as things got because there is no literature generally available on plating the 30c. Two clues were mentioned relating to the 15th stamp in the upper left pane which has a broken ribbon (Fig. 52) and the 43rd stamp in the top right pane has no stop after CENTES.

The ribbed paper variety is quite easy to find, the commonest of the series which made its appearance in July 1851.

Black **postmarks** are normal and next come blue, which are scarce, on hand-made paper (£10) and very rare on machine-made paper (£60). Red postmarks rate at £20 on the commoner hand-made paper and about £40 on machine-made paper.

Strips on machine-made paper are quite easy to come by but, like most of the commoner items, there is a tendency to carry them off in the stream of rapidly-increasing prices along with the better material.

The 45 centes

This value covered the postal rate which applied to the 9 kr. in Austria, namely, distances of over 20 miles. As with the 9 kr., the same various settings for the numeral of the value will be found with this value. The 5c., because of its single numeral, did not "cram" the value tablet whereas once the double numeral is introduced the final s in CENTES is moved over and in some cases (like the 30c.) this final s becomes attached to the spire above (Fig. 53). This occurs again in the 45c. and also the forgeries.

Shades. Blue, pale blue, dark blue, greenish-blue, grey-blue, slate-blue.

Varieties. Ribbed paper, Type 1.

(Continued on page 171)



Fig. 53



Fig. 54



Fig. 55

Type 1, Plate 1. In addition to the type shown in Fig. 4, the numerals of the 45c. are found in the following positions:—

- Narrow setting with a space of 0.2 mm. between the 5 and c of CENTES (Fig. 54). This is the first printing and the attempt made to widen the gap between the 5 and c results in what is known as the thin c (Fig. 54). In this illustration the reader will also note that the numeral 4 is very slightly lower than the 5 and no doubt it was the dissatisfaction with the results of this printing that led to different settings.
- The normal spacing between the 5 and c is considered to be 0.3 mm. (Fig. 55). In this illustration, a trace of the original numeral, where it was attached to the frame, is shown and as a result of this correction one does not find the numeral touching the frame line as it does on other values of Type 1 stamps.
- The counterpart of the 9 kreuzer with the 1.2 mm. spacing (and equally as rare) is the stamp with a space of 0.7 mm. between the 5 and c (Fig. 56) and also the numerals 45 lower than the word CENTES. Note that the ball of the 5 is normal and round whilst in a Type 2 stamp of almost the same spacing (0.6 mm.) the ball on the foot is deformed (Fig. 57).

Apart from the distance between the numeral and CENTES the student will find examples from Plate 1 (which was repaired many times) where the numeral 4 is low in the frame to avoid the spire above, and where the number 5 is found in both high and low settings.

Type 2, Plate 2. This plate was introduced as late as March 1853, hence the number of repaired clichés on the Plate 1. In these printings the numerals are in line with the word CENTES as shown in Fig. 43 together with the slightly deformed numeral 5. Like Type 1 stamps, they have the thick line (Fig. 4), typical of Type 1 stamps, throughout this series.

There are many flaws to be found on Plate 2 stamps which are themselves quite scarce, especially in multiples.

De Frank in his book has suggested that the Type 2 stamps were printed in 1851 and issued in 1853 because so many values on silky paper are found. It seems odd, though, that with time to make a good printing the result was very poor.

Type 3, Plate 3. (Fig. 5.) This is another example of hand-made paper in use in 1855 and in this case it is identical with the paper used for the Plate 3 stamps of the 30c. value.

Type 3, Plate A. This is a printing from electrotypes on machine-made paper. Both the Type 3 plates have one thing in common, namely that they produced very few flaws. Mueller drew attention to a small colour spot above the numeral 4 on both Type 2 and Type 3 stamps (Fig. 58). As an additional point of interest, Fig. 59 shows another matching characteristic described by Mueller in 1927 when

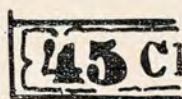


Fig. 56



Fig. 57



Fig. 58

he showed a Type 1 30c. and a Type 2 45c. with a thickening of the line between the numerals and CENTES. In his comparison, the s of CENTES hangs from the spire above (Fig. 53) on both values.

Used copies of the 45c. are quite common but becoming more expensive as each new catalogue appears. Mint, this stamp is the rarest of the whole series of 10 values and almost all those I have seen have some slight trace of damage so that I am led to believe that perfect mint examples must be very difficult to buy. It goes without saying that one seldom sees a fine multiple of these stamps mint or with St. Andrew's Cross attached. However, the position eases considerably with used stamps, a strip of three on hand-made paper costing only about £5 and a single value with the full cross attached (still a rare item) rates about £300.

It is not such an interesting stamp as the 9 kr. to study and so the collector with limited means at his disposal may feel inclined to overlook the 45c. There are, however, bargains to be found for a moderate outlay and the suggestion is to balance the study of both values which will make an interesting and rewarding display in any collection.

Postmarks are normally black. The red postmark on hand-made paper rates at about £20 against almost twice this amount for the machine-made paper. Blue cancellations are very much rarer at something like twice the value of the red.

Notes on the postmarks on the centes stamps will shortly conclude this Austrian-Italy study.

Works on Lancs Postal History

The *Lancashire and Cheshire Historian* have in preparation two works by Kenneth H. Docton which will be part of a series of studies on the postal history of the county. First is "A History of the Lancaster Post Office", which covers a wider field than the title implies, and the second is "Telegraphs and Telephones" of the area. Both will be fully illustrated.

Production is in unbound loose-leaf form at £1 each, or bound at 50s. each, or 30s. for the two unbound and 60s. for the two bound. Subscription order forms and details are obtainable from D. Bethell, 42 Chelford Road, Macclesfield, Cheshire.

Malta Kennedy pair : May 28th

Malta's Kennedy stamps (3d. and 1s.6d.) will be issued on May 28th (not May 18th as reported earlier). Printing is by Harrisons in photogravure, sheets of 60 on Maltese Cross watermarked paper.

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The Postage Stamps of Austrian-Italy, 1850-1858



(Continued from page 171, March 25th)

By Keith Tranmer

POSTMARKS ON THE CENTES VALUES

There is not the range of postmarks on the centes values that one finds among the kreuzer stamps. The centes stamps were confined to the area of Lombardy and Venetia where postal arrangements were more or less uniform at all levels.

Of course, collectors will find these stamps used in Austria, just as the kreuzer stamps are found with Italian postmarks, and both are collectable items eagerly sought by the postmark collector.

Postmarks originating in the early part of 1700 from Venice and the Duchy of Milano were in use before those of

the Austrian Empire, resulting at times in war. One of the numerous *Feldpostämter* set up is represented by the postmark "I.R. POSTA MILIT. in. I. No. 2", originating from the war of 1859 against Sardinia and France. (Top right)

Letters travelling by ship received a variety of different postmarks of which I have selected what is perhaps the most common DA VENEZIA COL VAPORE (from Venice by ship), Venice being a very busy port. (Top left)



Fig. 60

Austria. The type of postmark suggested for use in Austria (Fig. 60) was tried experimentally in Lombardy-Venetia in one of the proposed forms. The types of all postmarks described are simply a basic type of which there are often numerous variations and not all the basic types are included because the scope is too immense. The purpose here is simply briefly to outline some of the variations which are the appealing qualities of Austria to so many collectors.

Like Austria, some of the postmarks of Lombardy-Venetia were from the pre-stamp period and remained in use after the introduction of adhesive stamps. These are mainly straight-line or rectangular-framed with a town name in Roman capitals, and originate from the Austrian occupation period of 1818. Single-circle postmarks were normal after June 1st, 1850, these having in some cases a form of ornament and, always, a date in figures. At the same time, there was in use a double circle (regional) type of postmark also with different shaped ornament, usually in the shape

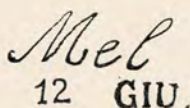
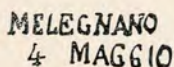


Fig. 61

of leaves. Larger post offices have a regional postmark in the form of a long rectangle divided into three parts: town name, date, and year. (Fig. 61.)

The Italian provinces were a constant seat of unrest in

The attractive mute cancellations of which there are something like 13 types found in Lombardy and Venetia, for the most part rare, often fetch more in auctions than they are worth.

Generally speaking, one can build up a collection of these "Italian" type postmarks more easily on the 1850 issue than on those used throughout the remainder of the Empire. Even so, they rate as the forerunners of many Italian collections and this strong following ensures that the material which comes onto the market is quickly snapped up.

For those who like completion it is possible to collect a specimen of the common forms of postmark from every town or village in the provinces.

