

1969

THE HORTICULTURAL EXHIBITION ISSUE OF 17th APRIL 1964

The Vienna International Horticultural Exhibition (WIG 64) was held from 16th April to 11th October 1964 on the lawns of the Donau park. Nine special displays were held over this period in the main hall (6000 m²); each display being allocated its own few days at a time. A special commemorative set of six stamps was issued to honour this exhibition. It was designed by Carlos Riefel and printed by the Rosenbaum Brothers Printing Works in multi-coloured offset lithography.

		
1S: Nasturtium Tropaeolacene (in German kapuziner Kresse), a plant which was originally from South America. Known in Europe in 1576, it was first called the grosse kapuziner Kresse in 1684 from the crosses or blood-coloured crowns on the leaves. [4.5 million printed]	1.50S: Peony - Paeonia in the family Ranunculaceae (in German Päonie), which takes its name from Paeon, the mythological god of healing. [4.5m]	1.80S: Clematis also in the family Ranunculaceae (in German Waldrebe): which occurs wild in Europe, Asia and North America. Its name comes from the Greek Klema: a twig. [3.5m]
		
2.20S: Dahlia in the family Compositae (in German Dahlie). Derived by the Swedish botanist, A. Dahl, from the Mexican tablelands. [2.5m]	3S: Convolvulus - Ipomoea purpurea in the family Convolvulaceae (in German Windling). The derivation of its name from the Latin 'convolvere' refers to the twining nature of this trailing plant. [3m]	4S: Mallow - Althea in the family Malvaceae (in German Stockmalve or Stockrose). 'Mallow' is derived from the Greek malache malassein, to make soft, and refers to the emollient properties of its soft downy leaves. It is first noted in 1613 in the work "Hortus Eystettensis" by B. Besler. [2.5m]

The stamps were printed, in sheets of 50, on Esparto base paper with synthetic resin hard gum, and comb perforated 15 (says ANK).

A minor scandal occurred with this set since the American Topical Association, of Milwaukee, Wisconsin, U.S.A. had the six stamps printed on a miniature sheet inscribed: "Souvenir Sheet/American Topical Association/Floral Stamp Exhibition/World Flower and Garden Show/March 7-15, 1964 Chicago". It was stated by Die Briefmarke that the Austrian Postal Administration had no knowledge of this sheet which thus appeared a month before the Vienna Exhibition. The "stamps" on the sheet were not perforated.

THE ROMANESQUE ART EXHIBITION ISSUE OF 21ST MAY 1964



A great Exhibition of Romanesque Art was held in the Minoriten Church at Stein bei Krems in Lower Austria. A 1.50S slate-blue and blue-black stamp was designed by Adalbert Pilch to depict the statue of an apostle, from the “Giants’ Door” of St. Stephen’s Cathedral in Vienna, and a stained glass window depicting St. Mary Magdalene from her chapel at Weitensfeld bei Gurk in Carinthia. Professor Hans Ranzoni engraved the stamp which was recess printed in an impression of 3 million in sheets of 50; comb perforated 14½x14¾.

The French art historian Charles Duhérissier de Gerville named the period 1050 to 1250 as “Romanesque”; and Austria is specially rich in artistic objects from this period, since the Babenberg dynasty was a great patron of the arts as also was the Church. The two examples on the stamp date from about 1260 for the statue and about 1150 for the stained glass window which came from the oldest stained glass factory in Austria and is now in the diocesan museum in Klagenfurt.

THE PARLIAMENTARY CONFERENCE ISSUE OF 25TH MAY 1964

The first “Parliamentary and Scientific Conference” took place in London, during March 1961, with the participation of the European Parliaments and Scientific Academies. The second such conference was held in Vienna during May 1964 and, in its honour, a special 1.80 S black and light emerald stamp was issued, designed by Otto Stefferl to depict both Pallas Athene the goddess of learning, and the interior of the assembly hall of the Vienna Parliamentary Building. It was engraved by Georg Wimmer and printed by recess and offset lithography in an impression of 3 million in sheets of 50; comb perforated 14½x13½.



In London, the participants of the first Conference had learned of the “British Scientific and Parliamentary Committee” in which members of both Houses regularly met with scientists to discuss future research plans. The point of this second conference was to encourage the formation of similar committees in the other European Parliaments. The significance of the statue of “Pallas Athene” in this context is that this attribute of the goddess, Minerva, as the patroness of learning and wisdom appears appropriate to a learned assembly.

THE “VIENNESE SECESSION” ISSUE OF 5TH JUNE 1964



In order to celebrate the re-opening of the “Viennese Secession” Exhibition in Vienna, a 3S multi-coloured stamp was issued showing a detail from the provocative painting “The Kiss” by Gustav Klimt (see separate essay). The stamp was printed at the Rosenbaum Brothers Printing Works in four colours (black, yellow, red and blue) offset lithography on esparto base paper in a synthetic gum backed impression of 3 million in sheets of 50; comb perforation 15. The picture “The Kiss” is in the Austrian Gallery of the Upper Belvedere Palace in Vienna.

THE “BROTHERS OF MERCY” ISSUE OF 11TH JUNE 1964

The 350th anniversary of the foundation of the Order of Brothers of Mercy was commemorated by issuing a 1.50S deep blue stamp designed by Adalbert Pilch to depict a sick bed with a Brother comforting the patient, engraved by Georg Wimmer and recess printed in an impression of 3 million (in sheets of 50); comb perforated 14¾x13¾. Brother and Patient St. John of God (1495-1550) (canonised on 29th September 1630) founded this nursing order in 1540. It was constituted in 1572 into an order based upon the Benedictine rule but contains few priests and many religious brothers. In 1584 its main house and hospital was built on an island in the Tiber and when, in 1604, some servants of Prince Karl I of Liechtenstein were taken ill in Rome, the Prince visited them there. He was so impressed with the Order that he invited the Brothers to found a hospital at his city of Feldsberg in Lower Austria. This soon led, in October 1613, to the Brothers founding a hospital in Vienna. Many Austrians joined the order, and on 11th June 1614 the Order purchased land in Taborstrasse for a larger hospital. Ferdinand II granted the Order a charter on 20th September 1624 and thereafter the Order spread throughout Austria and the Empire.



THE U.P.U. CONGRESS ISSUE OF 15TH JUNE 1964

The 15th U.P.U. Congress was opened in the Vienna Hofburg by the Federal President of Austria. It was attended by over 500 delegates from the 130 participating countries and lasted for six weeks. The Austrian Post Office commissioned Adalbert Pilch to design a set of eight magnificent stamps, in honour of this important Congress, to form the theme “The Post in Art”. The stamps were engraved by Rudolf Toth and recess printed in sheets of 50 pieces; comb perforated 13½.



Values, colours, number printed: 1S reddish-purple 4.5m; 1.20S sepia 3.5m; 1.50S ultramarine 4.5m; 1.80S violet 4.5m; 2.20S black 2.5m; 3S claret 4.5m; 4S deep grey-green 2.5m; 6.40S brown-purple 2.5m. Descriptions:

The 1S value depicts a painting by Bernardo Bellotto (1728-1780) who was born in Venice and died in Warsaw. He painted this “Bringing news of the Victory of Kunersdorf” which hangs in the Court of Honour at Schönbrunn. Graf Josef von Kinsky brought the news of the battle of 12th August 1759 and is shown in the painting with 20 postillions and four postmasters. It is a large painting measuring 135x 235cm.

The 1.20S value reproduces the painting (32 x 40 cm.) “Changing Horses at a Post Station” by Julius Hörmann who came from Graz in 1843 to study at the Vienna Academy. This oil painting, dated 1870, is now hung in the Vienna Post and Telegraph Museum. By that date, of course, stage coaches had given way to the railways and this setting in Lower Austria was an exercise in nostalgia.

The 1.50S stamp shows a painting (52 x 4.1cm.) by Moritz von Schwind (1804-1871) entitled “The Wedding Journey” (1862) which is now in the Schack Gallery in Munich. His “Honeymoon” was the central theme of the 1933 Wipa stamp.

On the 1.80S value is reproduced the painting “After the Rain” by Ignaz Raffalt (1800-1857). This is an oil painting (49x 65cm.), dated 1846, which was made into a lithograph by Alexander Kaiser, and depicts postboys on horseback returning dejectedly home

Johann Adam Klein (1792-1875) is the artist of the painting “Vienna Mailcoach” that is shown on the 2.20S stamp. The size of this work is 14.2x 21.4cm. and it came from a series of pictures published in 1816. It bears the inscription “Return Journey to Vienna, Klein, 6th June 1816 in Thierling, etched 1845, Munich”. A coach marked “Return to Vienna” has stopped at an inn.

The 3S stamp depicts a painting by Friedrich Gauermann (1807-1862) entitled “Changing the Horses of an Express Coach at the Bavarian Border”. It was painted in 1834, at a size of 65.5x 84.5cm, and was sold in January 1835 for 400 gulden to the Prince Schwarzenberg in whose possession it still remains.

On the 4S stamp is shown a work by Adalbert Pilch (born 1917 in Vienna) who has designed many Austrian stamps. Entitled “Postal tracked-vehicle in a mountain village” it depicts a snow-covered scene containing typical mountain village architecture. Adalbert Pilch also designed the picture on the 6.40S stamp which is entitled “The Saalbach Post Office in Salzburg” and also shows a post-bus of the type used throughout Austria. Both these two last paintings were created specifically for the Austrian Post and Telegraph Administration and form a fitting conclusion to one of the most splendid sets of stamps issued to date by the Austrian Post Office.

THE INVITATION TO WIPA SET OF 20TH JULY 1964

In order to encourage the attendance of large numbers of philatelists at the WIPA 1965 Exhibition, it was decided to issue a set of eight stamps inscribed "Wien ladet zur WIPA 1965" (Vienna invites you to WIPA 1965).

This set was designed by Otto Zeiler to show various panoramic views of Vienna, looking to different points of the compass as indicated on the individual stamps. It was engraved by Rudolf Toth and was printed in both offset lithography and recess at the Printing Works of the Rosenbaum Brothers in Vienna using the engraving facilities of the Austrian National Bank. The total impression was of 2.5 million sets comb perforated 15. The multi-coloured designs may be described as follows (viewed from the Hochhaus). They are presented in ANK order: clockwise starting with due west.

			
1.50S+30g (West): Austrian State Archives, the Minoriten Church, Federal Ministry for Education, behind that the Parliament Building, the Town Hall and the Burgtheater.	1.50S+30g (North-West): The old National Bank, behind that the University, the Votivkirche, the Scots Church (Schottenkirch) and the Scots Monastery.	1.50S+30g (North): Rossauer Barracks, Ring Tower, behind that St. Brigit's Church and the Augarten anti-aircraft gun tower.	1.50S+30g (North-East): Austrian Control Bank, National Bank, St. Maria am Gestade, St. Leopold's Church, Danube Tower.
			
1.50S+30g (East): St. Peter's Church, St. Stephen's Cathedral, behind that the University Church and the Dominican Church.	1.50S+30g (South-East): Evangelical Church, St. Anne's Church, Salesian Convent, behind that the Botanical Gardens and the Upper Belvedere.	1.50S+30g (South): St. Michael's Church, New Hofburg (Michaelertrakt), behind that the State Opera House, the Augustinian Church and the National Library.	1.50S+30g (South-West): Hofburg (Imperial Chancellery), Leopold Tracht and Amalienburg, the Art History and the Natural History Museums with the Maria-Theresia Memorial between them and behind them the Messepalast (Exhibition Hall), Stiftskirche and the anti-aircraft gun tower of the barracks

THE WORKERS' MOVEMENT ISSUE OF 4TH SEPTEMBER 1964



The centenary of the Austrian Workers' (or Trade Union) Movement was honoured by a 1 Schilling black stamp designed by Otto Stefferl, engraved by Georg Wimmer and recess printed in an impression of 3 million pieces in sheets of 50 stamps; comb perforated 14½x13½. The design was a symbolic one showing a group of workers in the form of a pyramid with farmers, miners and industrial workers at the base. At the top was placed a young couple with their child who have attained their place in the sun; the goal of the century-old Workers' Movement.

THE THIRD EUROPA ISSUE OF 14TH SEPTEMBER 1964

This was a 3 Schilling deep blue stamp that depicted a Europa “Flower” designed by Georges Bétemp of France as a general theme for the 22 countries then belonging to the C.E.P.T. The stylised marguerite has 22 petals and a C.E.P.T. emblem as the central calyx within this corolla. 3 million printed.



THE BROADCASTING SERVICE ISSUE OF 1ST OCTOBER 1964

The 40th anniversary of the foundation of the Austrian Broadcasting Service was commemorated with a 1S sepia and red stamp that was issued on 28th September 1964 UDC 1st October). It was designed by Adalbert Pilch to depict on the bottom the front side of an all wave and UKW(VHF) transistor receiver with service elements.



Above, in red-black, is the emblem of Austrian Radio with symbolic radio waves on either side. The stamp was printed in photogravure in an impression of 3 million pieces in sheets of 50 comb perforated 13½x13½

The founder of the service was Oscar Czeija and transmissions began on 1st October 1924 from studios in the former War Ministry Building in the Vienna Stubenring. The transmitter was built by Telefunken and operated on a wavelength of 530 metres with a power of 0.7KW. A powerful 100KW transmitter came into operation in 1933 but most of the equipment was wrecked during the Second World War. A television service started in August 1955 and the new “Austrian Broadcasting Corporation” was formed in 1957. In November 1960 the UKW and Television Station of Lichtenberg in Upper Austria was started as a second channel.

THE GRAPHICAL FEDERATION ISSUE OF 12TH OCTOBER 1964

The 6th International Congress of the Graphical Federation took place in Vienna from 12th to 17th October 1964. A 1.50S black and light drab stamp, showing an old printing press, was designed and engraved by Hans Ranzoni d.J. It was printed, in both recess(black)and lithography, in an impression of 3m. stamps in sheets of 50; comb perforated 14½x13½.

This Graphical Federation had been founded in May 1949 in Stockholm to combine the individual bodies of the Printers of Books (founded 1889 in Paris), the Bookbinders (founded 1906 in Nuremberg) and the Lithographers (founded 1896 in London). In 1964 it had a total membership of 635,781, of which Austria had 25,372; Great Britain 246,611 and Germany 142,061.



THE 15TH STAMP DAY ISSUE OF 4TH DECEMBER 1964



The last issue of the year was the annual “Day of the Stamp” issue. Designed by Otto Zeiler, to depict the Post-Bus Station at St. Gilgen on the Wolfgangsee. (Previously, this was the railway station on the Salzburg - Bad Ischl steam railway.) Perf 14x14.