

# 1946

## UNITED NATIONS DAY. 25 JUNE 1946

30+20 groschen. Red. Overprinted on the 30gr stamp of 1945. Valid from 25 June 1946 to 31 July 1946 only



The United Nations Organisation was constituted on 25 June 1945 at the San Francisco Conference of 110 states as the successor to the League of Nations. Although Austria was not admitted to U.N.O. until 1956, the decision was taken to honour the first anniversary of U.N.O. by overprinting the red 30gr value of the Landscape Set with a black 20 groschen surcharge. A map of the world within a circle, the bottom semi-circle of which consisted of the Austrian coat-of-arms between olive wreaths, was shown in outline above the surcharge whilst to the left and right respectively were the two dates 26. Juni 1945 and 26. Juni 1946 to indicate the elapse of one year. The surcharge was devoted to "The Austrian League of

the United Nations".

It is possible to find the stamp imperforate or printed on paper where the gum is rippled instead of smooth. Inverted overprints are known. However the greater interest is in the five printing errors in the surcharge overprint:

- \* The outline of South Africa is missing at bottom right (2nd stamp).
- \* The outline of South Africa is broken at top right (11th stamp).
- \* A part of Norway is missing (10th stamp).
- \* The left upper corner of the coat-of-arms is open (47th stamp).
- \* Five instead of six strokes in the upper part of the coat-of-arms (on many stamps in the lowest row of stamps on the sheet).

A total of 600,000 copies of this stamp was printed and the stamp itself was valid until 31st July 1946. A special cancellation, bearing the inscription "Tag der Liga für die Vereinten Nationen" in an annulus around "1. Wien, Konzerthaus" was used on 26 June 1946.

## DR KARL RENNER. 7 AUGUST 1946

Single stamps, in a set of four, all perforated 13½x14¼: 1S+1S blackish green; 2S+2S deep violet; 3S+3S purple; 5S+5S purple brown. Valid from 25 June 1946 to 30 September 1946 only. From the total raised by the surcharge, the production costs and 10 percent for the relief fund for postal and telegraph employees were deducted; the remainder was disbursed as the federal government saw fit.



To celebrate the first anniversary of the establishment of the Renner government, a set of four very beautiful stamps, each depicting the head of Dr. Karl Renner (1870-1951), was issued on 7 August 1946. Dr. Renner had been elected as First President of the Second Republic on 20 December 1945, so that these stamps were portraying the Federal President of Austria. Designed by Professor Hans Ranzoni the Younger, the President looking to the right is set between two panels bearing the coats-of-arms of Austria with the word REPUBLIK ÖSTERREICH above and the values below.

They were only sold in complete sets; 450,000 were printed. They were valid for postage until 30 September 1946. The 3S+3S value is known with the PU in "Republik" joined together by the ink running. This value, as well as the 2S+2S stamp, is also known imperforate mint. The 3S+3S value is also known mint in colours other than the purple. Thus it is listed both perforate and imperforate dark green and, imperforate only, dark brown.

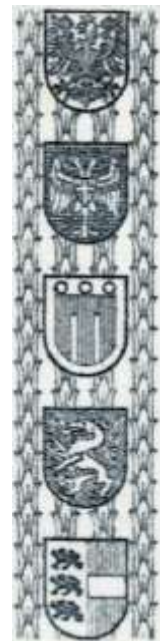


The federal shield at the top left panel shows the single headed eagle holding the hammer and sickle in its claws.



which can be found on so many Austrian issues. Below is the coat-of-arms of Burgenland displaying an eagle on a mountain with two crosses in the background. The middle shield of the left panel depicts the five eaglets which are the arms of Lower Austria. The next shield below shows the impaled arms of Upper Austria; an eagle and four vertical bands. The bottom left shield displays the impaled arms of Salzburg which consist of a lion rampant and a white fesse, or horizontal band, on red.

At the top of the right panel is the arms of Tirol, an eagle somewhat different in design (it's slimmer!) from those on the shields already described. The arms below this depict yet another eagle, this time double-headed, which forms the armorial bearing of the city and state of Vienna. In the middle of the shields on the right panel is a church banner; the arms of Vorarlberg. Below this is the silver panther rampant of Styria breathing red fire on a green background. Finally, the bottom right shield shows the impaled arms of Carinthia; consisting of three black lions and the white fesse on red.



This white fesse on red is also the national flag of Austria and dates from the time of the Third Crusade. The white surcoat of Leopold V of Babenberg is said to have been so stained with blood that only the portion protected by his belt remained white - hence the national colours of Austria: red-white-red. When the Habsburgs became Dukes of Austria, the colours were retained and placed on a shield on the double-headed eagle's breast.

#### DR KARL RENNER BLOCKS. 5 SEPTEMBER 1946

Set of four blocks, each with 8 stamps of the same value and the Austrian coat-of-arms in the middle. Not perforated. Single stamps, cut from the blocks, were ruled as valid. Valid from 5 to 30 September 1946 only

The Renner stamp design was re-issued-on 5 September as Charity Miniature Sheets of 8 stamps per sheet around a central pane displaying the Austrian Federal Eagle between two vertical floral patterns and bearing the inscription "Ein Jahr Befreites Österreich" (i.e. One Year of Freed Austria). The stamps were printed on yellow "Japan" paper on sheets 180x155mm which were not perforated. 20,000 sets of four sheets (to correspond with the individual stamp values) were produced, and the sheets were valid until 30 September 1946. The stamps could of course be cut out of the sheets and used for postage; a decision which was challenged in the Austrian Courts but which was upheld; even though it was finally decided that the miniature sheet does not represent an official stamp, in the generally accepted meaning of the term. There are no obvious errors to be found with these sheets.





*Haus Raugony d.J.*



*Haus Raugony d.J.*





The 1946 Post- und Telegraphenverordnungsblatt nr 10 dated 9 August 1946 announced the issue, giving the data above. It added that “*Subscribers to stamp subscriptions whose orders were received by the Stamp Store by June 20, 1946 will receive the ordered quantity of up to five sets of these stamps; subscribers who subscribe to more than five sets of all new releases will receive half of the sets ordered, but at least five sets.*”

### ANTI-FASCIST EXHIBITION, VIENNA. 16 SEPTEMBER 1946.

Perf 13½x14. Eight stamps, all surcharged. Two of the original designs, the 5gr lightning-strike and the 12gro deathmask, were prohibited by the Allies. Beware of forgeries and reprints!



When an “Anti-Fascist” Exhibition (69, 70) “Niemals Vergessen - Never Forget” was opened in Vienna on 14 September 1946, a special set of eight stamps was placed on sale on the 16th. These stamps were sold only in complete sets (the impression was 800,000 sets) upon the concurrent sale, for 1 Austrian schilling, of an entrance card for the Exhibition itself. The stamps were valid for postage until 31 December 1946. Alfred Chmielowski (1896-1967) was the designer of these stamps. He had been born in Olmutz as the son of Adam Chmielowski, a famous Polish Artist, and had studied from 1916 to 1925 at the Vienna Academy of Pictorial Art. After numerous study journeys abroad, he had settled in Vienna as a painter of portraits, landscapes and still life. His fame as an artist was such that, in 1957, a Presidential decree gave him the personal title of Professor.

The designs chosen for printing by the Vienna State Printing Works in photogravure (p 13¾:14) were as follows:

- 5gr+3gr sepia: A dagger with a swastika handle plunged into Austria.
- 6gr+4gr dark green: A broom sweeping away the swastika and fasces.
- 8gr+6gr orange: St. Stephen's in flames inside a crown of thorns.
- 12gr+12gr grey-blue: Hand behind the barbed wire of a concentration camp.
- 30gr+30gr violet: Hand of a worker strangling a snake.
- 42gr+42gr red-brown: A hammer breaking a Nazi capitol.
- 1S+1S brown-red: A hand, with broken manacle, taking the anti-fascist oath against a background of Austrian flag and mountains.
- 2S+2S carmine: The Austrian eagle rising from the flames of a burning swastika.

The surcharges on the officially issued stamps brought a total of over thirty million schillings for the victims of Nazism.

There are two unissued designs to which the Allies, especially the U.S.S.R. Occupation Forces, took exception. These unissued stamps are 5gr+3gr dark brown: The S.S. “blitz” thunderstorm over Austria; and 12gr+12gr grey-blue: Hitler mask and skull with skeleton hands. An official notice of the Austrian Postal Ministry issued in 1969 stated that 50 sheets of these stamps were taken from the Printing Works by the Allied Administration but only

two were returned to the Postal Archives. The remainders were supposed to have been destroyed under the supervision of the Allied Powers but it is well known that examples were soon on the philatelic market; being available at about £2.25 each pair. Some had been presented to officials but it was suspected that many had reached the market by less responsible routes. [£2.25 in 1946 is equivalent to £76 in May 2023; the catalogued price of a pair of these stamps is 2,600 Euro!]

### CONGRESS OF THE SOCIETY FOR THE PROMOTION OF CULTURAL AND ECONOMIC RELATIONS WITH THE U.S.S.R., VIENNA, 26 SEPTEMBER 1946



A Congress was held in Vienna, between 26 and 29 September 1946, sponsored by the "Society for the Promotion of Cultural and Economic Relations with the U.S.S.R.". To honour this Congress, the 12gr sepia value of the Landscape Set was overprinted in red with a map of the northern hemisphere, flanked by the flags of Austria and of the Soviet Union and incorporating the words: "Kongress der Gesellschaft zur Pflege der Kulturellen und wirtschaftl(ichen) Beziehungen zur Sowjetunion. 26-29. Sept. 1946, Wien". A million copies of this overprinted stamp were produced and they were valid for postage until 31 October 1946. During one part of the printing only, three obvious errors occurred: the white stripe in the Austrian flag widened at the bottom (25th stamp of sheet); 25 instead of 26

Sept. (56th stamp); and a meridian broken at the top right (90th stamp).

### THE "AUSTRIA PRIZE RACE FUND", 20 OCTOBER 1946.



A set of five stamps was issued on 20 October 1946 to raise money, by its surcharges, for the horse race at Freudenau called the "Austria-Preis". This race is sometimes considered as the "Vienna Derby", and indeed over 3 million schillings were raised by the modest surcharges. The stamps were designed by Carl Franz Bauer, a native of Vienna who had studied from 1896 to 1900 at the Academy of Pictorial Art and then specialised as a painter of famous racehorses as well as a general sport illustrator. The stamps were then engraved by Professor Ferdinand Lorber and recess printed at the Austrian State Printing Works; p13½x14¼. These stamps were sold only in complete sets of which 800,000 were printed and sold. They were valid for postage until 30 November 1946. The designs are

- 16gr+16gr brown red: Mare and Foal
- 24gr+24gr slate violet: Two horses' heads
- 60gr+60gr Green: Racehorse in steeple-chase
- 1S+1S steel blue: Three racehorses
- 2S+2S yellow brown: Three horses' heads.

950<sup>TH</sup> ANNIVERSARY FESTIVAL OF AUSTRIA, 30 OCTOBER 1946.

A stamp was issued on 30 October 1946 to commemorate the 950th anniversary of the first recorded use of the word "Osterreich". In 996 AD the Emperor Otto III re-organised the Bavarian Ostmark as the Margraveship of Austria and bestowed it upon Leopold I of Babenberg, using the words: "in regione vulgari nomine Osterrchi", in the document of enfeoffment.

The design chosen for this commemorative stamp was a view of the Church of St. Ruprecht in Vienna as seen through an archway. This church, said to be the oldest in Vienna, stands in the Ruprechts-Stiege to the west of the Franz-Josefs-Kai. It has Romanesque remains of the early 13th century but was re-modelled in the Gothic style in the early 19th century.

This stamp was designed by Professor Hubert Woyty-Wimmer and then engraved by Rupert Franke. He was born on 30 October 1889 in Vienna where he attended the Industrial School for Engraving and, after the First World War, the Schools of Industrial Art and of Graphic Art. Under Professor Schirnbock he graduated to be an engraver at the Austrian National Bank and at the Austrian State Printing Works where he engraved some of the values of the 1926 Niebelungen Issue. In 1926 he went to the Hungarian National Bank where he engraved the Hungarian banknotes and did special work for foreign countries. After 1948 he worked as a copper engraver and as a teacher of engraving at the Austrian National Bank.

The design included the value (30gr+70gr) in a heraldic shield to the left of the archway apex, balanced by a shield on the right displaying the red-white-red Babenberg arms. The stamp was recess printed in bright red by the Austrian State Works in an impression of one million, perforated 14¼x13½. It was valid for postage until 31 December 1946.

## ST. STEPHEN'S CATHEDRAL RECONSTRUCTION, 12 DECEMBER 1946.

It is said that in 1945 the retreating Germans were heartless enough to shell the Cathedral from the Kahlenberg. But actually, shell fire had done little damage until on April 11 1945, sparks from nearby burning buildings set fire to some scaffolding which had been erected round the north tower.

A few days later the Cathedral was little more than a wretched and empty shell. The 20-ton bell, the Pummerin, cast from the metal of Turkish cannons by Achmer in 1711, crashed through the vaulting and was shattered, a fate that had already overtaken the Halbpummerin in the north tower; the Baroque organ with its ninety stops blazed into quick extinction; and Rollinger's famous carved Gothic choir stalls (1476-86), as well as the Wimpassing crucifix.

But the Cathedral has risen like a phoenix from its own ashes. The Viennese, to whom its south tower is known familiarly as "Steffl", set to work within a few days of the disaster. One of the first things to be recreated, though on a steel skeleton instead of a larchwood one, was the amazing roof, with its glistening tiles and even its double eagle. The Romanesque detail on the west facade is still there to fascinate us, incorporated during the Gothic period when such acts of architectural piety were rare; the late Gothic sandstone pulpit stands in the nave with the stone portrait of its builder, Master Anton Pilgram, under its stairs; and the Dienstboten-Madonna, the so-called Servants' Madonna, one of the most beautiful statues of Our Lady, has escaped the fate of the Wimpassing crucifix. Because the city has few Romanesque or Gothic survivals, its steeply-towered cathedral is not only a symbol but also somewhat of an anachronism. It is pre-Habsburg, and not a great deal in Vienna is pre-Habsburg.

It is in the context of this historical background that the set of ten stamps issued on 12 December 1946 should be considered. Designs for the "St. Stephen's Set" were submitted by Professor Alfred Hofmann, Leopold Pfeffer, and Rudolf Hausner; the book "100 Jahre österreichische Briefmarke" shows a selection of their submissions. This set was issued with substantial surcharges, to benefit the Cathedral Reconstruction Fund. It was also the first stamp issue to be accompanied by a Blackprint. Designs were submitted by Professor Alfred Hofmann, Leopold Pfeffer and Rudolf Hausner; the book "100 Jahre österreichische Briefmarke" shows a selection of their submissions. The designs of Professor Hans Strohofer were finally accepted.

Hans Strohofer was born in Vienna on 13 July 1885, studied at the Vienna School of Commercial Art from 1902 to 1908, and then taught there as an assistant to K. Moser. He served in the First World War from 1916 to 1918 and then specialised in portraits, lithography and illustrations for books. In 1922 he became a member of the



Society of Pictorial Artists in Vienna and was given the title of “Professor”. He taught at many art schools and designed many of the stamps issued after the Second World War. He died in Vienna on 17 May 1961.

In order to establish which engravers could best engrave these designs in the light of their own engraving skills, all those who wished to do so were invited to submit an engraving of the 10gr+40gr stamp showing the “Servant Girls' Madonna”. The contestants were R. Franke, F. Lorber, H. Ranzoni, H.T. Schimek, R. Toth, R. Zenziger, M. Bernas, H. Woyty-Wimmer, F. Teubel and G. Wimmer. On the basis of these essays it was decided that H. Woyty-Wimmer would engrave the 3gr, 5gr, 8gr and 10gr stamps, Hans Ranzoni the 6gr and 50gr stamps, H.T. Schimek the 12gr and 30gr stamps, whilst R. Franke would do the 1S and 2S values.

The stamps themselves were printed by the normal recess process on white paper in an issue of 800,000 complete sets. The set was comb perforated 14¼x13½; both the 12gr+45gr and the 1S+5S stamps are known imperforate on three sides. It was issued on 12 December 1946 and was valid for postage until 9 December 1947. Naturally the designs themselves are of particular interest but it may be noted that even the framework of the stamps has been taken in diverse ways from the architecture in the Cathedral.



3gr+12gr brown: Statue of Duke Rudolf the “Founder of the Cathedral”. Although there had been religious buildings on this site since Roman times, Rudolf desired to raise the importance of his city of residence, Vienna, to a height comparable or greater than Prague, his father-in-law’s capital. Part of his plan was to have the diocese that included Vienna based in that city, rather than in Passau. Rudolf began to extend St. Stephen's Cathedral, with the construction of the gothic nave as seen today. He also founded the University of Vienna (partly because Prague had one)

5gr+20g plum: Tomb of the Emperor Frederick III, showing his effigy carved in red marble. This effigy was begun in 1467 by Niklas Lerch of Leyden and completed in 1515 by M. Tichter. The recumbent figure of the Emperor is in coronation robes and is surrounded by the Austrian coats-of-arms. By his side is the small tomb of his infant son Christopher (1455-1456) who had the distinction of being the first Archduke of Austria.



6gr+24gr dark blue: The magnificent late-Gothic pulpit in sandstone by Anton Pilgram of Brunn (c.1510), adorned with figures of the four Fathers of the Church, also by Pilgram, and a sounding-board.

8gr+32g blue green: Statue of St. Stephen. This late-Romanesque statue of St. Stephen the Protomartyr is by an unknown sculptor of the Ratisbon school. It stands in the "Riesen-Tor". or "Giants Door" on the west of the cathedral, which is only opened on solemn occasions.







10gr+40gr blue: In the Chapel of St. Barbara is this statue of our Lady and the Holy Infant (c.1320). It is specifically called the "Servants' Madonna" as it is particularly revered by the maid-servants of Vienna who pray before this statue for a good marriage as well as for other favours.

12gr+48gr violet: The High Altar of black marble, by Hans Bock (1640-47), stands in the upper choir of the cathedral. The altar piece, "The Stoning of St. Stephen", is by Tobias Bock and at the very top is the miraculous image "Maria Putsch".



30gr+1S20gr carmine: The magnificent cathedral organ in its Gothic organ gallery (c.1512) at the west end, above the Riesen-Tor. The organ itself is in a rich baroque case (1720) and was completely restored in 1886.

50gr+1S80gr blue: Master Anton Pilgram ("Window-peeper") who constructed the sandstone pulpit looks out of a window under the stairs. (Recent scholarship has raised doubts about the builder's identity, but Pilgram still gets the credit.)



1S+5S purple: The North Tower (213 feet) as seen from the Fiaker-stand on Stephansplatz. It was begun in 1450 but not completed; in 1556 it was crowned by a Renaissance cupola by Hans Sapphey.

2S+10S chocolate: The slender South tower (448 feet), completed by Hans von Prachatzitz, which dates from 1365-1433. It's shown as seen from the U-bahn entrance on Stephansplatz.

