

The Postage Stamps of AUSTRIA, 1850—1858

By Keith Tranmer

INTRODUCTION

MUCH has been written about the first issue of Austria, but very little is available in English with the exception of the De Frank handbook of 1933 and notable contributions to specialised journals. If one can read the numerous contributions in German the position becomes complicated the deeper one penetrates into the subject.

The pioneer in the field was the late Edwin Müller, himself a student of Hans Kropf, a name almost forgotten today. Since the Müller handbook appeared in 1927 we have had the De Frank and a more recent work by Ing. Kolbe. These are the three major works on the subject, the principal difference being that all have a different description of the various types and sub-types. The two former books are rare and somewhat expensive, the latter easier to obtain and very much cheaper but somewhat complicated for the beginner.

A simple introduction to these stamps is usually sufficient to satisfy the majority of collectors and if, at a later date, they choose to go deeper into the subject it then becomes a matter of choice as to which of the standard works is followed. However, when writing-up a collection it is as well to avoid a multiple description to cover an item differently classified by each of the three handbooks. Only Kolbe has made a serious attempt to describe the scarcity of certain types and thus give an added incentive to a collector to separate the types in his collection.

For my part, I only want to introduce the student to these issues and describe the various main types, papers, and something of the postmarks found on these issues. In my experience, most collectors turn to postmarks almost as soon as they take up collecting the stamps.

Austria did not introduce adhesive stamps until June 1st, 1850 (Fig. 1), this following a European tour by Dr. Herz, the postal inspector of Lower Austria in 1849. In London he saw something of the postal administration with special reference to the use of adhesive stamps and whilst in Bavaria he was so impressed by the typographic printing of stamps that in his report he immediately advised its adoption for Austrian

This article prefaces a short series on the classic issues of Austria which are easier to understand and easier to collect than is generally thought by most British collectors. Other instalments will be printed at intervals during the next few months.

stamps even going so far as to draw a rough sketch of the Imperial Arms in a suggested design. The actual drawing was entrusted to an unknown designer employed by the State Printing Works in Vienna, and the cutting of the original steel die was entrusted to the engraver Tautenhayn.

It is often suggested that the printing of the sheets in four panes of 60 stamps was influenced by the sheets of 240 stamps seen in Great Britain, but more probable is the fact that 60 kreutzer equalled 1 gulden and thus it was easier to calculate sheet values for accounting purposes. As will be seen in the illustration of a sheet make-up (Fig. 2), the 4 × 60 panes leave blank spaces four times in each pane, while the watermark only appears once across the sheet, touching only a few stamps. This explains the premium demanded for watermarked copies, found only on hand-made paper, and the high prices for such rarities as a stamp with a full St. Andrew's Cross attached, as the crosses to fill these blanks are known. As a point of interest £2,500 was paid for the two bottom rows (12 stamps and four crosses) of a pane of the 15 centes value, mint, the last time such a piece came onto the market. Very much more common are those stamps with a portion of the cross showing in the margin and these I shall mention again later.

THE PAPER

The first printings were made on hand-made paper, the values being :—

For Austria and the Empire	Austrian Italy	Colour.
1 kreuzer	5 centes	Yellow.
2 kreuzer	10 centes	Black.
3 kreuzer	15 centes	Red.
6 kreuzer	30 centes	Brown.
9 kreuzer	45 centes	Blue.

Originally, there was to be a 12 kreuzer and a 60 centes rate, (Continued on page 453)



STAMP COLLECTING, November 26th, 1965

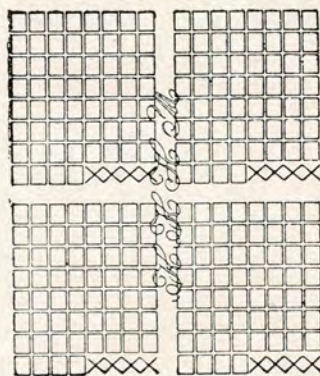


Fig. 2. Sheet arrangement and watermark.

Fig. 1. A rare first day cancellation.

The Postage Stamps of Austria, 1850-1858 (contd. from p. 451)

but at a meeting of the Austro-German Postal Union it was decided to reduce the rate to 9 kreuzer and 45 centes. Records in Vienna show that this change was decided and adopted on April 6th, 1850. Although the news was not passed officially, the State Printing Works were informed on March 26th already of the probable change.

Hand Made Paper

This is a rough paper of uneven thickness and texture and, unlike the machine-made paper, it is watermarked K.K.H.M. once across the sheet (see Fig. 1). This K.K.H.M. (standing for "Kaiserlich und Koenigliches Handelsministerium") in script capitals was used exclusively for the stamps printed between 1850-1854. Many collectors experience difficulty in differentiating between hand- and machine-made paper, and because it is important to learn this before a study of the stamps can be undertaken, these hints may help the collector who has no opportunity to study other collectors' material. I do, however, stress the importance of studying some of the excellent material often displayed in this country by collectors who have themselves studied these stamps.

Examination of the texture of the paper with a magnifying glass is a useful guide to the beginner, as is the formation of a small reference collection in the early stages of collecting. We have already ascertained that all copies with a portion of watermark can only come from hand-made paper and to this we can add all the 5 centes and 10 centes values of Lombardy-Venetia in Type I (see Gibbons catalogue). On cover, there is the aid of the dated postmark, but it should be remembered that the catalogue reference dividing the end of hand-made paper and the introduction of machine-made paper in 1854 is simply an average over-all date. For instance, the 45 centes on hand-made paper lasted well into 1856, as did, probably, the 1 kreuzer value and yet in spite of a shorter life on machine-made paper the catalogue price is always much cheaper.

Machine-made Paper

This may be defined as a smooth, even paper without watermark. Almost every Type III of the 6 kreuzer brown will be found on machine-made paper, as are all the 10 centes black in Type III. The thickness of paper varies considerably and so it is not sufficient to assume that machine-made paper is the thinner. Hand-made paper can be found up to a thickness of 0.14 mm., aptly described as carton paper by the German catalogues. On the other hand, it can be found on pelure paper, which is very thin (0.06 mm.).

The 3 kreuzer and 15 centes are quite common stamps which may be bought in bulk, usually in the shape of made-up collections offered in auctions, stamps in fact with only a part postmark and no plate flaw, and as often as not poor margins, but worth examination, if practice in sorting papers is required, when such a lot comes your way.

A simple illustration of the importance of being able to differentiate between the two main types of paper used can be seen from the catalogue status of stamps with coloured postmarks, found in almost every specialised catalogue these days. A red postmark on the 6 kreuzer brown with hand-made paper rates something like 12 times an example on machine-made paper.

When considering the thickness of paper (see Gibbons remarks about the catalogue status of thick and thin papers) one should remember the old gum adhering to the used stamp. To really be able to judge the true thickness or thinness of a stamp this gum must be washed off in warm water as the thick brownish gum employed in these early printings has a consistency seldom matched by any other stamp I have examined. It also aids the detection of re-gummed unused copies, which usually have a watery gum in comparison.

Varieties of Paper

(a) **Ribbed** (German: *Geripptes papier*). This is fairly common on the 3 kreuzer, 15 centes and 30 centes, and rare on such values as the 2 and 6 kreuzer values. Müller has described ribbed paper on machine-made paper, but it is generally associated with, and found on, hand-made paper, and is catalogued as such. On good copies, the ribbing will show through the paper even with stamps on cover, so that it can be seen on the face of the stamp. On inferior copies it can be detected by holding the stamp at an angle to the light. The ribbing is very close and cannot be mistaken for the much rarer laid paper.



Fig. 3. The laid paper

(b) **Laid Paper** (hand-made paper). This is very rare and can be detected by holding the stamp to the light when the ribs will appear in the form of a watermark. This paper was introduced about 1852 and it is suggested that it was introduced to replace lost sheets of the normal hand-made paper (Fig. 3).

Hand-made paper may also be found with a mesh in the actual texture of the paper and the use of a glass is recommended when holding the stamps at an angle to the light. This mesh can be found on machine-paper, but because of the smooth texture of the paper it is difficult to detect.

(To be continued)

"Paris and Philately"

The France & Colonies P.S. are giving a display entitled "Paris and Philately" at the Shaftesbury Hotel, Monmouth Street, London, W.C.2, on **Wednesday, December 8th**, from 6.15 p.m. Interested non-members are invited to attend.

The Postage Stamps of AUSTRIA, 1850—1858

(Continued from page 453, November 26th)

By Keith Tranmer

TYPE CLASSIFICATION

Regardless of the variety of types described by numerous hand-books and catalogues, there are two basic types for all the 1850 issue, namely Types 1 and 3.

Type 1. The lower frame surrounding the arms consists of a solid line. The dotted background is heavier but it is the frame-line which is the best clue.

Type 2. The frame-line around the arms as in Type 1. However, matters are simplified by confining Type 2 descriptions to the 9 kreuzer, 15 centes and 45 centes values. (To be dealt with later in this series.)

Type 3. The lower frame-line around the arms consists of two lines, or, as it often appears, white patches in the thick line of Type 1. I say this because a little too much ink during printing can make quite a bit of difference to the appearance of these stamps. The dotted background is lighter, the arms being added separately. (German: nachgraviert.)

Summary of types and values on which they are found

	Hand-made paper	Machine-made paper:
Type 1.	1 kr., 2 kr., 3 kr., 6 kr., 9 kr., 5c., 10c., 15c., 30c., 45c.	1 kr., 3 kr.
Type 2.	9 kr., 15c., 45c.	
Type 3.	1 kr., 2 kr., 3 kr., 6 kr., 9 kr., 15c., 30c., 45c.	1 kr., 2 kr., 3 kr., 6 kr., 9 kr., 10c., 15c., 30c., 45c.

THE 1 KREUZER

Yellow is an unfortunate choice of colour for a stamp of this type, for it is difficult to study a stamp which is the scarcest of the set and, at the same time, providing few examples of good colour. It is perhaps fortunate that this stamp has the least to offer the student of this series.

Shades: Yellow, yellow ochre, lemon, orange.

Varieties: (a) Rouletted 14; (b) Printed both sides; (c) Perforated 18½ during perforation trials.

Rouletted stamps are not confined to the 1 kr., as all values will be found in this extremely rare state, originating from the Hungarian towns of Tokay and Homonna.

Stamps printed on both sides are peculiar to this value and the 5 centes because some of the sheets were reversed and put through the press a second time when it was discovered that the shade of yellow of the first printing was too pale.



Fig. 4. Type 1



Fig. 5. Type 3

Type 1. In addition to the accepted classification (Fig. 4), the numeral "1" has a concave top and touches the frame-line. A less significant factor is the pointed spire not always easy to detect (Fig. 6). Later plates corrected the flaw on the numeral and corrected its place on the cliché. This type may be classified as a sub-type of Type 1, and for simplicity I call it **Type 1a** (Fig. 7).



Fig. 6. Type 1



Fig. 7. Type 1a



Fig. 8. Type 3

Type 3. As Fig. 5 for all Type 3. The numeral is in a central position as in Type 1a and has the flat top. The less significant spire is blunted (Fig. 8).

Experts seem to agree that three plates were used for the printings on hand-made paper and that after repairs and the introduction of machine-made paper the Plate 2 was used again along with Plate 3 (Type 3). Collectors who wish to plate the stamps will appreciate again the importance of differentiating between the two types of paper used.

Plate 1. Type 1. Hand-made paper, as Fig. 6. Good examples of thin paper are associated with printing from this plate.

Plate 2. Type 1. Hand-made paper, as Fig. 7. In addition one finds the variety "Printed both sides" on this plate and also a minor flaw which Muller associated with Plate 3 until 1952, when he then reverted to the De Frank classification of earlier years. However, it is not an obvious flaw and is one which is difficult to detect on poor printings or heavily-postmarked copies (Fig. 9. illus. page 591.)

Plate 3. Type 3. Hand-made paper as Fig. 8. This plate was composed of stereotypes.

Plate A. Type 1. Machine-made paper. This is the repaired Plate 2.

Plate B. Type 3. Machine-made paper. This is the continued use of the Plate 3. This plate was composed of electrotypes.

Fine printings resulted from some of these plates and are worth a premium of 50 per cent over the average copy. There are few plate flaws, although there is plenty of evidence of worn plates. The well-known "No stop" after

(Continued on page 591)

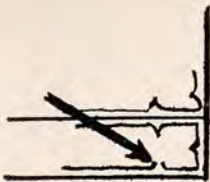


Fig. 9: Plate 2, Open Spire.



Fig. 10. Grinzing (Vienna) "Fahnenstempel" (Flag cancel)

Postage Stamps of Austria, 1850-1858 (cont. from page 589)

"Kreuzer" is much sought after by specialists. Prices for the much commoner "Printed both sides" variety which (unlike the "No stop") has received catalogue status, vary quite a lot and depend very much on what is showing on the reverse side. To prevent their fraudulent use (by soaking off and reversing) these sheets for reprinting were fed back into the press so that the designs should not correspond. Thus one seldom finds an identical print on each side (as distinct from the offset which has a reversed design on the back) and so identical prints rate a premium over combinations of two- and four-part impressions whilst copies with a full or large part St. Andrew's Cross usually command twice the normal price of the variety. Reversed impressions are worth slightly more than the normals. It is rare to find mint examples of this variety, and very much rarer to find one gummed the wrong side. All the examples in my collection are of the no gum variety (unused), and thus rate a discount of 50 per cent against the catalogue price. Beware, however, of regummed stamps, bearing in mind the remarks made earlier about the type of gum used through which it is almost impossible to detect the double printing.

Stamps with a full St. Andrew's Cross attached are extremely rare, but single crosses (which are found on both types of paper) in the same colour as the stamp, though rare, are easier to find. Good examples with full original gum are valued at around £22 for either the yellow or orange shade and approximately half this price with no gum.

Postmarks and Cancellations

The 1 kr. rate covered printed matter (as did the 5c.) and examples of good colour with four margins, on cover, rate at four to five times the catalogue price of a single. Because it had a restricted use it has the added value that, quite often, stamps on cover are cancelled with some attractive cancellations, usually black; rarely, red; very rarely, blue; seldom green or any other colour. It is surprising how the value increases not only because the stamp has a scarce to rare cancellation but because the striking contrast with a fine

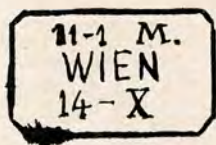


Fig. 11. Vienna Time Stamp, 11-1 morning, Oct. 14th



Fig. 12. Vienna Time Stamp Evening ("Abend"), Oct. 6th



Fig. 13. Mute Vienna.



Fig. 14. Mute Teschen.

yellow stamp never fails to catch the eye, hence the popularity points system introduced by Edwin Müller in addition to the basic value.

Quite often one finds stamps of the 1 kr. and 2 kr. values on local covers (2 kr. was the local delivery rate). Vienna, for instance, had special local postmarks (Fig. 10) which are rare, and also local "Time Stamps", postmarks which gave the time and date as illustrated in Figs. 11 and 12.

Quite the largest number of the so-called "Mute" cancellations appear on the 1 kr. and 2 kr., each cancellation attributed to a town by its distinct and attractive design, used to cancel stamps which have missed the normal postmark. The Mute Vienna four-ring and dots is seen on quite a large number of local covers with the 2 kr. denomination (Fig. 13), whilst at the other extreme the rare and lovely "Teschen" is a very much sought-after cancellation (Fig. 14).

* * * *

Most collectors will have to be content with used single copies in their collection: mint stamps are expensive, and used multiples above strips of three begin to get very expensive, whilst mint multiples command prices out of the range of the majority of collectors. However, the 1 kr. and 5c. are the scarcest values of the set and as, used, they are within the reach of most pockets there is no reason why a useful collection cannot be built up.

One stamp from each of the five plates with an example on cover will make a modest collection to suit most collectors of this issue. If specialisation is continued one can include the paper varieties from thick to very thin paper, and some examples of the not-so-pretty printings from Plate 3 on hand-made paper to match some of the fine work on machine-paper of the new stereotypes of Plate 2. Kropf recorded that 15,740,000 stamps were produced, which includes the 5c. Not all were issued, but it is not known what quantity was destroyed in 1858.

(To be continued)

International Awards for Beautiful Stamps

Herbert Rosen, organiser and exhibition director of the annual International Stamp and Coin Exhibition INTERPEX in New York, has created a special series of awards, to be presented annually for the most beautiful stamp issued in the previous year. In addition, awards will be presented in special categories such as Best One-Colour Stamp, Best Multi-coloured Stamp, Best Engraved Stamp, Best Helio-gravure Stamp, etc. A committee of prominent art and printing experts will judge the yearly issues. This series of awards will be presented annually as an added feature of the INTERPEX shows and will start with the 1966 event, which will be held from March 25th to 27th at the Americana Hotel in New York City. Full details can be obtained from Industrial Exhibitions, Inc., 17 East 45th Street, New York, N.Y. 10017.

T. E. Field Philatelic Bequests

Thomas Edwin Field, who died in January, left £82,637 gross (net—£80,081; duty paid—£21,552). Philatelic organisations figured among the legacies, each of the following being left £50: Huddersfield P.S., Wakefield P.S., Yorkshire Philatelic Association, Irish Philatelic Circle, Posta! History Society, Society of Postal Historians and the Australian Commonwealth Specialists' Society of G.B.

The disposal of his collections were left by Mr. Field to the discretion of his executors except for his "philatelic and postal history library", which he left to Fred E. Dixon, of Dublin, Eire.

Apart from other personal bequests, Mr. Field directed that £750 be paid to his Trustees "in furtherance of my work of research in, and publication of, the Field Family Tree".

The Postage Stamps of AUSTRIA, 1850—1858

(Continued from page 591, December 17th)

By Keith Tranmer

THE 2 KREUZER

The 2 kreuzer value was used to pay the local delivery rate and, unfortunately, it shares with the 1 kr. a limited scope for detailed study. However, it is a handsome stamp and produces few shades.

Shades: Black, grey-black, silver-grey. (The last shade is very rare.)

Varieties: Rouletted 14; bisected diagonally and vertically; ribbed paper (extremely rare).

Type 1. In addition to the accepted classification (Fig. 4) the numeral "2" touches the upper frame-line (Fig. 15).



Fig. 15



Fig. 16

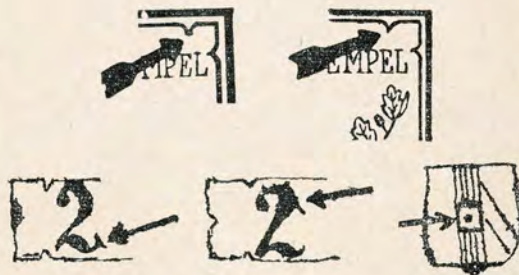
Type 3. In addition to the classification (Fig. 5) the numeral is free of the frame (Fig. 16). It is important to remember that dirty plates could result in a join between the numeral "2" and the frame-line, and so it is important to check first the classification of the line under the "Arms".

Sub-types exist on which specialists are divided. The old Mueller handbook did not have a Type 3, and classified instead a number of sub-types under Types 1 and 2. De Frank, on the other hand, defined Types 1 and 3 and produced sub-types which Mueller does not mention. The Austrian specialist, Ing. Kolbe, has taken the lead from De Frank and sensibly limited his definition. My earlier remarks regarding a simplification for the beginner may now be appreciated and as a point of interest I illustrate a few examples. It is as well to avoid bewildering descriptions before entering a study of the 3 kr. value.

The first example is the pointed spire over the word *STEMPEL* which, all agree, is found on Type 1, Plate 1, stamps. When Plate 2 was brought into use (still Type 1 stamps) this spire was blunted, and both De Frank and Mueller agree on calling this Type 1b, and, in more recent years, Ing. Kolbe followed their example. Mueller, in 1927, also used this minute flaw to define his Type 2, and his Type "3" in later years (1952), when he revised much of his earlier work. So much for the pointed spire.

De Frank also described a spur to the numeral "2" on his Type 1, Plate 1, stamps which all the others overlook, and Mueller describes a colour spot or line under the first R of *KREUZER* on his Type 1b and Type 2 stamps, which was supported many years later by Ing. Kolbe.

It is not a case of one being right and the other wrong: each in his turn found some flaw or other and did his best to define it for other students of the issue. As a student taking up these stamps, the collector has only to choose whose classification he will follow, and by staying with that classification he will avoid complications, which I have only briefly outlined, without detracting from the pleasure of studying these stamps.



Above and at right:
Sub-types of the
2 kreuzer value described
in the text.



LINE UNDER "R" AND COLOUR SPOT
IN THE "U"

The following summary covers the sub-types remaining for the 2 kr.:-

1. Colour spot on the U of *KREUZER* found on Type 3, Plate 3, stamps described by De Frank only.
2. Colour spot in the centre of the "Arms" described by De Frank as Type 3, Plate 3, and by Mueller as Type 2b. (It is Type 3.)

De Frank was quick to point out that the same spot occurs on the 10 centes, Plate 1, a point which Mueller does not mention. It is also fair comment that De Frank made little of this somewhat unimportant flaw, and Kolbe ignored it in more recent times. It is also true to say that few attach any importance to the De Frank description for the Type 3 flaw found on the electrotype plate of 1855, where he describes a short bar attached to the numeral "2". However, all these flaws can be found, although one should bear in mind that the quantity available for study at today's prices limits the scope of any would-be pioneer student.

Four plates were used to produce the 2 kr. stamps, the most interesting being the Plate 2 in Type 1 which, it is believed, was introduced early in 1851. This is the plate which produced the ribbed paper variety, known only on used stamps and valued today at around £80. It is a variety of the hand-made paper, and all Type 1 stamps were produced on hand-made paper for this value. There are no Type 1 stamps on machine-made paper. They are Type 3, although you can find plenty of Type 3 stamps on hand-made paper. The first printings (Plate 1, Type 1) produced the rare silver-grey shade, and it is a clue to detection if one remembers that not all stamps had the numeral "2" attached to the frame-line, and that this flaw became progressive and this rare shade was the first printing. Plate 1 had very few flaws and is found on thin to medium hand-made paper. Plate 2, on the other hand, has plenty of interesting flaws and will make a nice page of varieties. Thick paper is rated in one catalogue as high as £10 for a used example.

(Continued on page 655)

Postage Stamps of Austria 1850-1858 (cont. from page 653)

There were two plates used for the Type 3 stamps. De Frank describes the first as introduced in 1853 on hand-made paper, and this he called Type 3, Plate 3, to avoid confusion with his Type 3, Plate A, which was brought into use about August 1855 and using, as one would expect, the machine-made paper. This Plate A is composed of electrotypes.

A single St. Andrew's Cross in the same colour as the stamp rates about £25 mint and half this price without gum. They are found on both types of paper.

Cancellations in black are normal, in red they are scarce and attractive. They are worth about three times more on examples printed on hand-made paper compared with the machine-made paper, on which they rate about £10 for a good copy. Blue cancellations are rare on both types of paper and other colours I have not seen. The remarks about local delivery and local postmarks applying to the 1 kr. also apply here. In fact, most of the mute Vienna cancellations I have seen are found on the 2 kr. value. (See Figs. 10, 11, 12, 13 and 14.) This stamp is known bisected for use as a 1 kr., and is extremely rare thus, a cover rating upwards of £175.

Multiples. In strips of four or more the stamp becomes very expensive with mint multiples commanding very high prices indeed.

However, the collector limiting himself to used single copies can make up a very interesting collection on the outline of that suggested for the 1 kr. Kropf recorded that 14,320,000 stamps of this value were printed, but his figures include the 10c. and the remainders destroyed in 1858.

Because of the number of interesting plate flaws, like breaks in the design due to wear or foreign matter on the plate, many collectors will be tempted to collect those that come their way. It is impossible to suggest a valuation for such stamps. In most cases it depends on a collector's own sense of value—and ability to pay! The 9 kr. has probably more flaws than any other stamp in the issue. It is a less-expensive stamp to collect than the 2 kr., and I have tried to present a guide to it when describing this 9 kr. later.

One should remember that these are the classic issues of Austria. A single stamp like the 2 kr. may be bought from 30s. upwards for good sound copies, while on cover £5 is a fair price, without considering the additional value of types and postmarks. Flaws, which rate highly on modern pictorial issues, are bought with little knowledge or reference to a catalogue (if such a thing exists), whilst the classic collector with nothing to guide him is frightened off. Every plate flaw is worth its premium.

THE 3 KREUZER

The 3 kreuzer value covered the delivery of normal-weight letters for a distance up to 10 miles. It is the commonest of the kreuzer values and offers an interesting scope for study.

In the early printings there are some striking shades, the bright carmine in Type 1 being the most handsome stamp of the series and also the scarcest of the 3 kr. printings.

Shades: Red, carmine (pale and bright), flesh colour (silk paper), rose, dark red.

Varieties: Rouletted 14; trisected vertically (to make 1 kr.); ribbed paper; laid paper (extremely rare); printed both sides (extremely rare).

Types

In addition to the now familiar Type 1 (Fig. 4) and Type 3 (Fig. 5), the following sub-types are to be found.

Type 1, Plate 1. The numeral "3" is attached to the frame-line (Fig. 17). These are stamps printed from Plate 1



Fig. 17

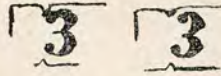


Fig. 19



Fig. 18



Fig. 20



Fig. 21

which also provides us with the examples of ribbed paper and silk paper. Whilst these are characteristics of hand-made paper, it is as well to mention that Type 1 stamps on machine-made paper are very scarce and this accounts for the fact that some sale prices seem a little crazy. For example, a Type 1 stamp on hand-made paper is worth around 10s. for a good example on cover, excluding postmarks or flaws, but the same type on machine-made paper rates at something like £5. Beware of mistaken descriptions and classifications when buying collections, and always make up your own mind about the status of the stamps.

Type 1, Plate 2, described by some as either Type 1a or 1b (depending on their description for the first printing just described). On this printing, a coloured spot appears at the base of the "Arms" (Fig. 18), otherwise there is little to differentiate it from the Type 1, Plate 1. This coloured spot can be found in a number of states ranging from full prominence to an almost complete absence. The Viennese expert, Ing. Kolbe, has done more research into this stamp than anyone else to date, and although De Frank was amongst the first to record the flaw, no one paid very much attention to it until Kolbe came on the scene. He also drew attention to the numeral "3", and showed how not only the coloured spot but also the "3" altered and a combination of both occur on the same stamp as attempts were made to correct these faults.

Type 3, Plate 3 (Fig. 19). On this printing, on hand-made paper, the numeral "3" was separated from the frame as, in fact, it is in various stages on the machine-made paper printings. Among the different plates are the re-engraved Type 1 stamps where the numeral "3" is clear of the frame but the frame has been weakened through wear (Fig. 19).

(Continued on page 657)

MODERN FIRST DAY COVERS!

Holland, Europa 1965 3/6. Greece, Europa 4/6. Iceland, Poet 4/3; Europa 5/-; Holland, Charity 6/6, ditto miniature sheet 9/9. S. Viet-Nam, Univ. 3/3; Flowers (5 vals.) 3/9. Switzerland, Europa 3/6, I.T.U. 3/3; Skating 2/-; United Nations, Special Anniversary f.d.c. 4/6. India, Mount Everest 2/6. U.S.A., Shakespeare 2/6. Churchills: U.S.A., Canada and Australia, 2/6 each; N.Z. 3/-.

CONIS, 61 STANTHORPE ROAD, LONDON, S.W.16

Postage Stamps of Austria 1850-1858 (cont. from page 655)

Also on Type 3 stamps there are coloured spots in the R of KREUZER (Fig. 20), which was later corrected (3b), and this was followed by Plate 3c with a coloured line in the "Arms" above the Z of KREUZER (Fig. 21).

To summarise, five plates were used to produce the stamps on hand-made paper:—

Plate 1. The joined "3".

Plate 2. The appearance of the colour spot.

Plate 3. The numeral clear of the frame. The R of KREUZER normal.

Plate 4. The faulty R of Plate 3b.

Plate 5. The colour spot of Plate 3c.

All the above were stereotypes. Plate 5 having been used for printing on both types of paper, De Frank referred to this as Plate "A" because the next plate, which he called Plate "B", consists of mixed types on machine-made paper. Kolbe does not agree about the use of Plate 5, but he does call the Plate "B" the *Mischplatte* (mixed plate), and that is all that need concern us here.

Even after all these years you can still buy, at the normal price for strip varieties, strips of stamps from this plate consisting of different types. Strips are not cheap even for this common stamp (80s. for three on hand-made paper, or 35s. for three on machine-made paper). The types of stamps found from this plate "B" are basically as the Type 1, with the numeral "3" free of the frame (the original Type 1 were on hand-made paper; these are machine-made paper). In his book, De Frank called them Type 2 to avoid confusion, and Kolbe calls them Type 0-0, but it is the stamps which are in the minority on the plate which are important, consisting of stamps from Plates 1, 2 and 3. It is possible then to find stamps consisting of the redrawn Type 1 with the numeral clear; the original Type 1, with the numeral attached; Type 1 of Plate 2 with the numeral attached; the colour spot; and, finally, a Type 3 from Plate

5. Of these, Type 1, Plate 1, are very much in the minority, and this accounts for the fact that Type 1 stamps on machine-made paper are very scarce. De Frank believed that this Plate "B" was a provisional plate of stereotypes filling the gap until the completion of the electrotypes (Plate C) then in preparation.

Printings from Plate B were few, but the wear found in all the early printings was not excluded from this plate, and almost all of the Plate B was replaced by Type 3 stereotypes before it was finally withdrawn. This extensive replacement accounts for the recording by some experts of a new plate.

Type 3, Plate C. This is the electrotype on machine-made paper with stamps of the characteristics described in Plate 3b. De Frank records a minute colour spot between the K.K. of K.K. POST and the tip of the leaf below. Stereotypes held their own for all the printings of the 3 kr. with the exception of this last Plate C. When one considers that 114,440,000 stamps (including the centes values) were printed, this is not a bad record.

Cancellations. With the 3 kr. the field of cancellations opens up. Black is normal; red on hand-made paper is rare (rated at approximately £18); and on machine-made paper red is scarce (rated at approximately 60s.). Blue is scarce, but is more common on the 3 kr. than on any other value (rated at about 85s. for both papers). For more details on the pricing of cancellations, reference should be made to Edwin Mueller's works.

Mint singles with **St. Andrew's Cross** in the same colour as the stamp rates at around £8 on both types of paper; copies without gum, 50 per cent less.

Multiples. Strips and blocks are expensive, but there is a better chance of finding a multiple piece of the 3 kr. than of any other value in the series. This is one of the stamps which gives the collector of limited means a chance to form a highly-specialised collection.

(To be continued)

The Postage Stamps of AUSTRIA, 1850—1858

(Continued from page 657, December 31st, 1965)

By Keith Tranmer

THE 6 KREUZER

The 6 kreuzer value covered the postal rate for normal letters carried distances between 10 to 20 miles. It was originally thought that the numeral "6" of this value was reversed and the cliché used for the production of the 9 kreuzer value. However, more recently, this theory has been frowned upon, but because it presents interesting comparisons between these two values I have included them in the description of this stamp.

Shades: Brown, grey-brown, red-brown, chestnut, dark-brown, rust-brown, and a scarce yellow-brown.

Varieties: Rouletted 14; bisected vertically and diagonally; ribbed paper (very rare); double print, one colourless (extremely rare).



Fig. 22



Fig. 26

Types: In addition to the accepted Type 1 (Fig. 4), the following sub-types exist. The numeral "6" is found joined to the frame-line (Fig. 22). In addition, the loop and ball of the "6" is joined on the first printing and separated in the second. (See comparison in Fig. 23.)

There is a small variety to be found in the E of STEMPEL in the top right corner. On the first printing the "E" is defective at the foot. On the second plate, this is corrected. (Fig. 24.)

Additional to the Type 3 (Fig. 5) the numeral "6" is separated from the frame-line (Fig. 25), and a spot found in the leaf of Type 1, Plate 3 (Fig. 26) is repeated.

In all, five plates were used for printings on hand-made paper and two more for the machine-made paper, these latter two being described in most handbooks as Plate A, to indicate plates repaired and re-issued. Plate 4 (Type 3) was composed of electrotypes (on hand-made paper), and De Frank describes the stamps produced from this plate as identical with Plate A stamps on machine-made paper. Unfortunately, except for a few insignificant flaws, it appears to be the shades of printings which specialists use to separate these plates. Stamps from Plate 4 are described as red-brown, chocolate-brown and pale brown, whilst those from Plate 5 are described as violet-brown and one of the minor retouches on this plate is a thinning of the frame-line above

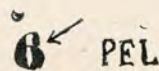
STAMP COLLECTING, January 14th, 1966

the numeral "6", to avoid the fusion of the two, as seen on earlier plates.

Ribbed paper is found only on hand-made paper in Type 1, from Plate 2. These, it will be recalled, are stamps which have the normal E in STEMPEL and the retouched numeral "6". They are rare, fetching around £140 on cover. It is worth mentioning items like this on piece or cover because the first clue (where only faint traces of ribbing show through to the face) is through the identification of the type. In this instance, the plate was introduced early in 1851. De Frank states that Plate 3 came into use in March 1852, and Plate 4 in October 1852.

The very rare double print found on hand-made paper (Type 1) is explained by the fact that two sheets went through the press together, the lower sheet taking only an albino impression. The sheet later went back through the press a second time, so producing the double print, one colourless.

Now for the old theory that the 6 kreuzer plates were also used for the 9 kreuzer value.



PEL

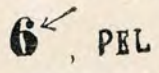


Fig. 23 Fig. 24

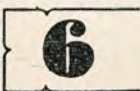


Fig. 25

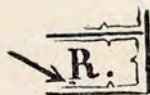


Fig. 27: the 9 kr.



Fig. 28

Mueller, in his original work (1927), indicated a colour spot under the R of KREUZER in the Type 1 stamps of both values (Fig. 27). What he missed in his illustrated example is that the R of KREUZER on the 6 kreuzer actually touches the full stop after the R, whilst on the 9 kreuzer there is a clear space. Of course, it may have been retouched and in any case it was Mueller who first concluded that the old theory, including his own, was wrong. De Frank had his doubts and stated, quite correctly, that one seldom finds a line under the R on Type 1 stamps of the 9 kreuzer. He also noted that the word STEMPEL does not have the defective E on the 9 kreuzer value. One would assume from this that De Frank may have had doubts about the theory. He does state that two different matrices were used and then goes on to present his two characteristics common to both values, namely the colour spot on the leaf to the right of the shield (Fig. 28). Right or wrong, it does at least present the collector with an opportunity to look for examples of these flaws and make an interesting little study as part of the collection. If nothing else, it provides an added interest at no extra cost. The 6 kreuzer stamps produced from the first plates are fine copies, but demand (indicated by the number of plates used during the first 18 months) resulted in wear which clearly shows itself on many stamps where part of the design is completely missing. These flaws command a premium but, generally speaking, most collectors neglect them. The days when stamps were not considered perfect unless the complete design shows are past and when it is a matter of collecting in a limited field of single stamps one should try to brighten the visual appeal of the collection in every way possible.

(Continued on page 717)

Postage Stamps of Austria 1850-58 (*cont. from page 715*)

Bisected 6 kreuzer stamps used as 3 kreuzer are rare, but easier to find in this value than for any other. On cover a bisect sells in auction at around £40, and on piece something less than £20.

Rouletted 6 kreutzer are also easier to find than the lower values, but are still good items. The roulette is found on hand-made paper in both Types 1 and 3, and are valued at about £150 on cover. The number of sales in this country during the last 10 years which have included both bisected or rouletted stamps are very few and I can honestly say that only a few of some of the best collections in the country have examples to show.

Cancellations on the 6 kreuzer are normally black. They are fairly common in red on machine-made paper, and somewhat rare on hand-made paper. Blue cancellations are quite scarce and worth about £10 on cover for hand-made paper and about £5 on machine-made paper.

Multiples of this value are plentiful but still expensive; a strip of three off cover is worth about £7 on average in both papers, but examples in Type 1 from the Plate 3 are very much scarcer and worth twice this amount.

Stamps with the full **St. Andrew's Cross** attached are again very rare and worth about £300 for a mint copy, against £200 for a used example.

Kropf has recorded that 75,680,000 stamps were printed, including the 30 centes, and it is estimated that 8 million of the 6 kreuzer were produced from the first plate.

The Postage Stamps of AUSTRIA, 1850—1858

By Keith Tranmer

(Continued from page 717, January 14th)

THE 9 KREUZER

Before I start describing this value (or the 45 centes) there is one point which must be made clear, and it was prompted by readers' letters at the commencement of this series. It is simply that the types listed in Gibbons, Michel, Yvert, or any other catalogue, for the 9 kr. value are simply *catalogue* types and have nothing to do with a specialised study of this series of stamps.

The 9 kr. with the wide gap between the 9 and K of KREUZER is a very rare stamp and to differentiate between this and a normal type the publishers "type" them in some convenient manner. Collectors must remember that many catalogues are also price lists of the dealer or publisher concerned and they type this stamp differently in their respective catalogues, not because they differ in opinion, but simply as a means of classifying their stock for sale. In so doing they may have found the numeral "9" low in the frame and so add another type to the list. The fact that they overlook such a type occurring in other values of the set may be accidental, but it does indicate that they all have one thing in common, namely, they are not trying to give a specialised listing of this series of stamps.

As the reader will see, there are, in fact, more than three types to the 9 kr., and so it all comes down to one of two alternatives:

- (1) If you want to collect these stamps on a simplified basis any catalogue will serve, and, regardless of what type they attach to the "Wide 9", you will still pay roughly the same price to get it*.
- (2) If you want to specialise in this series you forget the catalogue system of types and study the stamps within the accepted system used throughout this article, which is the system all specialists understand. As the study will show, all the types are here, including the varieties (which is a far better word to describe the types found in all the basic catalogues) which seem to have led to a little confusion among collectors who have only had a catalogue to guide them in the past.

I trust that these few words will clear what doubt exists and open the way for all those collectors who have waited for an opportunity to extend their study of these interesting stamps.

* * * *

The charge of 9 kr. was the normal letter rate for distances above 20 miles and, like the 3 kr., it is one of the common values and one of the most rewarding to study, offering, as it does, numerous shades and plate flaws.

Shades: These range from pale blue to fine deep blue, with a distinct grey-blue, ultramarine, green-blue, and Prussian blue.

Varieties: Rouletted 14; double print; printed both sides; laid paper, ribbed paper; and tri-sected to make 3×3 kr.

* One reader asked why he should pay £100 for a 9 kreuzer listed in Gibbons against the same stamp at a few marks in the Michel catalogue, because both are Type III and are illustrated in more or less the same manner. Gibbons were listing and using these three illustrations more than 50 years ago, and their Type III is the rare value. The Michel do not list this stamp much the same as other catalogues do not list paper or printing varieties or trial perforations; or when they do it is often for different values, because one publisher may recognise that two or three such varieties exist when others either do not know, or simply never revise their listings.

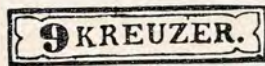


Fig. 29



Fig. 31



Fig. 30



Fig. 32



Fig. 33

Type 1. Unlike most of the values so far described which have, in addition to the type 1 (Fig. 4), a numeral touching (or suspended from) the frame line. The Type 1 numeral on the 9 kr. value can be found in at least nine different positions. The accepted normal type, or position of the numeral, is seen in Fig. 29, where the "9" is more or less central.

Type 2. As mentioned earlier in this article, the Type 2 is reserved for describing the more complicated varieties. In this instance a Type 2 stamp has the same frame line around the Arms as the Type 1 (Fig. 4), but the numeral "9" is higher as in Fig. 30.

Type 3. As in Fig. 5, but with the numeral "9" as shown in Fig. 30. Like the Type 2 stamp the numeral "9" is higher, so that the base is in a straight line with the word KREUZER.

Varieties of Type 1. The positions of the numeral for those who wish to study this value further are now discussed. The space between the 9 and K of KREUZER varies as follows: 0.3 mm., 0.4 mm., 0.5 mm., 0.6 mm., 0.8 mm., 0.9 mm. and 1.2 mm. The 0.6 mm. is the normal stamp, and the 1.2 mm. the unmistakable rare variety, with the characteristic break in the frame above the "9", as in Fig. 31.

When describing the 6 kr., mention was made of the leaf flaw (Fig. 28), and its appearance on the 9 kr. In Plate 2 of the 9 kr. we have a cliché derived from a plate of the 3 kr. Mueller first pointed this out in 1927 and, for comparison, he indicated a minute spot or thickening of the upper frame line (Fig. 32) found on both values. In my own experience this is a very difficult flaw to trace, and one which needs the use of the magnifying glass. This was not a flaw which found much favour in later years, although it is an accepted fact that certain plates of the 9 kr. were derived from the 3 kr. For comparison, De Frank describes the identical appearance of the spire over the last R of KREUZER on the cliché of both the 3 kr. and 9 kr. This does not make a suitable comparison and personally I do not consider it a better example than Mueller. In 1952, Mueller dropped his flaw in the top frame line and introduced instead a 9 kr. plate derived from a 6 kr. plate with a comparison in both Type 1 stamps which show an F for E in the word STEMPEL in the upper

(Continued on page 869)

KEY TO COMPOSITE DIAGRAM OF FLAWS

Flaw No.

- | | |
|--|--------------|
| 1. Small break in N.W. corner frame line | 25s. |
| 2. Broken K, 10s.; Missing K (K.K.POST), 40s.; Missing K.K. | £5 |
| 3. Major break in crown | 60s. |
| 4. Broken letter E or missing letter E in STEMPEL | 15s. |
| 5. Missing top leaf, 20s.; Part leaf only | 10s. |
| 6. Complete leaf missing | 60s. |
| 7. White spot in design, foreign matter on plate | 25s. to 45s. |
| 8. Eagle head missing | 80s. |
| 9. Broken inner frame-line, either side | 35s. |
| 10. Broken letter in KREUZER; each letter | 25s. |
| 11. Broken "9" on the 9 kreuzer | 35s. |
| 12. Large break in corner | £8 |
| 13. Break in dotted background | 15s. |
| 14. Large part serpent broken | 25s. |
| 15. White ring caused by fault in paper texture impressed into the design during printing, leaving a patch free of ink | £5 |



For notes on valuations see "Plate Flaws" on page 871.

Postage Stamps of Austria 1850-58 (cont. from page 867)

right corner of the stamps. This was confirmed, or perhaps repeated, by Kolbe, who is inclined to take a middle line.

The Type 1 stamps are full of faults as the result of damaged clichés. De Frank is probably correct when he says that the wandering position of the numeral is most likely due to experiments to find the best position for the numeral "9", and rightly rejects the school of thought which attributes this to a shifting of the numeral due to bad soldering when the plate was in use.

There are a few collectors engaged on the reconstruction of these Type 1 plates for which they require numerous strips and blocks and, in consequence, such work can only progress very slowly. However, if the day finally arrives when collectors are able to plate single copies as a result of these labours (not to mention the great financial outlay) some of the stamps from these early printings at present obtainable for a few shillings are going to leap up considerably. Even without the pleasures of reconstructing plates there is still very much to attract the collector of this value.

Varieties of Type 2. All the experts agree that Type 2, Plate 2, stamps of the 9 kr. have, in addition, a colour spot above the numeral "9" (Fig. 33). To this I should add that I have examined some 6 kr. values, which also show this flaw.

The Type 2, Plate 3, stamps are found with a colour spot on the top of the second E of KREUZER (Fig. 34).

Varieties of Type 3. Type 3 stamps have, in addition to the accepted type (Fig. 5), an elongated serif on the T of POST making it almost a P (Fig. 35), whilst some of the Type 3, Plate 5 stamps show the eagle with his tongue out (Fig. 36). A well-known flaw on the Type 3, Plate 7, stamps is the minute colour spot illustrated in Fig. 37.

Papers. The ribbed paper variety is a great rarity and only



Fig. 34



Fig. 35



Fig. 36



Fig. 37

listed in a few catalogues. This comes from Type 1 stamps on hand-made paper whilst laid paper is found on the Type 3 stamps on hand-made paper. This latter stamp in the normal state is an excellent value on which to practice the separation of hand- and machine-made paper.

The Type 2, Plate 2, stamps are quite rare, as the collector will quickly appreciate when he starts his classification. At the moment, the majority of catalogues keep all the hand-made paper stamps under one heading and price. A few of the Continental catalogues make an effort in bracketing the scarcer stamps when two or more types are found on the same paper but they still maintain the same price for the scarce and common varieties. Thus, there are still a few bargains about for the collector who knows what he is looking for.

(Continued on page 871)

Postage Stamps of Austria 1850-58 (*cont. from page 869*)

Postmarks. Again, the normal postmark colour is black. Red postmarks are fairly common on the machine-made paper but quite rare on the hand-made paper, averaging a premium of approximately 20s. against £14 for the latter. Blue cancellations are quite scarce on both papers and rate very much the same in price, usually £5.

The single **St. Andrew's Cross** is worth about £7 for both papers, but a good deal more attached to the stamp; roughly £300 on cover. The rare **printed both sides** variety comes only on hand-made paper but on both Type 2 and Type 3 stamps. The equally rare **double print**, one of which is colourless, is found on hand-made paper on Type 1 stamps. The commonest (if such a term may be applied) of the Tokay **roulettes** are to be found on the 9 kr., and as such on cover rate about £100.

Plate flaws. As indicated earlier, I shall attempt to list and value some common plate flaws of this value, which itself offers more scope in this line of study than any other of the set. (*See illustration on page 869.*)

Many collectors seem to be at a loss without a catalogue to guide them, as is shown by the increasing interest when a new hand-book makes its appearance. To estimate valuations was difficult, and the result here is based upon a variety of catalogues, articles and, to a lesser degree, auction prices—all coupled with personal experience. In all cases the value quoted is for the flaw alone, and to this must be added the value of the stamp in question. In addition add 10 per cent for an item on piece and 25 per cent for one on cover. The reader is requested to bear in mind that this is an approximation only and varies considerably with the value in question and the standard of production which, if high, naturally produces fewer flaws and consequently commands a higher premium.

The Postage Stamps of AUSTRIA, 1850—1858

(Continued from page 871, February 11th)

By Keith Tranmer



Four typical "pre-adhesive" postmarks which continued in use to cancel the 1850 issue



Double Circle Single Circle
Both known with and without various ornaments

POSTMARKS ON THE KREUZER VALUES

In each section on individual values I have mentioned the postmarks as a matter of interest to those collectors who wish to confine themselves to stamps, but who find interesting postmarks in the course of collecting. In any case, the pure stamp collector will wish to add a few coloured cancellations to his collection, but to the postmark specialist the field open in Austria is immense. It can, however, be limited to some extent to meet the depth of the individual purse because Austria can offer a wealth of common postmarks, as well as the popular fancy cancellations which command such high prices.

Austrian postmarks can be found on "centes" values as can Italian (Lombardy-Venetia) postmarks be found on "kreuzer" values and, naturally, as such they command a premium in addition to the postmark value. The standard work on postmarks is that of the late Ing. Edwin Mueller, "Handbook of Austria and Lombardy-Venetia Cancellations", which costs about £14. There are some lesser works by Fritz Billig and Landmann at a fraction of this price but, unfortunately, their scope is limited. In normal use, the kreuzer values will be found with postmarks from territory which is now Czechoslovakia, Poland, Roumania, U.S.S.R., Hungary, Yugoslavia, Liechtenstein (which was, in any case, under the Austrian Postal Administration in those days) and, of course, Austria within the present borders.

These postmarks come in a variety of shapes and sizes, as the accompanying illustrations clearly indicate. These represent just a few of the many types available to collectors.

From these few mainly common format types it will be seen that many pre-adhesive period postmarks remained in use after the introduction of postage stamps and to these can be added the numerous local types of postmarks often the products of a local postmaster. After 1850, the standard postmark was the single-circle type, but it took years to replace existing postmarks and before the work was complete other types were introduced. Even during the change-over many larger post offices were allowed oval and rectangular postmarks (some of the Vienna type were illustrated earlier). All postmarks of this period have one thing in common, namely, that they rarely show a year and, so, a "1st June" postmark on piece or on a single stamp could be any June 1st unless the plate and type of stamp indicates that it comes from those used before 1851.

The fancy and mute cancellations were frowned upon officially and the local postmasters responsible gradually came into line. Most of these unorthodox postmarks had disappeared after the first couple of years.

Austria not only ran a postal service for the Empire. It also administered the posts of Liechtenstein and, by a special treaty, the posts of Serbia. In Liechtenstein, during the period when these stamps were in use, there were post offices at Vaduz and Balzers but both postmarks on the 1850 stamps are rare. In Serbia there was an Austrian post office in Belgrade, and this too is a rare postmark.

KKFAHRENDES
POSTAMT N.2



Travelling Post Office

Field Post Office



Registration mark



Ship T.P.O.

The illustrations include the first type of T.P.O. postmark used on the railway running between Vienna and Oderburg and introduced on August 1st, 1850 (K. K. Fahrendespostamt Nos. 1 and 2). Although this was the first of many such T.P.O.s, there had been some sort of service on ships for a long time, but officially it was not until January 1st, 1869, that the first ship post office was introduced. Two postmarks related to ships are illustrated. The "Riva Vapore" comes from Lake Garda and is a postmark

(Continued on page 941)

Leta-arrta-per mare.

Trieste Ship Letter mark

MEDIAS

Undated town-mark in capitals

KRONSTADT

2 JULI

Dated town-mark in capitals

Spalato
5. NOV^E

"Manuscript" style dated town-mark

Postage Stamps of Austria 1850-58 (*cont. from page 939*) applied by Austrian warships which carried mail and passengers on this lake in times of peace. Ship mail arriving uncanceled at Trieste received the mark "Leta-arrta-per mare", as illustrated. These are just two of the very many types employed.

During the period 1850-1858 (when these stamps were current) Austria was engaged in either a war or an occupation. For instance, she occupied states in northern Italy following the uprising of 1848 and stayed until 1854. In 1850 she joined Prussia in the war against Denmark and when England and France went to war with Russia the Austrians moved into Moldavia and Wallachia (Roumania).

To meet the needs of the time, Field Post Offices were set up which used a variety of postmarks more or less of the type illustrated. As a point of interest, these offices remained in use as civilian post offices after the army had finished with them or they became Consular Post Offices and part of the Austrian system of P.O.s abroad. (Again a subject large enough to be covered by a series of hand-books, and covered in "Austrian Post Offices Abroad" by W. Stephen and S. Tchilinghirian.)

I have also included in my types of postmark just one example of the many types of Registration postmark one is

likely to find on the 1850 issue. They are found in black and red.

The demand for Austrian postmarks is reflected in the prices paid for them in all sales at home or abroad, their variety of type has a strong appeal and on piece or cover they can be most attractive, so much so that the late Edwin Mueller introduced a "Popularity" points system which was additional to their normal catalogue value, so that it often happened that a postmark sold for more than its normal market value because of its popular appeal. The mute cancellations are just one example. Ships' marks, T.P.O.s and the like all fall into the "price-plus" popularity price category.

There is still plenty of scope left for those who cannot afford the high prices these items sometimes fetch. As the reader will have appreciated, the collecting of types and plates, together with plate flaws and postmarks, is grouped collectively, many individual stamps having most, or some, of everything on them!

This series will be resumed shortly when Mr. Tranmer will deal with the "centes" stamps of Lombardy-Venetia which were, of course, concurrent with the "kreutzer" stamps already dealt with.